

84th Annual International Competition: **Photography**

Director's Letter

On behalf of The Print Center, I am very pleased to present our *84th Annual International Competition: Photography*; renowned both for being the oldest such competition in the United States and for the exceptionally high quality works in the resulting exhibitions. This exhibition, which alternates between photography and printmaking, presents a snapshot of emerging ideas, issues and talents from an international pool of artists, and at the grand old age of 84, remains vibrant and compelling.

We are very pleased to have the participation of distinguished guest juror Ingrid Schaffner, who is the Senior Curator at the Institute of Contemporary Art, Philadelphia. We invited Ingrid to bring her point of view to the competition to fulfill our wish to present the most relevant and exciting exhibition possible. Although she has an abiding interest in photography, she is best known as a contemporary art curator, and as such brought a perspective which regarded the submissions in a broad context. Ingrid received a BA from Mount Holyoke College, an MA from New York University's Institute of Fine Arts and participated in the Whitney Museum of American Art's Independent Study Program. She joined the ICA in 2001, where her curatorial highlights include *Maira Kalman: Various Illuminations (of a Crazy World)*, 2010; *Dirt on Delight: Impulses That Form Clay*, 2009; *Karen Kilimnik*, 2007; and *Accumulated Vision, Barry Le Va*, 2005. Her photographic exhibitions include a solo show of Philadelphia photographer *Eileen Neff: Between Us*, 2007; *The Photogenic*, 2002, which presented photography through its metaphors; *Julien Levy: Portrait of an Art Gallery*, 1998, a history of the gallery that championed Surrealist photography; *Secret Victorians*, 1998, which looked at early photographic techniques being deployed in contemporary art; and *Constructing Images*, 1991, which explored an intersection between photography and sculpture. Ingrid's other endeavors include *Jess: To and from the Printed Page for Independent Curators International*, 2007 and *Gloria: Another Look at Feminist Art in the 1970s* for White Columns, New York, 2003. She has written extensively on modern and contemporary art including *Salvador Dali's Dream of Venus: The Surrealist Funhouse at the 1939 World's Fair*, 2002 and an essay in *Questions of Practice: What Makes a Great Exhibition?*

Broadly speaking, Ingrid has a particular interest in the role that photography plays in the artistic process, from a conceptual tool and sketching device to fully realized works of art. In selecting The Print Center's *84th Annual International Competition: Photography*, she combined those ideas with an attention to content which addressed larger questions of contemporary culture as well as those which resonated with her own idiosyncratic preferences and interests. The result is an outstanding exhibition which explores current trends and approaches to content, technique and concept.

We are proud to be able to present over \$3,000 in purchase, cash, material and exhibition awards to ten artists. The prestigious Philadelphia Museum of Art Purchase Award was selected by Peter Barberie, the Brodsky Curator of Photographs, Alfred Stieglitz Center, Philadelphia Museum of Art and graciously supported by Julie Jensen Bryan and Robert Bryan. Through that award, The Print

Center Collection at the Philadelphia Museum of Art will be enhanced by **Jon Horvath's** *White Car*, 2008.

Emma Wilcox is the recipient of both the solo exhibition award, selected by The Print Center's Curator, John Caperton, and the Callan/McNamara Award (\$500). It is my honor to award The Print Center's Honorary Council Award of Excellence (\$100) to **Gillian Pears** for *06*. The Olcott Family Award (\$500) for a digital print is awarded to **Amie Potsic** for *Made in China: Human Rights Violations*. It is remarkable that eight years ago when this award was initiated, there were only four pieces from which to make the selection – this year there were only about four pieces that were ineligible! This reminds us just how quickly digital methods have shifted from marginal to mainstream. The Florence Whistler Fish Award (\$300) is awarded to **Christine Welch** for *Untitled*, from the series *Shrines/Altars/Gardens*. For the first time we are pleased to offer The Print Center Gallery Store Award, a two-year contract for representation in the Gallery Store to **Al Wachlin, Jr.**

We thank Ingrid Schaffner for selecting the material award recipients: the Aperture Award (two year subscription) to **Carl Marin** for *Beginning at the End*; the Museo Fine Arts Award (\$350) to **Chris Heard** for *RAPT/ure 3*; The Photo Review Award (one year subscription) to **Kelley Anderson-Staley** for *Earthways Lodge in Winter, Canaan, Maine* from the series *Off the Grid*; and the Silicon Gallery Fine Art Print Award (\$250) to **Chelsea Guglielmino** for *Kid A Kid B*.

At the age of ninety-five, The Print Center takes a liberal and expansive approach to our support of printmaking and photography as vital contemporary arts as we encourage the appreciation of the printed image in all its forms. The Print Center is an internationally recognized organization providing opportunities for artists to exhibit, exchange ideas and sell work, through group and solo exhibitions, the *Annual International Competition*, The Print Center Series of continuing education programs and The Print Center Gallery Store. I extend our deepest gratitude to all of the outstanding artists whom submitted work for this year's competition, and to juror Ingrid Schaffner for making the *84th Annual International Competition: Photography* a thought-provoking exhibition.

- Elizabeth Spungen
Executive Director
May 2010