
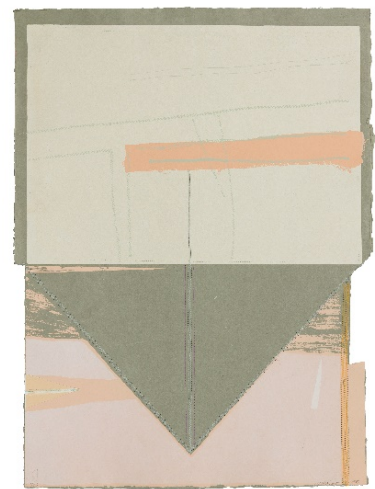


The Print Center Announces a New Window on Latimer Edna Andrade: Enigma

And Three Spring Exhibitions Nancy Hellebrand: EVERYBODYBEAUTIFUL Stephanie Santana: Ways of Knowing and Martie Zelt: Land Strider in the Zemel Family Gallery

Presented as part of  FOCUS 2024



(left to right) Nancy Hellebrand, *Untitled BO 8943*, 2024, photogravure, 25" x 19". Printed by C. R. Ettinger Studio; Stephanie Santana, *Safe Passage*, 2024, screenprint, monotype, hand embroidery, flashe, cotton textile, batting, thread, 51 ½" x 49". Photo: Shawn Inglima; Martie Zelt, *Untitled*, 1980, screenprint with thread, 30" x 22". Courtesy of Brandywine Workshop and Archives

PHILADELPHIA, PA – The Print Center is pleased to announce a new *Window on Latimer* featuring the work of **Edna Andrade**, and three new solo exhibitions featuring the work of **Nancy Hellebrand**, **Stephanie Santana** and **Martie Zelt**.

Windows on Latimer, an ongoing series of site-specific installations in The Print Center's iconic bay window, returns April 2 – 18, 2024 with a work by the renowned Philadelphia artist **Edna Andrade**. Opening on April 19 will be three new solo exhibitions, **Nancy Hellebrand: EVERYBODYBEAUTIFUL**, **Stephanie Santana: Ways of Knowing** and **Martie Zelt: Land Strider**. A Gallery Talk and Opening Reception will take place on Thursday, April 18, from 5:30 – 7:30pm.

These exhibitions are organized in conjunction with (re)FOCUS 2024, a Philadelphia citywide festival showing how women-identified and BIPOC artists have moved from the periphery to the center of the art world, marking the 50th anniversary of Philadelphia Focuses on Women in the Visual Arts, 1974.

Edna Andrade's *Enigma*, 1973, explores symmetry and rhythm through geometric abstraction. Nancy Hellebrand, Stephanie Santana and Martie Zelt's work was created decades apart, yet they share an abiding interest in exploring materials and artmaking techniques. Hellebrand's portrayals of nude, older women confront societal norms of beauty and age. Santana collages family photographs and images of elders with colorful and embroidered textiles to understand the experiences and relevance of her Black matriarchal ancestors. Zelt's highly textured, abstract assemblages recall the topographies and cultures of the two places she called home – New Mexico and Philadelphia.

Windows on Latimer

A new iteration of the highly regarded series **Windows on Latimer** will feature **Edna Andrade's** *Enigma*, 1973, from April 2 – 18, 2024. This piece is characteristic of Andrade's work, which from the mid-1960s featured precise, geometric compositions in bold colors. The resulting dynamic optical effect is known as Op Art. Andrade said, "My ideas come from organic structures, crystallography, physics, gestalt psychology and from games, patterns, puzzles and sunsets at the end of Pine Street."

Enigma was included The Print Center's exhibition, *Women Printmakers*, presented as a part of the 1974 FOCUS festival celebrating women in the arts. Though Andrade was primarily interested in the objectivity of geometry, the image recalls the female form.

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!



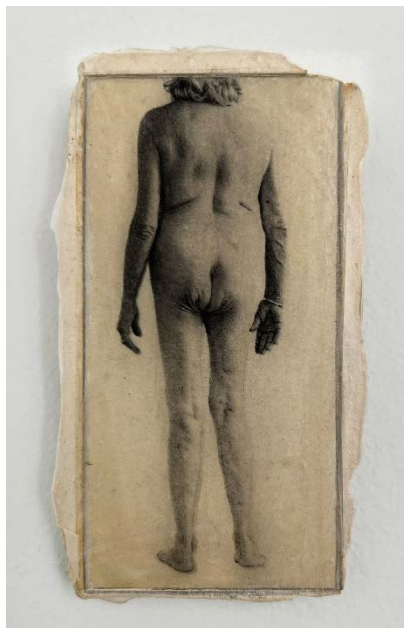
Edna Andrade, *Enigma*, 1973, screenprint.
Courtesy of the Estate of Edna Wright Andrade & Locks Gallery, Philadelphia

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, Alexis Nutini, Ted Partin, Hannah Price, David Rothenberg, Krista Svalbonas and Shawn Theodore.

