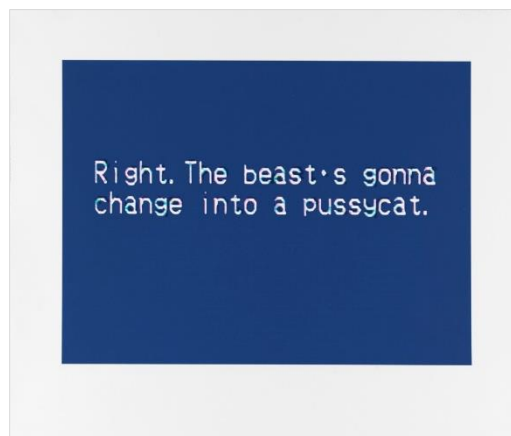
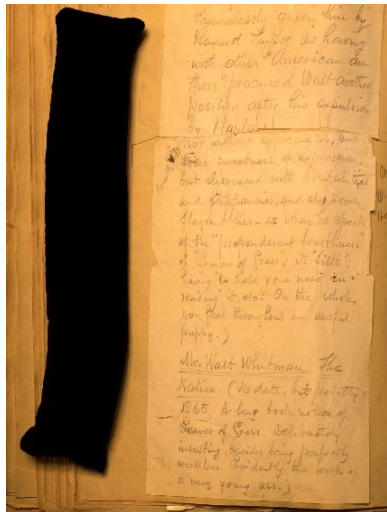


THE PRINT CENTER

FOR IMMEDIATE RELEASE

August 29, 2019

CONTACT: Michele Bregande, 215.735.6090 x5 | mbregande@printcenter.org



Keith Carter: *Seek & Find* and *The Politics of Rhetoric*

September 13 — November 16, 2019

Gallery Talk with the Artists and Curator Ksenia Nouril

Thursday, September 12, 5:30pm

Opening Reception: Thursday, September 12, 6:00 – 7:30pm

PHILADELPHIA, PA - (August 29, 2019) The Print Center is pleased to present two exhibitions this fall in conjunction with the *Whitman at 200* initiative. ***Keith Carter: Seek & Find*** is a solo exhibition by the renowned Texas-based photographer dedicated to a new series that visually mediates the papers and ephemera of Walt Whitman held by the Rubenstein Rare Book and Manuscript Collection, Duke University, Durham, NC. ***The Politics of Rhetoric*** is a group exhibition of new and recent works by **Bethany Collins, Sharon Hayes, Sarah McEneaney, Keris Salmon, María Verónica San Martín** and **Didier William** that draw from archived materials, exposing the biases in our everyday language. These exhibitions are curated by Ksenia Nouril, PhD, The Print Center's Jensen Bryan Curator.

Left: Keith Carter, *Keith Carter, Deliberately Insulting*, 2018, pigment prints, edition of 5. Courtesy of the Artist.

Right: Sharon Hayes, *The Nature of the Beast: Pussycat*, 2019, five color plate lithographs on Somerset Satin White paper, paper size: 17" x 20", image size: 12" x 16", edition of 10, published by the Brodsky Center at the Pennsylvania Academy of the Fine Arts, Philadelphia, printed by Collaborating Master Printer Peter Haarz. Courtesy of the Artist and the Brodsky Center at PAFA. Photo: Barbara Katus

Keith Carter: Seek & Find is the artist's first exhibition in Philadelphia and the premiere of his latest series *Walt Whitman: 'Beautiful Imperfect Things'*. A nationally-recognized artist and teacher with an extraordinary roster of achievements, Carter embarked on this project while in North Carolina on a Cassilhaus Residency in 2018. The Duke University collection provided him access to the most intimate materials from the celebrated American writer's life, including a well-preserved lock of the author's hair. From Whitman's personal correspondence with his mother to drafts of his magnum opus *Leaves of Grass*, Carter's photographs explore the many sides of Whitman's complex character. The exhibition and its public programs enrich the legacy of Whitman at the bicentennial of his birth as well as critically examine his ideas in light of current events.

