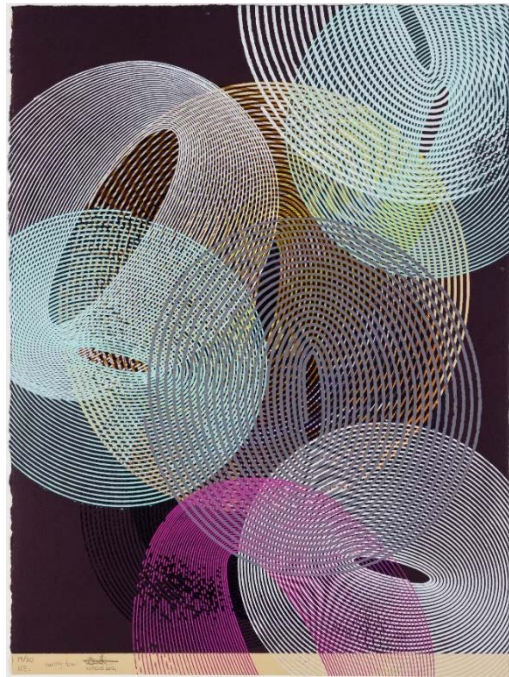


The Print Center Announces Windows on Latimer: Alexis Nutini

July 18 – September 6, 2023



(left) Installation view, *Alexis Nutini: Swing Low*, The Print Center; (right) Alexis Nutini, *Swing Low*, 2021, laser-engraved woodcut monoprint, 30" x 22", variable edition 19 of 30. Courtesy of the Artist

PHILADELPHIA, PA – The Print Center is pleased to announce a new [Window on Latimer](#) (WoL) featuring the work of the Mexican-born, Philadelphia-based artist **Alexis Nutini**.

The highly praised, site-specific series has presented the city of Philadelphia with the work of thirteen artists in The Print Center's iconic bay window on the 1600 block of Latimer Street since August 2020. Initially launched to offer the opportunity to see artwork in person during Covid closures, this dynamic platform has become a regular component of The Print Center's programming, enabling us to share artists' work in the public sphere.

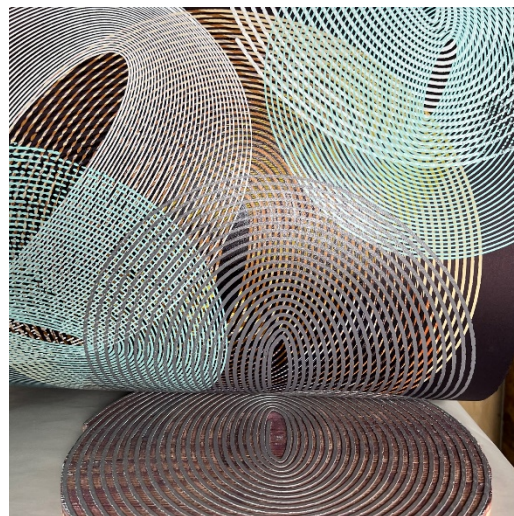
Nutini is well known for his abstract, vibrant, complex prints, which combine complicated patterns with layered color, created using a mix of hand-crafted and digital processes. The series, "Swing Low," is the

result of a unique, collaborative process spanning three centuries of technology with input from several artists.

The image features a number of linear spirals, which were generated using a 19th-century drawing apparatus called a harmonograph. This simple machine employs a pendulum to draw images as it swings. Nutini was invited to use a harmonograph in 2019, when Gerard Brown put one together for his class at Tyler School of Art and Architecture in Philadelphia. Nutini connected strongly with the process, as the graphic force of the linework matched well with his aesthetic sense and printing methods.

Brown built the harmonograph for a freshman drawing course based on experiments students conducted with basic mechanics. The objective was to make drawings they could only indirectly influence; to establish parameters for a work that would be produced using a machine over which they had limited control, but which could also draw more smoothly and efficiently than their hands. Through this process, students confronted their role in making the work. He said, “I have long felt that a good means of evaluating a work of art is to ask to what degree it inspires another person to take creative action. By that measure, the harmonograph has been exceptionally successful.”