The Print Center would like to thank the artists for their participation with additional thanks to James B. Abbott for conceiving the series and to Stockbridge Fine Art Print for printing services.

Nancy Hellebrand: EVERYBODYBEAUTIFUL

The Print Center's first floor gallery features new work by acclaimed photographer **Nancy Hellebrand**. *EVERYBODYBEAUTIFUL* reaffirms Hellebrand's unwavering commitment to challenging stereotypical notions of beauty and celebrating the female form in all of its aspects. The exhibition comprises selections from an ongoing series of nude portraits of older women, debuted at The Print Center as photogravures (a 19th century process mixing photography and etching) on paper and plaster. The small-scale images are printed in deep, rich tones on delicate paper and on plaster. Their intimate size invites viewers to look closely and simultaneously fosters a deep appreciation for the beauty and strength of the women portrayed.



Nancy Hellebrand, *Untitled TH 7861*, 2024, photogravure on plaster, 4 ½" x 2 ½". Printed by C. R. Ettinger Studio

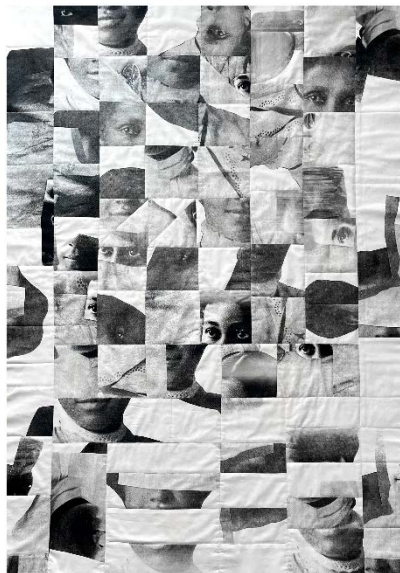
EVERYBODYBEAUTIFUL is a testament to Hellebrand's unwavering commitment to challenging societal norms and redefining notions of beauty and worth. Inspired by her own journey in aging, Hellebrand embarked on the series "Naked" in 2017, after recognizing that societal perceptions of her intellect and beauty had diminished despite her blossoming sense of self and growing political voice. Driven by a desire to amplify the stories etched upon the bodies of women, Hellebrand captures the truth and inherent dignity of her subjects, challenging conventional standards of beauty in favor of authenticity and empowerment. Central to *EVERYBODYBEAUTIFUL* is Hellebrand's decision to focus solely on the bodies of her subjects, stripping away distractions by excluding facial features. The works stand as a powerful testament to the enduring strength and beauty of older women, questioning preconceived notions and inviting viewers to embrace the richness of human experience. Hellebrand shows us that every body represents a valuable human being, compelling viewers to confront the unfiltered realities of aging and celebrate the imperfections that bear witness to a life well-lived. She states, "We see women's stories embedded in their flesh." Embracing diversity in all its forms, Hellebrand welcomed models of every size, race and ability, fostering a sense of inclusivity and acceptance. After the photography sessions, many of the models acknowledged that the experience helped them see their aged bodies as worthy subject. In the

words of one sitter, “Going against the cultural grain, [Hellebrand] did not want to photograph youthful beauty. Instead, she used scars, stretch marks, folds, and lumps to reveal the stories of women who birth children, endure disease and enjoy worldly pleasures.”

Hellebrand’s photogravures and plaster sculptures were made in collaboration with Master Printer Cindi Ettinger of C. R. Ettinger Studio, Philadelphia.

Stephanie Santana: Ways of Knowing

Ways of Knowing is a dynamic exhibition presented in The Print Center’s second-floor north gallery, and is **Stephanie Santana’s** first solo show in the United States. It features new pieces that combine embroidery, quilting, collage, screenprinting, monoprinting, relief printing and vernacular photographs, which work across time and geography. Santana’s process reveals information, challenges prescribed societal roles and finds alternative spaces of knowledge and self-definition. Her prints and mixed media textile works intertwine family photos with historical imagery to explore interior worlds, mythologies, navigational tools and resistance strategies of African diasporic origins. The works in *Ways of Knowing* endeavor to understand what Santana’s matriarchal ancestors experienced and examine how their concerns have relevance in the present day.