The timing of **Keith Carter: Seek & Find** could not be better, as we look back on the life and work of Whitman two centuries after his birth. Carter's insightful photographs have given us the occasion to partner with the *Whitman at 200* initiative, organized by our colleagues Lynne Farrington and Judith Tannenbaum through the University of Pennsylvania Libraries' Kislak Center. The Print Center hopes that Carter's intimate images of Whitman's archive will contribute to the appreciation of the author's contributions by opening up larger discussions of topics such as race, sexuality and class that remain critical to our society today.

- Ksenia Nouril

Through this project, Carter developed a deep affinity for Whitman. The late author and the living artist share an outlook on life that is influenced by Transcendentalist ideas, which advocate for finding solace in nature and the forces governing it. "Spending time with those ephemeral pieces of paper was to me, close to saying a prayer. Exhibiting them at the venerable Print Center for the first time is like listening to the choir sing," stated Carter. His photographs elicit poetry from even the most banal materials from the Whitman archive. Through this series of intimate images, Carter reveals Whitman's humanity, dispelling some of the many myths surrounding his legacy.

When they brought me the first box of materials from Whitman's archives, my heart was pounding. The objects—they were so human.

- Keith Carter

Keith Carter (b. 1948, Madison, WI) is a Beaumont, Texas-based photographer, author and educator who has explored time, place and vernacular culture in his work for over 50 years. He received a BA in business administration from Lamar University, Beaumont, TX before turning to photography. Carter's photographs have been exhibited in over 100 solo exhibitions in 13 countries in North America, South America and Europe.

His work has been the subject of numerous books including: *Keith Carter: Fifty Years* (University of Texas Press: Austin, 2019); *From Uncertain to Blue* (University of Texas Press: Austin, 2011); *Fireflies* (University of Texas Press: Austin, 2009); *A Certain Alchemy* (University of Texas Press: Austin, 2008); *Opera Nuda* (Lodima Press: Revere, 2005); *Holding Venus* (Arena Editions: Santa Fe, 2000); *Ezekiel's Horse* (University of Texas Press: Austin, 2000); *Keith Carter Photographs: Twenty-Five Years* (University

of Texas Press: Austin, 1997); *Heaven of Animals* (Rice University Press: Houston, 1996); *Bones* (Chronicle Books: San Francisco, 1996); *Mojo* (Rice University Press: Houston, 1992); and *The Blue Man* (Texas A&M University Press: College Station, 1990).

Carter is a recipient of the prestigious Texas Medal of Arts, 2009 and the Lange-Taylor Prize from the Center for Documentary Studies at Duke University, Durham, NC, 1991. His work is included in many private and public collections, such as the Art Institute of Chicago; The Museum of Fine Arts, Houston; J. Paul Getty Museum, Los Angeles; George Eastman Museum, Rochester, NY; San Francisco Museum of Modern Art; The Wittliff Collections, San Marcos, TX; and the Smithsonian American Art Museum and National Portrait Gallery, both Washington, D.C.

Carter has held the Endowed Walles Chair of Art at Lamar University for 25 years and has received Lamar University's highest teaching honors: the Regent's Professor Award, 2010 and the Distinguished Faculty Lecturer Prize, 1998.

www.keithcarterphotographs.com



The Politics of Rhetoric

The Politics of Rhetoric is a group exhibition that brings together a diverse selection of new and recent works from across media that address the inherent biases in everyday language. Delving into a variety of personal and public archives for source material, the artists **Bethany Collins, Sharon Hayes, Sarah McEneaney, Keris Salmon, María Verónica San Martín** and **Didier William** draw our attention to how those in power manipulate words and phrases, so that they become gendered, racist and/or classist. The exhibition's title is inspired by rhetoric – the ancient art of discourse – which plays to the *logos* (logic), *pathos* (emotions) and *ethos* (morals) of the listener. The artists included explore the uses and abuses of rhetoric in their works, which feature texts pulled from sources, such as audiotapes, musical scores, newspapers and the records of southern American plantations. Their works in print, photography, painting, video and performance art call us to think before we speak.

