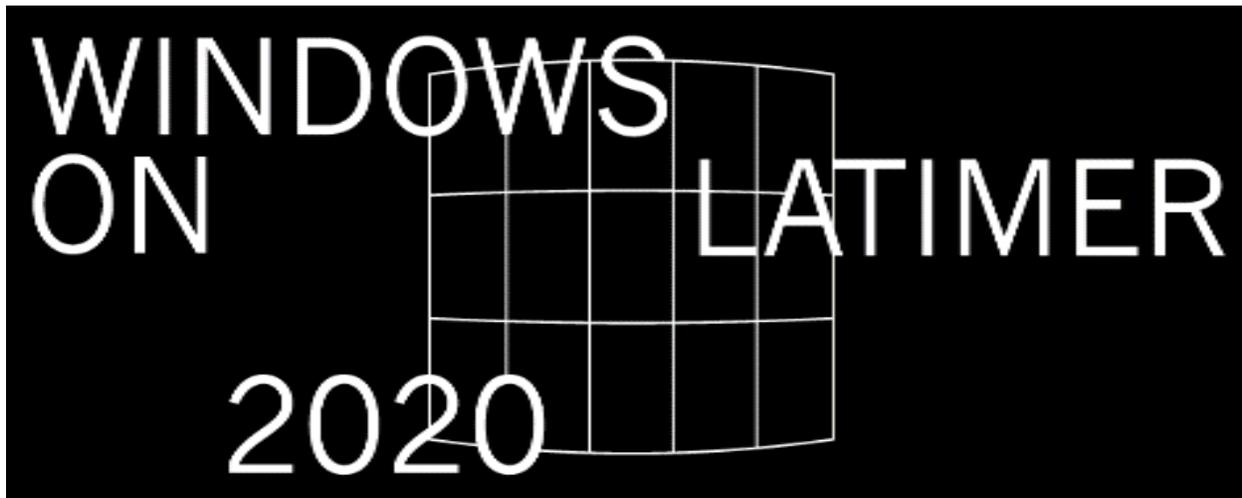


**FOR IMMEDIATE RELEASE**

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## **Windows on Latimer**

**August 2020 – June 2021**

[www.printcenter.org/windows-on-latimer](http://www.printcenter.org/windows-on-latimer)

**PHILADELPHIA, PA** – (December 14, 2020) The Print Center is pleased to announce *Windows on Latimer*, a series of site-specific commissions presented in The Print Center’s iconic bay window.

Since moving into The Print Center’s Latimer Street home in 1917, its galleries have hosted countless opening receptions, public programs and events. This series responds to the temporary closure due to COVID-19, by providing safe access to art from the street. Its framework reflects on the history of photography – a window as a lens onto the world – and takes into consideration both the formal and conceptual qualities of a window as an in-between space that can open and close. The Print Center is pleased to share these exceptional new works with those who walk, run, bike, skate or drive by!

*It is invigorating to conceive innovative creative opportunities in these challenging times. Using The Print Center's bay window as an exhibition space is an exciting way for artists to share their work with the public, which is missing access to art and artists. In commissioning the works in this series, we felt it important to focus on Philadelphia artists, who have strong connections to diverse local communities, yet whose work conveys critical messages of global importance, while also providing a link to our larger exhibition program.*

- Ksenia Nouril, Jensen Bryan Curator

*Windows on Latimer* launched in August 2020 with **Shawn Theodore: I See You Not Seeing Me**, followed by **James B. Abbott: High Tide, Low Tide, High Tide** in September, **Roxana Azar: Projections** in October and **Krista Svalbonas: What Remains** in November. The current installation **Jaime Alvarez: El Yunque** will be on view through January 2021.

In February 2021, *Windows on Latimer* will feature commissions related to solo exhibitions awarded from The Print Center's 95<sup>th</sup> ANNUAL International Competition. These site-specific works will be mounted in conjunction with concurrent virtual exhibitions. The window will be dedicated to **Kevin Claiborne** in February, **David Rothenberg** in March and **Dawn Kim** in April. Additional commissions for May and June will be announced in early 2021.



Jaime Alvarez, *El Yunque*, 2020, Installation view and pigment print, 75" x 88". Courtesy of the Artist. Installation view: Jaime Alvarez

**Jaime Alvarez's** immersive installation takes us to El Yunque National Forest in his native Puerto Rico, the only tropical rainforest in the United States. Covering 28,000 acres, it is home to over 200 species of flora and fauna – some not found anywhere else in the world. These include the Coqui, a very small, loud frog that is very common in Puerto Rico, yet is in danger of extinction. Alvarez is a Philadelphia-based

artist known for “Fishtown Daily,” his ongoing photographic series of deadpan urban landscapes, as well as detail-oriented object studies. He holds a BFA in Photography from the Rhode Island School of Design, Providence and an MFA from the Cranbrook Academy of Art, Bloomfield Hills, MI. He has exhibited nationally and internationally, and is in the permanent collection of Comcast and the Mexic-Arte Museum, Austin, TX. [www.jaimephoto.com](http://www.jaimephoto.com)

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Krista Svalbonas, *What Remains*, 2020, Installation view and detail, nine laser-cut pigment prints, 16" x 24" each. Courtesy of the Artist