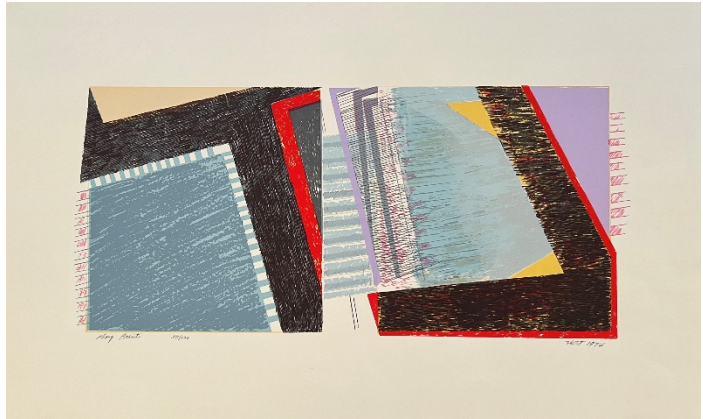
(left to right) Stephanie Santana, *Until You Rest*, 2024, screenprint on cotton textile, cotton batting, thread, 58” x 40”; *Wavelength*, 2024, screenprint, wax pastel, flashe, cotton textile, batting, thread, 49 ½” x 36”

The works on view are drawn from a larger body of work titled “The Wayfinding Series,” that Santana says, “honors Black women as wayfinders, planners, travelers, strategists, timeline jumpers and archivists.” This is evident in *Until You Rest*, in which early 20th century portrait photographs are collaged and screenprinted onto cotton textiles, cut into sections, rotated and recombined as a quilt. Santana preserves, controls and distorts the imagery to create the impression of visual static and to represent the

search for ancestral knowledge. In *Safe Passage*, printed images: a mother holding her children close and a photograph of the artist's family from the 1950s – are augmented with hand embroidery as forms of annotation and protection.

Martie Zelt: Land Strider

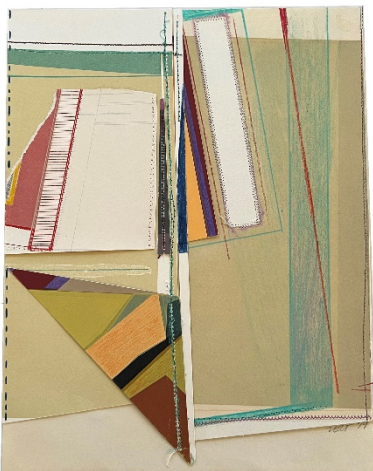
Land Strider is **Martie Zelt's** first solo show in Philadelphia in over thirty-five years, and the first on the East Coast since her death in 2023. Presented in The Print Center's Zemel Family Gallery, the exhibition highlights pivotal moments in her career, spotlighting her groundbreaking contributions to print and papermaking during the 1970s and 1980s. The artworks in the exhibition are selected from collections of those who knew Zelt well.



Martie Zelt, *May Print*, 1974, screenprint, 14" x 23"

Named after one of Zelt's seminal works, *Land Strider* encapsulates the essence of her nomadic existence, split between the vibrant landscapes of the Northeast and Southwest as well as her primary artistic interest in rural and urban topographies. Born in western Pennsylvania during the Great Depression, Zelt lived in New Mexico briefly during childhood while her father was in the Army Air Corps. She was heavily influenced by New Mexico's landscape, defined by the Sacramento Mountains and White Sands National Park, as well as the distinct history and culture of its Native American tribes. This formative experience of the American Southwest remained with Zelt as she moved between Philadelphia and New Mexico several times – both of which she claimed close to her heart.

Land Strider is a compelling chronicle of Zelt's artistic evolution, traversing the vibrant hues of her 1960s geometric abstractions to the muted palette of her works in the 70s and 80s. The exhibition reveals Zelt's unwavering dedication to printmaking and abiding interest in layering of varied materials. Zelt relayed, "the segmentation and geometry in my work has never been disassociated from notes taken from the natural world around me."



Martie Zelt, *Double Cone*, 1979, print with thread, 8 ½" x 11". Courtesy of Ofelia Garcia

An encounter with papermaker Joe Wilfer in 1976 inspired her to introduce sheets of handmade paper directly into her prints, often as independent abstract elements. These highly textured works form complex topographies. In the 80s, she incorporated even more dynamic materials – such as store-bought fabrics, fake fur, sequins, glitter, Velcro snaps, acrylic paint, fishhooks, metal hinges, twine, machine sewing and linen threads – and mixed them with numerous print

techniques – lithography, photo-etching, woodcut, collagraphy and Xerox – within a single landscape that incorporated the detritus of everyday life.