Sarah McEneaney, from the series “#wehavenopresident”, 2016 - present, inkjet print. Courtesy of the Artist



Premiering in the United States at The Print Center, *The Nature of the Beast* is a suite of five five color plate lithographs by **Sharon Hayes** published by the Brodsky Center at the Pennsylvania Academy of the Fine Arts, Philadelphia, with Master Printer Peter Haarz. The work culls its text from an audiotape found in the archives of U.S. Congresswoman Bella Abzug (1920-1998), which Hayes previously used as the subject of her 2014 video *Fingernails on a Blackboard: Bella*, also on view. Audiotapes are the foundation of **María Verónica San Martín's** ongoing research-based project *Colonia Dignidad*, which highlights the human rights violations committed in an isolated settlement established in the 1960s by Nazis in Chile. With the support of materials from the National Archives of Chile, San Martín has produced an artist book made of over thirty pounds of steel that she wears on her back in a performance comprising part of the project. **Keris Salmon** turns to the archives of southern American plantations in *We Have Made These Lands What They Are: The Architecture of Slavery*. Each of the 18 prints features a photograph alongside a letterpressed quotation representing the many sides of the relationships directly connected to slavery in the U.S. **Bethany Collins** and **Sarah McEaney** both use the newspaper as an archival source. Collins' blind embossment of the front page of *The Birmingham News* shows how this major publication ignored the events of the Civil Rights Movement in Alabama in the early 1960s. In contrast, McEaney's series "#wehavenopresident" highlights the monopolization of newspaper coverage by the current U.S. president. Emblazed with the phrase "We Will Win," the work of **Didier William** reinforces the immense power of words today.

In essence, the five prints [that comprise *The Nature of The Beast*] are coming from this transcript of a voice lesson that Abzug had with a voice coach, but I was specifically interested also in extracting and allowing another set of meanings to come through this selection of five utterances, in that they both come from Abzug and depart from Abzug, in that they move to questions around political voice, the articulation of politics and the specific gendered conundrum of speaking in and through politics.

- Sharon Hayes
(Sharon Hayes in conversation with Paola Morsiani at the Brodsky Center at PAFA, July 2019)

Every morning I sit down with a cup of tea and two newspapers – *paper* papers, not online. In May 2016, I impulsively altered a *New York Times Magazine* cover that had a photo of Donald Trump on it. That began "#wehavenopresident"—what has become a regular practice of drawing on news images, taking a picture on my phone and posting the photo on Instagram. I will continue until the current occupant of the White House goes back to where he came from.

- Sarah McEaney

It was difficult for me to find a way to visually express over five decades of human rights violations committed by the leaders of Colonia Dignidad, the Chilean enclave that collaborated with the Augusto Pinochet regime (1973-1990). As a printmaker, I found that I couldn't use traditional techniques to convey this impact, so I turned to what I call "political abstraction" that allows me to deconstruct symbols of power through a combination of research, performance, audio and metal book-sculptures. I am thrilled to share this work with audiences at The Print Center because it is a space dedicated to expanded modes of printmaking.

- María Verónica San Martín

About the Artists

Bethany Collins (b. 1984, Montgomery, AL) is a Chicago-based multidisciplinary artist who examines the relationship between race and language in her work. She earned a BA in studio art and visual journalism from the University of Alabama, 2007 and an MFA in drawing and painting from Georgia State University, 2012.

Collins has had solo exhibitions at The University of Kentucky Art Museum, Lexington; University Galleries of Illinois State University, Normal; and Contemporary Art Museum St. Louis, all 2019; Patron Gallery, Chicago, 2017 and 2018; Locust Projects, Miami, 2018; Center for Book Arts, New York, 2018; Davidson College Smith Gallery, Davidson, NC, 2016; and Athens Institute of Contemporary Art, Athens, GA, 2015.

Selected group exhibitions include Museum of Contemporary Art Chicago; Smart Museum, Chicago; Museum of Contemporary Art Detroit; and Institute for Contemporary Art at Virginia Commonwealth University, Richmond, all 2019; Tarble Arts Center at Eastern Illinois University, Charleston; DePaul Art Museum, Chicago; and the Richard M. Ross Art Museum at Ohio Wesleyan University, Delaware, OH, all 2018; the Wexner Center for the Arts, Columbus, OH and Pennsylvania Academy of the Fine Arts, Philadelphia, both 2017; as well as The Studio Museum in Harlem, New York in 2014 and 2017.