**Krista Svalbonas: *What Remains*** compiled nine black-and-white photographs of Soviet-era apartment buildings in Latvia and Lithuania, embellished with laser-cut patterns culled from traditional Baltic folk art. As a whole, the installation meditates on the concept of home and what it means to be “at home” at this time. “Ideas of home and dislocation have always been compelling to me as the child of immigrant parents who arrived in the United States as refugees,” said Svalbonas. “This history has made me acutely aware of the impact of politics on architecture, and in turn on people’s daily lived experience.” Since the start of the COVID-19 pandemic, our relationship to “home” has changed drastically. Svalbonas holds a BFA from Syracuse University and an MFA from the State University of New York at New Paltz. Her work has been exhibited at Howard Yezerski Gallery, Boston; ISE Cultural Foundation and Klompching Gallery, both New York; and the Utah Museum of Contemporary Art, Salt Lake City. Her work is found in the collection of the Cesis History and Art Museum, Latvia. Recent awards include a Baumanis Grant, Rhonda Wilson Award, Puffin Foundation Grant and a Bemis Center for Contemporary Art Fellowship. Svalbonas is an Assistant Professor at St. Joseph’s University, Philadelphia. [www.kristasvalbonas.com](http://www.kristasvalbonas.com)

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Roxana Azar, *Projections*, 2020, Installation views, holographic prints on acrylic, 18" x 60" each.  
Courtesy of the Artist

**Roxana Azar's** photo-based sculptural installation *Projections* brought a psychedelic kaleidoscope of biomorphic plant life to The Print Center's window. "My work reimagines floral arrangements and projects what they might look like in the future," said Azar. Rooted in close observation of flora in greenhouses and gardens in the Philadelphia region and beyond, Azar playfully translates organic forms through manipulation and transformation of shape and color. Azar is inspired by science fiction, plant intelligence, anxiety and floral design, resulting in multi-media works combining photography, sculpture and collage.

Azar has a BFA from Tyler School of Art and Architecture, Temple University, Philadelphia, PA and an MFA from Virginia Commonwealth University, Richmond. In addition to exhibiting nationally and internationally, Azar has been published in *Mossless*, *Papersafe*, *Vice* and *Yen Magazine*.

[www.roxanaazar.com](http://www.roxanaazar.com)



James B. Abbott, *High Tide, Low Tide, High Tide*, 2020, Installation view and pigment print, 80" x 72". Courtesy of the Artist

**James B. Abbott** took us out of the city to the spectacular Cape Cod National Seashore with *High Tide, Low Tide, High Tide*. These three black-and-white triptychs have the power to transport the viewer to any special place of solitude. Abbott said, "In this new age of uncertainty, I find myself seeking solace in the memory of a place, a personal place, one that I fell in love with, have history with and tried to understand through my photographs." Abbott is a photographer whose subjects range from Venice, Italy to the Ben Franklin Bridge in Philadelphia, from urban cityscapes to the solitude and rich natural beauty of Cape Cod. Abbott received a BFA from the Cranbrook Academy of Art, Bloomfield Hills, MI. His work is included in many public and private collections, including the Allentown Art Museum, PA; Cranbrook Art Museum; and Philadelphia Museum of Art. [www.jbabbott.com](http://www.jbabbott.com)

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Shawn Theodore, *I See You Not Seeing Me*, 2020, Installation view and pigment print, 80" x 72". Courtesy of the Artist

**Shawn Theodore** brought us face-to-face with essential workers. Known for his dynamic street photography, Theodore began creating tightly cropped portraits of restaurant workers, janitors, delivery people and security guards in 2017. "Black folks in the service industry see their invisibility firsthand," said

Theodore, “I wanted to take a different approach in sharing a part of my practice that a lot of people are not aware of.” *I See You Not Seeing Me* made the presence of these individuals palpable, both in the image as well as in the reflections cast.

Theodore is an interdisciplinary artist whose work opens broad conversations regarding the shaping of agency and imagery, new forms of storytelling and the trajectory of the collective Black consciousness. He holds a BA in Journalism, Public Relations and Advertising from Temple University, Philadelphia and is currently enrolled in the MFA program at Savannah College of Art and Design, Atlanta, GA. He has exhibited at Catherine Edelman Gallery, Chicago; Steven Kasher Gallery, New York; African American Museum in Philadelphia; Art Sanctuary and The University of the Arts, both Philadelphia; and Virginia Museum of Contemporary Art, Virginia Beach, among others. [www.shawnthedo.re](http://www.shawnthedo.re)

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*The Print Center would like to thank the artists for their participation and collaboration with additional thanks to James B. Abbott for his help in conceiving the series and his services as Master Printer.*

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## About The Print Center

### Mission

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 95th 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.

### Funders

Support for The Print Center is offered by Bryn Mawr Trust, COVID-19 Arts Aid PHL Fund, Dolfinger-McMahon Foundation, Forman Family Fund, Sheila Fortune Foundation, Freeman’s, Fund for Children, Allen Hilles Fund, Christian R. and Mary F. Lindback Foundation, Christopher Ludwick Foundation, The Andrew W. Mellon 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 Pennsylvania, Henrietta Tower Wurts Memorial and our Board of Governors, Luminaries, members and friends.



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**The Print Center’s offices and galleries are closed due to COVID-19.**

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