During the original 1974 FOCUS festival, The Print Center organized the exhibition *Women Printmakers*, juried by Harry Lunn (Director, Graphics International, Washington, DC) and Howardena Pindell (Assistant Curator of Prints and Illustrated Books, Museum of Modern Art, New York, NY), which showcased the work of 23 artists, including Edna Andrade and Martie Zelt.

About the Artists



Edna Andrade, 1981

Edna Andrade (b. 1917, Portsmouth, VA; d. 2008, Philadelphia, PA) studied at The Barnes Foundation, Merion, PA and earned a BFA from the Pennsylvania Academy of Fine Arts and the University of Pennsylvania, both Philadelphia. Andrade was the subject of retrospectives at institutions including the Pennsylvania Academy of Fine Arts, the Institute of Contemporary Art at the University of Pennsylvania and The Print Center, all Philadelphia. Her work has been featured in numerous group exhibitions throughout the United States and is found in public collections including the Baltimore Art Museum, MD; Dallas Museum of Art, TX; The Museum of Fine Arts, Houston, TX; Metropolitan Museum of Art and Whitney Museum of American Art, both New York, NY; Virginia Museum of Fine Arts, Richmond; and the Library of Congress, Washington, DC; among many others.

Nancy Hellebrand (American, b. 1944, Philadelphia, PA; lives Philadelphia) studied at the University of Southern California, Los Angeles; Boston University, MA; and has a BA from Columbia University, New York, NY. She studied photography with Alexey Brodovitch, Bill Brandt and John Coplans, each of whom influenced her deeply. Hellebrand was the first American, and the first living woman, to have a solo exhibition at The National Portrait Gallery, London, UK; and has also had solo exhibitions at Halsted Gallery, Detroit, MI; James A. Michener Art Museum, Doylestown, PA; Erie Art Museum, PA; Museum of the Southwest, Midland, TX; Parthenon Museum, Nashville, TN; Light Gallery and Pace/MacGill, both New York, NY; and Locks Gallery, Paul Cava Gallery and the Pennsylvania Academy of Fine Arts, all Philadelphia.

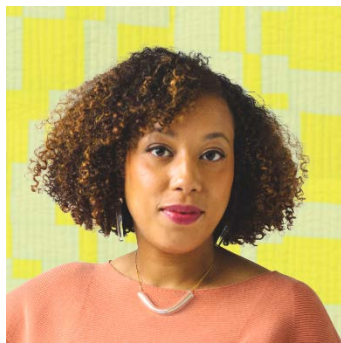


Nancy Hellebrand

She has been included in many group exhibitions including at Allentown Art Museum, PA; Southeast Museum of Photography, Daytona Beach, FL; Arcadia University, Glenside, PA; Haverford College, PA; International Center of Photography, Light Gallery and Museum of Modern Art, all New York, NY; Institute of Contemporary Art, Philadelphia Art Alliance, Philadelphia Museum of Art, The Photography Place and The Print Center, all Philadelphia; Virginia Museum of Fine Arts, Richmond;

Tampa Museum of Art, FL; Smithsonian American Art Museum, Washington, DC; as well as Kunstverein, Frankfurt, Germany; Tate Liverpool, UK; and the Barbican Centre and Tate Britain, both London, UK.

Hellebrand's photographs are in the collections of the Allentown Art Museum; Yale University Art Gallery, New Haven, CT; Museum of Modern Art; Philadelphia Museum of Art; Princeton University Art Museum, NJ; and the Museum of the City of London, UK. Her awards include Fellowships from the John Simon Guggenheim Memorial Foundation and the National Endowment for the Arts. Her work has been widely reviewed in periodicals including *American Photographers*, *Aperture*, *Artforum*, *Artnet Magazine*, *Modern Photography*, *The New York Times*, *The New Yorker*, *People Magazine*, *The Philadelphia Inquirer*, *Philadelphia Magazine*, *The Photo Review*, *Print Collectors Newsletter* and *The Village Voice*. She has two monographs dedicated to her work and has been included in numerous other publications. As an educator, Hellebrand taught photography at Bucks County Community College, Newtown, PA; Yale University; Parsons School of Design, The New School, New York, NY; and the University of the Arts, Philadelphia.