Additional selected New York group exhibitions include those at Galerie Lelong, The Drawing Center and Wallach Art Gallery at Columbia University, all 2016. Collins' work has been included in exhibitions internationally at Goodman Gallery, Johannesburg, South Africa; and the University of Toronto Art Centre Bannicke Gallery, both 2015.

The artist has received awards, grants, fellowships and residencies including The LeRoy Neiman and Janet Byrne Neiman Artadia Award, 2019; Artist Fellowship Award, Illinois Arts Council Agency, 2019; the Efroymsen Contemporary Arts Fellowship, 2018; Jackman Goldwasser Residency and Hyde Park Art Center Residency, 2016; Bemis Center for Contemporary Art Residency; Hudgens Prize; and Pollock-Krasner Foundation Grant, all 2015; The Studio Museum in Harlem, Artist-in-Residence, 2013-2014; and the Artadia Award, 2014, among others.

Her work is part of many public collections including the High Museum of Art, Atlanta, GA; Birmingham Museum of Art, AL; University of Virginia, Special Collections Library, Charlottesville; The Art Institute of Chicago; Smart Museum of Art, Chicago; The University of Chicago; Agnes Scott University, Decatur, GA; Zuckerman Museum of Art, Kennesaw, GA; Montgomery Museum of Fine Arts, AL; The Studio Museum in Harlem, New York; Illinois State University, Special Collections Department, Normal; Pennsylvania Academy of the Fine Arts Museum, Philadelphia; and The Peabody Essex Museum, Salem, MA.

www.bethanyjoycollins.com

Sharon Hayes (b. 1970, Baltimore, MD) is a Philadelphia-based multi-media artist, whose work addresses the intersections of history, art and politics through video, performance, photography and installation. Hayes attended Bowdoin College, Brunswick, ME and the Trinity/LaMama Performing Arts Program, New York in the 1990s. She participated in the Whitney Independent Study Program, New York from 1999 to 2000, and received an MFA in interdisciplinary studies from the University of California, Los Angeles, 2003.

She has had solo exhibitions at Andrea Rosen Gallery, New York, 2014; the Whitney Museum of American Art, New York, 2012; as well as at Tanya Leighton Gallery, Berlin, 2018 and 2019; Museo Nacional Centro de Arte Reina Sofia, Madrid, 2012; and The Museum of Modern Art in Warsaw, 2008. Her work has been in group exhibitions at the Venice Biennale, Italy, 2013; The Museum of Modern Art, 2012, 2013 and 2016; MoMA PS1, 2001, 2007, 2010 and 2015; Whitney Museum of American Art, Whitney Biennial, 2010; and the Solomon R. Guggenheim Museum, 2009, all New York.

Hayes is a recipient of numerous awards, including a Pew Center for Arts & Heritage Fellowship, 2016; Guggenheim Fellowship, 2014; the Alpert Award in Visual Arts, 2013; Anonymous Was a Woman Award, 2013; and Louis Comfort Tiffany Foundation Fellowship, 2007. In 2019, she was an artist-in-residence at the Brodsky Center at the Pennsylvania Academy of the Fine Arts, Philadelphia. She is Associate Professor of Fine Arts at the University of Pennsylvania and is represented by Tanya Leighton Gallery, Berlin.

Sarah McEneaney (b. 1955, Munich, Germany) is a Philadelphia-based artist and community activist who is well known for creating intricately detailed and intimately autobiographical works. She graduated from the Pennsylvania Academy of the Fine Arts, Philadelphia, 1979.

She has had solo exhibitions at Locks Gallery, Philadelphia, 2008, 2013, 2016 and 2019; Tibor de Nagy Gallery, New York, 2006, 2008, 2009, 2012, 2014, 2017 and 2019; Mills College Art Museum, Oakland, CA, 2008; Institute of Contemporary Art, Philadelphia, 2004; and the List Gallery, Swarthmore College, Swarthmore, PA, 2000. In addition, she has participated in over 70 group shows over the last 20 years.