After creating a number of pen and Sharpie harmonograph drawings, Nutini started to experiment with them as the basis for carving woodblocks using a digital CNC router. The collaborative process developed further when Nutini was a virtual visiting artist in 2020 at California State University, Stanislaus. Working with the head of printmaking Martin Azevedo, as well as printmaking technician Alexander Quinones and student assistant Christopher Rodriguez, component blocks for a print edition were created and printed. The team translated Nutini’s initial drawings into woodcuts with a laser engraver, which they then used to print thirty variations with little to no direction from Nutini. The blocks and impressions were shipped from California to Philadelphia, which Nutini then used to complete the works by hand-pulling unique prints.



(left) View of Nutini’s studio and the woodblocks used in the “Swing Low” series; (right) Hand-pulling a unique print. Images courtesy of the Artist

The final images, such as that presented in WoL, feature a buildup of rich layers of color and overlapping spiral lines resulting in a variety of moiré effects and unexpected imagery.

The Print Center is pleased to present *Swing Low*, for both its exceptional presence as well as its delve into the history of technology, the creative blending of analog and digital tools, and its celebration of collaboration and chance. Executive Director Elizabeth Spungen notes, “This print by Alexis Nutini encapsulates so much of what is relevant in print – especially in how the history of technology informs the contemporary medium as well as the printmaker’s love of collaboration.”



Alexis Nutini. Photo: Gustavo Gracia

Alexis Nutini (born Mexico City, Mexico; lives Philadelphia, PA) received a BA in fine art from St. Mary’s College of Maryland, St. Mary’s City and an MFA in printmaking from the Tyler School of Art & Architecture, Temple University, Philadelphia. Nutini runs Dos Tres Press, where he publishes his own prints and develops collaborative projects with other artists. The focus of Dos Tres Press is experimentation with relief techniques through hand-carved, reduction woodblock printing combined with the digital technology of a CNC router.

Nutini was the recipient of a Fulbright Fellowship in Barcelona, Spain and has exhibited his work at venues in Los Angeles, CA; Manhattan, KS; Nashville, TN; Philadelphia and Pittsburgh, both PA; Seattle, WA; and St. Mary’s City; as well as in Barcelona, Spain; Brisbane and Melbourne, both Australia; Rome, Italy; and Veracruz, Mexico.

Launched in August 2020, *Windows on Latimer* was lauded as a safe and thoughtful way to access art during the pandemic. The series’ 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 works with those who walk, run, bike, skate, or drive by!

Previously exhibited artists in the *Windows on Latimer* series include James B. Abbott, Jaime Alvarez, Roxana Azar, Lisa Blas, Kevin Claiborne, David Graham, Naomieh Jovin, Dawn Kim, Bella Logachova, Hannah Price, David Rothenberg, Krista Svalbonas and Shawn Theodore.

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.



Coming Up Next at The Print Center

Solo Exhibitions: Raque Ford and Kat Richards

September 8 – November 11, 2023

The fall exhibitions at The Print Center will continue the investigation into current uses of abstraction. Ford and Richards offer innovative approaches to abstract printmaking – using it to explore gender and racial identity. Guest curated by Lauren Rosenblum, PhD candidate, Graduate Center, CUNY.

All of The Print Center's exhibitions and programs are free and open to the public.

For additional details, please visit printcenter.org.

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 annual art competitions in the country, now in its 98th year, provides the Artists-in-Schools Program to Philadelphia public high school students and its Gallery Store offers a carefully selected array of contemporary prints and photographs onsite and online.

Funders

Support for The Print Center is offered by: Dolfinger-McMahon Foundation; Forman Family Fund; Sheila Fortune Foundation; Freeman's; Fund for Children; Harpo Foundation; Allen Hilles Fund; Phillip and Edith Leonian Foundation; Christian R. and Mary F. 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; 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

www.printcenter.org
facebook.com/printcenterphilly
@ThePrintCenter #ThePrintCenter

Free and open to the public
Tuesday – Saturday, 11am – 6pm
Closed Saturdays in August