

**99<sup>TH</sup> ANNUAL**

**EXHIBITIONS**

**Alanna Aritam**

**William Camargo**

**Juana Estrada Hernández**

**99<sup>th</sup> ANNUAL International  
Competition Solo Exhibitions**

**Alanna Airitam**

**Black Diamonds: The Black Outlaw Bikers**

**William Camargo**

**The Sense of Brown**

**Juana Estrada Hernández**

**!Echale Ganas!**

**January 24 - April 5, 2025**

**The Print Center, Philadelphia**



Thank you for visiting  
our exhibitions!  
Please share your  
thoughts with us  
in a brief survey.



(left to right) Alanna Airitam, *Roger Dat, Chosen Few Sin City*, 2023, pigment print, 40" x 30"; William Camargo, *Point Towards The Colonizer Charles IV And Some Tourist in Mexico City or This Is Just A Conceptual Photograph*, 2024, inkjet print, 16" x 20"; Juana Estrada Hernández, *El Juego Americano 1*, 2023, lithograph, 20" x 15"

## 99<sup>th</sup> ANNUAL Solo Exhibitions

Lauren Rosenblum, Jensen Bryan Curator

The 99<sup>th</sup> ANNUAL International Competition exhibitions feature artists living and making art in cities across the United States. The prints and photographs by **Alanna Airitam**, **William Camargo** and **Juana Estrada Hernández** confront myriad American myths through powerful portraits of Black motorcyclists, performative interventions into the landscape and meaningful scenes of the immigrant experience.



Alanna Airitam, *Boss Mike, Chosen Few Nomad President*, 2023, pigment print with resin, 42" x 56"

## Alanna Airitam **Black Diamonds: The Black Outlaw Bikers**

Alanna Airitam's portrait *Boss Mike, Chosen Few Nomad President*, 2023, captures the proud motorcyclist staring at the camera. He leans forward with two hands and a knee bracing his weight, which bears down on his large, shiny motorcycle standing at the center of the picture. Boss Mike is a weathered man wearing a black leather vest and a Harley Davidson baseball cap. He is posed in the middle of his garage, which contains his tools and is decorated with family pictures. Less obvious are the decades of memorabilia collected from his brothers in the Chosen Few motorcycle club. Curiously, he stands in front of an antique-looking backdrop featuring grand trees and a mountainous vista, placed there by Airitam, that heightens the sense of his nobility.

Founded in 1959 as a Black biker club, the Chosen Few soon made the rare decision to integrate its membership during a time of legal

segregation. This racial inclusivity remains a vital part of the club's culture and its members' shared identity. With chapters now spread throughout the United States, and the world, Airitam's photographs feature portraits of men from its Tucson, Phoenix, Las Vegas, Long Beach and San Fernando Valley locations.

Airitam photographs the club members with their full participation. As in the portrait of Boss Mike, each person is invited to pose as they wish, and is photographed against multiple backgrounds: the natural terrain of their home city or garage, as well as a theatrical backdrop featuring a landscape inspired by a 19<sup>th</sup> century Hudson River School painting, including those by the pioneering Black artist Robert Duncanson (1821–1872). These intricately painted scenes of untamed wilderness inspired viewers of the time to consider the American landscape located beyond civilized society. In her portraits, Airitam conveys her sitters' similar honorable desire to explore the freedom of the open road.

As an outlaw motorcycle club, Chosen Few members view their exclusivity as a form of both social resistance and sanctuary, and are therefore intentionally guarded. They live by a code organized around internal hierarchies and organizational protocols while cultivating a culture that values brotherhood, respect and loyalty. Airitam honors this principle and also views educating the public about selective aspects of motorcycle subculture as an integral part of her work. She ensures that viewers are aware of the distinction between "outlaw clubs," those that are unsanctioned by the prominent American Motorcyclist Association but whose members are generally law-abiding, and the "one-percent" motorcycle clubs, with members who are willing to engage in illegal activity. She stresses the importance of explaining the club iconography, such as the diamond-shaped patches worn on the back of vests to signify one-percenter membership.

Airitam's expansive portrait project *Black Diamonds* includes the three historically significant Black outlaw motorcycle clubs founded



Alanna Airitam, *J Town and Youngsta, Chosen Few Phoenix*, 2023, pigment print, 40" x 30"; *Nikon, Chosen Few Tucson*, 2023, pigment print, 28" x 21"

in the late 1950s and early 1960s: the Chosen Few (in Los Angeles, CA); the East Bay Dragons MC (in Oakland, CA); and Outcast MC (in Detroit, MI). She is dedicated to securing the trust of club members through her deep commitment to honoring their codes of conduct and their place in American culture. Airitam said, "My overarching objective is to illuminate their profound connections to the Civil Rights Movement, the Black Panther Party, and broader American history while striving to demystify their subculture and celebrate their invaluable cultural contributions. Moreover, I aim to initiate meaningful dialogues surrounding racial stereotypes within the outlaw motorcycle culture and examine the nuanced dynamics of freedom in motorcycle travel."

## About the Artist

**Alanna Airitam** (born 1971, Queens, NY; lives Tucson, AZ) is a photo-based, conceptual artist who uses non-traditional materials and techniques to question contemporary and historical narratives. Her work has been shown nationally and internationally, including at the New Orleans Museum of Art, LA; Phoenix Art Museum, AZ; Rhode Island School of Design Museum, Providence; San Diego Art Institute, CA; Torrance Art Museum, CA; and Center for Creative Photography and Tucson Museum of Art, both AZ, as well as at the Africa Foto Fair, Abidjan, Côte d'Ivoire. Her work is in the permanent collections of New Orleans Museum of Art, LA; Virginia Museum of Fine Arts, Richmond; and the Center for Creative Photography and Tucson Museum of Art. Airitam's honors include an Arizona Commission on the Arts Artist Opportunity Grant and San Diego Art Prize. She was a Photolucida Critical Mass Top 50 Finalist and was on the Silver Eye Center for Photography's Silver List in 2021. Her work has been recognized in *Artdoc Photography Magazine*, *BBC News*, *Chicago Tribune*, *GOTHAM Magazine* and *Lenscratch*. Airitam is the cofounder of the Southwest Black Arts Collective.