McEneaney is the recipient of grants and fellowships including the Ballinglen Arts Foundation Residency, Ireland, 2016; Joan Mitchell Center Residency, New Orleans, 2013; Chianti Foundation Residency,

Marfa, TX, 2009; Pew Foundation Residency, 2008; Yaddo Fellowship, Saratoga Springs, NY, 1995, 1997 and 2006; MacDowell Colony Fellowship, Peterborough, NH, 1998; and a Pew Fellowship in the Arts Grant, 1993. Her work is held in the permanent collections of Bryn Mawr College, PA; State Museum of Pennsylvania, Harrisburg; Mills College Art Museum, Oakland, CA; Pennsylvania Academy of the Fine Arts, Philadelphia; the Philadelphia Museum of Art; Rhode Island School of Design, Providence; and the Neuberger Museum of Art, Purchase, NY; among others. McEneaney is represented by Tibor de Nagy Gallery, New York and Locks Gallery, Philadelphia.

Keris Salmon (b. 1959, New York, NY) is a New York-based multi-media artist and award winning broadcast journalist whose work reckons with the legacies of both personal and collective histories. She earned a BS from Stanford University, CA, 1981 and completed her graduate studies at The University of California Berkeley School of Journalism. She has worked for major broadcasters such as ABC, NBC, the National Geographic Channel and PBS. Salmon received a Broadcast Emmy for Outstanding Interview in 2005 for her work as a producer on NBC Dateline's "Bin-Laden's Brother".

Selected solo exhibitions of her artwork have taken place at Arnika Dawkins Gallery, Atlanta, GA; as well as Minnesota Street Project and Grace Cathedral, both San Francisco, 2018; Josée Bienvenu Gallery, New York, 2014; and internationally at Galerie Frank Elbaz, Paris, 2017. She has been included in group exhibitions at the International Print Center New York and The Chrysler Museum of Art, Norfolk, VA, both 2019; Smith Gallery, Santa Cruz, CA and Original Thinkers Festival, Telluride, CO, both 2018; B-Complex Gallery, Atlanta, 2016 and 2017; Samsøn Projects, Boston, 2017; as well as Arsenal Gallery, New York, 2015; Space Gallery, Portland, ME, 2014; and Powerhouse Arena, Brooklyn, 2012. She exhibited internationally at the Joost Van Den Bergh Gallery in London, 2018. Salmon is represented in the permanent collections of the Addison Gallery of American Art, Phillips Academy, Andover, MA; Tennessee State Museum, Nashville; and Smith College Museum of Art, Northampton, MA.

www.kerissalmon.com

María Verónica San Martín (b. 1981, Santiago, Chile) is a New York-based artist who explores the impacts of history, memory and trauma in her prints, artist books, installations, sculptures and performances. She received her MA in book arts from the Corcoran School of the Arts and Design, Washington, D.C. San Martín attended the Whitney Museum Independent Study Program, New York, 2017-2018, was an artist-in-residence at Art OMI, Ghent, NY in 2016 and a scholar at the Center for Book Arts, New York, 2017. She has been awarded two grants from the National Art Fund of Chile. San Martín has exhibited nationally and internationally, including at the Center for Book Arts, New York; and Museum Meermanno-Westreenianum, The Hague, Netherlands, both in 2019; the Chilean National Archives, Santiago, 2018; BRIC Arts Media, Brooklyn, 2017; and the Chilean Museum of Memory and Human Rights, Santiago, 2013. She has participated in group exhibitions at Artists Space, New York, 2018; Stanford University, CA, 2015; and internationally at the Bayerische Staatsbibliothek, Munich, 2016.

Her work is held in the collections of Harvard University, Cambridge; the Walker Art Center, Minneapolis; Yale University, New Haven; The Metropolitan Museum of Art, New York; New York Public Library; Stanford University, CA; and the Library of Congress, Washington, D.C.; as well as internationally by the Museum Meermanno-Westreenianum, The Hague, Netherlands; Klingspor Museum, Offenbach am Main, Germany; and the Centre Pompidou, Paris. San Martín has been performing and lecturing her “Moving Memorial” series and *Dignidad* project at international museums, galleries, public libraries and schools since 2016.