Stephanie Santana. Photo: Noemie Marguerite

Stephanie Santana (American, b. 1984, Los Angeles, CA; lives Brooklyn, NY) is a visual artist whose practice is rooted in the expansive traditions of textile arts and fine art printmaking. She received a BA in Communication Studies from Western Washington University, Bellingham in 2006 and an AAS in Textile/Surface Design from the Fashion Institute of Technology, New York, NY in 2018. Her work has been exhibited in recent group shows at The John & Robyn Horn Gallery, Penland School of Craft, Bakersville, NC; Museum of Fine Arts Boston, MA; Highpoint Center for Printmaking, Minneapolis, MN; and the Claire Oliver Gallery, EFA Robert Blackburn Printmaking Workshop and The Metropolitan Museum of Art, all New York, NY; among others.

Santana's work is held in both private and public collections such as the Getty Research Institute, Los Angeles and Smith College Museum of Art, Northampton, MA. She has presented lectures and workshops at many academic and cultural institutions including The Fabric Workshop and Museum, Pennsylvania Academy of the Fine Arts and Philadelphia Museum of Art, all Philadelphia, PA. Her work has been featured in *Getty Magazine* and *Pressing Matters*. Santana was a 2023 NYSCA/NYFA Artist Fellow in Printmaking/Drawing/Book Arts, a Finalist in The Print Center's 97th ANNUAL International Competition, was awarded a Kahn Mason Studio Immersion Project Fellowship at EFA Robert Blackburn Printmaking Workshop and has received generous support from the Windgate Foundation and Sustainable Arts Foundation. Santana is a founding member of Black Women of Print – an organization for independent mid-career and established Black women printmakers – as well as a member of The Santana Project, an intergenerational, interdisciplinary art collective.

Martha “Martie” Zelt (American, b. 1930, Washington, PA; d. 2023, Roswell, NM) studied at the University of New Mexico, Albuquerque; Connecticut College, New London; the New School for Social Research, New York, NY; Pennsylvania Academy of the Fine Arts, Philadelphia, PA; Museum of Modern Art of São Paulo, Brazil; and received a BFA from Tyler School of Art & Architecture, Temple University, Philadelphia. She was an important figure in the Philadelphia printmaking community and is known for her vibrant screenprints. Zelt began teaching in Philadelphia in the 1960s, including for Prints in Progress at The Print Center, the Pennsylvania Academy and the University of the Arts. Her exhibition record in and outside of Philadelphia is extensive, and includes more than 20 exhibitions at The Print Center, including the 1974 show *Women Printmakers* as part of the citywide feminist art initiative FOCUS and a solo show in 1975.



Martie Zelt. Photo: Roswell Daily Record

Zelt spent the later part of her life in Roswell, NM. She printed at the renowned Tamarind Institute and The Roswell Museum mounted two solo exhibitions of her work. While in the Southwest, she received a Fulbright Grant with which she set up a papermaking studio in Veracruz, Mexico. She was awarded two Roswell Artist-in-Residence Program (RAiR) grants and her work was included in the Brooklyn Museum’s publication *Thirty Years of American Printmaking*. Her work has appeared in many group exhibitions in the United States and elsewhere, and is included in public collections including the Albuquerque Museum, NM; Brooklyn Museum of Art, NY; Weatherspoon Art Museum, Greensboro, NC; Yale University, New Haven, CT; Philadelphia Museum of Art; Princeton University, NJ; Anderson Museum of Contemporary Art and Roswell Museum, both NM; and the Smithsonian American Art Museum, Washington, DC.

Programs

Gallery Talk & Opening Reception

Thursday, April 18

5:30pm Gallery Talk with Hellebrand, Santana
+ Lauren Rosenblum, Jensen Bryan Curator
6 – 7:30pm Reception

Conversation with Stephanie Santana

Thursday, May 2, 6pm (ET)

In-person and on Zoom

Conversation with Nancy Hellebrand

Thursday, May 9, 6pm (ET)

In-person and on Zoom

Panel Discussion: 50 Years of Philadelphia Women Arts Leaders

Thursday, May 23, 6pm (ET)

In-person and on Zoom

All of The Print Center’s exhibitions and programs are free and open to the public. To register for a Zoom event or for more information visit printcenter.org.

All images are courtesy of the Artists unless otherwise noted.

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 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: Drexel University Antoinette Westphal College of Media Arts & Design; Forman Family Fund; Sheila Fortune Foundation; Fund for Children; FS Investments; Allen Hilles Fund; William King Foundation; Phillip and Edith Leonian Foundation; Christian R. and Mary F. Lindback Foundation; Christopher Ludwick Foundation; National Endowment for the Arts; PA Arts & Culture Recovery Program; William Penn Foundation; Pennsylvania Council on the Arts; 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.



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Free and open to the public
Tuesday – Saturday, 11am – 6pm

Please note: The Print Center will be closed on Saturday, April 20, and will close early at 4pm on Friday, April 26.

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