Didier William (b. 1983, Port-au-Prince, Haiti) is a Philadelphia-based painter and printmaker whose mixed-media works use form and narrative to question issues of race, gender, identity and history. He earned a BFA in painting from the Maryland Institute College of Art, Baltimore, 2007 and an MFA in painting and printmaking from Yale University School of Art, New Haven, 2009. William has had solo exhibitions at Anna Zorina Gallery and James Fuentes Gallery, both New York, 2018; Tiger Strikes Asteroid, New York, 2017; and Hap Gallery, Portland, 2015. Selected group exhibitions include Gildar Gallery, Denver, CO; Morgan Lehman Gallery, New York; and Volta Art Fair, New York, all 2018; Museum of Latin American Art, Long Beach, CA and C.R. Ettinger Studio, Philadelphia, both 2017; The Bronx Museum of the Arts, New York and Fraenkel Gallery, San Francisco, both 2015; Fredericks & Freiser Gallery, New York, 2010; and Galerie Schuster, Berlin, Germany, 2008.

He has been a recipient of numerous awards, honors and residencies, such as a Fountainhead Residency, 2019; Rosenthal Family Foundation Award in Art, 2018; Artist In the Market Place, The Bronx Museum of Art, 2014; Artist-in-Residence, Marie Walsh Sharpe Art Foundation Space Program, 2012; Hearst Foundation Grant, 2009, 2010 and 2011; and a Toby Devan Lewis Fellowship for Painting, 2009. He is Assistant Professor of Expanded Print at Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ and is represented by James Fuentes Gallery, New York.

www.didierwilliam.com

Exhibition Related Programs

All of The Print Center's Exhibitions and Programs are free and open to the public.

Gallery Talk with the Artists and Curator + Opening Reception, The Print Center

Thursday, September 12, 5:30pm – 7:30pm

Gallery Talk: 5:30pm

Opening Reception: 6:00 – 7:30pm

Gallery Talk & Book Launch, The Print Center

Wednesday, October 2, 6:00 – 7:30pm

Keith Carter will lead a walkthrough of the exhibition *Keith Carter: Seek & Find* followed by a signing of his newest book *Keith Carter: Fifty Years* (University of Texas Press, 2018).

Lecture by Keith Carter, University of Pennsylvania

Kislak Center, Van Pelt-Dietrich Library Center, 3420 Walnut Street, Philadelphia, PA 19104

Thursday, October 3, 6:00pm

Keith Carter will speak about his career with a focus on his most recent series “Walt Whitman: ‘Beautiful Imperfect Things’”.

Lecture by Bethany Collins, The University of the Arts

Gershman Hall, Elaine C. Levitt Auditorium, 401 South Broad Street Philadelphia, PA 19102

Thursday, October 10, 1:00pm

Bethany Collins will speak about her career, exploring how race and language interact in her work through drawing, printmaking, sculpture and performance.

Conversation with Bethany Collins, The Print Center

Thursday, October 10, 6:00 – 7:30pm

Bethany Collins will join Ksenia Nouril in conversation about her works within the context of the exhibition *The Politics of Rhetoric*.

Panel on Race, Sexuality, and Whitman, The Print Center

Wednesday, October 16, 6:00 – 7:30pm

Writer **Lavelle Porter**, artist **Jonathan Lyndon Chase** and *Whitman at 200* curator **Judith Tannenbaum** will join Ksenia Nouril in a panel discussion addressing race and sexuality in the work of Walt Whitman. Using examples from their respective practices as examples, the panelists will reflect on the implications of Whitman’s writings on issues of race and sexuality today.

Letterpress Workshop with Common Press, The Print Center

Saturday, November 2, 1:00 – 3:00pm

Master printer **Mary Tasillo** of Common Press, the letterpress and book arts studio at the University of Pennsylvania, will lead an interactive, hands-on workshop inspired by Whitman's poetry. Spotlight talks on topics including the technique of letterpress and the history of Whitman as a printmaker will take place throughout the duration of the workshop.

Performance by María Verónica San Martín, The Print Center

Thursday, November 7, 6:00 – 7:00pm

María Verónica San Martín will perform a 30-minute, endurance-driven performance in conjunction with her installation *Dignidad*. The performance features a musical composition based on audiotapes of conversations recorded at the infamously isolated Chilean settlement, founded in the 1960s by Nazi agents.

Panel with Sharon Hayes, Sarah McEneaney and Keris Salmon, The Print Center

Wednesday, November 13, 6:00 – 7:30pm

Artists **Sharon Hayes, Sarah McEneaney** and **Keris Salmon** will join Ksenia Nouril in conversation about their works within the context of the exhibition *The Politics of Rhetoric*.

Other Fall 2019 Programs

Crack Up-Crack Down: Slavs and Tatars on Curating the 33rd Ljubljana Biennial of Graphic Arts,

The Print Center

Tuesday, October 22, 6:00 – 7:30pm

The art collective **Slavs and Tatars** will speak about their curatorial debut *Crack Up-Crack Down: 33rd Ljubljana Biennial of Graphic Arts* (June 7 – September 29, 2019), which brought together 30 international and regional artists to explore the graphic language of satire. Founded in 1955, The Ljubljana Biennial of Graphic Arts is the oldest biennial dedicated to the medium.

Book Launch with John Lehr, The Print Center

Tuesday, October 29, 2019, 6:00 – 7:30pm

In celebration of his publication *The Island Position*, newly released by MACK books, **John Lehr** will speak about the book and his practice with **Peter Barberie**, The Brodsky Curator of Photographs, Philadelphia Museum of Art.

About The Print Center

For more than a century, The Print Center has encouraged the growth and understanding of photography and printmaking as vital contemporary arts through exhibitions, publications and educational programs. The Print Center has an international voice and a strong sense of local purpose. Free and open to the public, it presents changing exhibitions which highlight established and emerging, local, national and international contemporary artists. It mounts one of the oldest art competitions in the country, now in its 94th year and the Gallery Store offers the largest selection of contemporary prints and photographs available for sale in Philadelphia, as well as being available online.

About Whitman at 200: Art and Democracy

Whitman at 200: Art and Democracy, organized by the University of Pennsylvania Libraries' Kislak Center is a region-wide series of cultural events initiated in partnership with organizations throughout the region, as well as four new artistic commissions supported by The Pew Center for Arts & Heritage. The celebration marks the bicentennial of Walt Whitman, America's "poet of democracy," who was born on May 31, 1819. Whitman lived the last two decades of his life in Camden, New Jersey, across the Delaware River from Philadelphia. In 2019, we recognize his connection to the region and his far-reaching relevance today.

(www.whitmanat200.org)



About Common Press

Common Press is the letterpress and book arts studio at the University of Pennsylvania. A collaboration of the University of Pennsylvania Libraries, Penn Design and Kelly Writers House, the press supports interests in writing and text, print culture and history and visual arts and design. The facility provides an environment where students can move between digital and manual image making, collaborating with writers, printmakers, designers, scholars and others with an interest in printing. The Common Press exists to support teaching and to facilitate collaborative projects across the university.

The Print Center is pleased to acknowledge the support of Common Press; The Libby Newman Visiting Artist Lecture, Fine Arts, Expanded Drawing+Printmaking, The University of the Arts; The Emily and Jerry Spiegel Fund to Support Contemporary Culture and Visual Arts and the Lise and Jeffrey Wilks Family Foundation Artist Residency from the University of Pennsylvania Undergraduate Program in Fine Arts and Design; *Whitman at 200*; and Anna Zorina Gallery, New York for their support.

The Print Center is supported by Brilliant, Bryn Mawr Trust, Dolfinger-McMahon Foundation, Forman Family Fund, Sheila Fortune Foundation, Freeman's, Fund for Children, Haverford College, Allen Hilles Fund, Lindback Foundation, Christopher Ludwick Foundation, National Endowment for the Arts, William Penn Foundation, Pennsylvania Council on the Arts, The Pew Center for Arts & Heritage, Philadelphia Cultural Fund, The Philadelphia Foundation, Rosenlund Family Foundation, University of the Arts, University of Pennsylvania Office of Government and Community Affairs, Henrietta Tower Wurts Memorial and our Board of Governors, Luminaries, members and friends.



The Print Center

1614 Latimer Street
Philadelphia, PA 19103
p: 215.735.6090 info@printcenter.org

Free and open to the public
Tuesday through Saturday 11:00am - 6:00pm

For information on events and programs visit www.printcenter.org
facebook.com/printcenterphilly
@ThePrintCenter #ThePrintCenter

###