William Camargo, *A Little Brown Interference* (detail), 2022, inkjet prints on vinyl, each 8" x 10"

## William Camargo The Sense of Brown

This exhibition brings together multiple series of photographs made by **William Camargo** over the last five years. In these works, with overlapping themes and subjects, he both performs for the camera and explores the history of photography. By centering his own body in his pictures, he strives to, in his own words, “negotiate the legacies and disempowerment of brown people in my hometown of Anaheim, California.” At the same time, by recreating works of famous photographers as a person of color, he intervenes in historically exclusionary art histories.

Photographs from the series “Origins and Displacement,” 2018–2023, were primarily made during the period of intense social unrest in the middle of the global pandemic. In them, Camargo poses with handmade signs covering his face and torso in solitary protest in front of buildings and other locations throughout the predominantly Hispanic and Latino city of Anaheim. The artist draws on research materials, such as newspapers, to recover these sites’ historical significance. In his photograph *Ya’ll Forget Who Worked Here*, 2020, the artist holds the sign “Brown women used to pack oranges here” on the steps in front of the Packing House built by Sunkist citrus in 1919, which is now a gourmet food hall. The juxtaposition of the building’s past and present, as well as the sign’s indictment and use of colloquial language, draws attention to issues of racism, exploitative labor practices, and gentrification in this community.

Camargo recently said, “I use my brown body to conduct these interventions. I use historical texts and contemporary stories to establish a connection in which the same injustices are repackaged through language and neoliberal policies.”

In the series “A Little Brown Interference,” 2022, Camargo’s hand and tattooed arm reach out from behind the camera to alternately obscure a country road, a forest clearing and a cloudy sky. The presence of his brown body becomes a physical reminder of how the myth of the American landscape continues to obscure the many people of color who inhabit its terrain.

He continued the impulse to revive suppressed histories and subvert them into dominant narratives for recent photographs that restage images by well-known artists. With this project, he seeks to interrogate “a photographic history that continuously omits or tokenizes BIPOC and Queer perspectives in the medium.” He uses his body to intervene in the dominant photographic canon, which was made by predominantly white male artists. Works by influential photographers, including John Divola and Duane Michals, serve as references and source material for Camargo’s images to myriad ends. Like contemporary British photographer Gillian Wearing, who dons a plastic mask to embody her photographic subject, in *Me As Subcomandante Marcos, Holding A 3d “Aztec” Mask, After Gillian Wearing*, 2024, Camargo is dressed and masked as the anti-capitalist leader of the Zapatista militant group of primarily



William Camargo, *Ya'll Forget Who Worked Here*, 2020, from the series "Origins and Displacements," inkjet print, 20" x 16"; *Me As Subcomandante Marcos, Holding A 3d "Aztec" Mask, After Gillian Wearing*, 2024, gelatin silver print, 40" x 32"

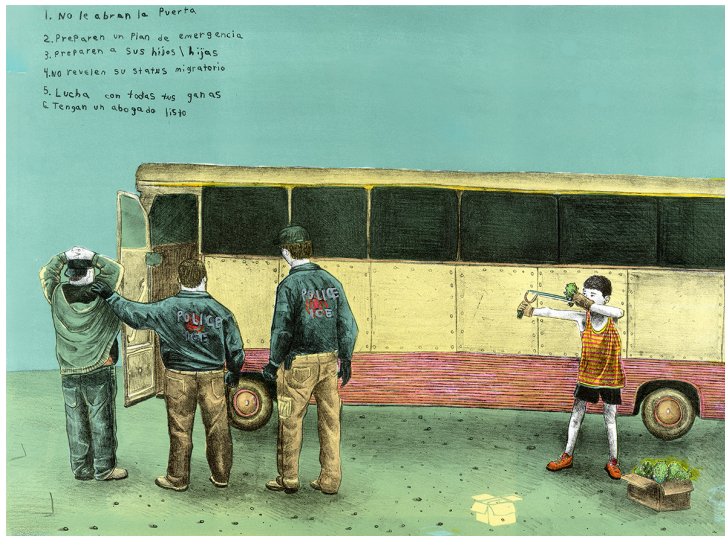
indigenous people in Mexico. This embodied staging challenges the idea of a stable personal or political identity and the omnipresence of mass-produced goods to stand in for cultural heritage.

The exhibition's title comes from a book of the same name by José Esteban Muñoz (1967-2013), a highly influential scholar of Queer, Latinx and Performance studies. Muñoz theorizes a group identification and shared commonality of *latinidad* that is crafted beyond the nation-state when aptly writing, "Brownness is already here. Brownness is vast, present, and vital."

## About the Artist

**William Camargo** (born 1989, Anaheim, CA; lives Anaheim) has a Professional Photography Certificate from Fullerton College, a BFA from California State University, Fullerton, and an MFA from Claremont Graduate University, all CA. Camargo has exhibited widely, including at the Hessel Museum of Art, Annandale-On-Hudson, NY; Cerritos College Art Gallery, CA; Patricia & Phillip Frost Art Museum, Miami, FL; Princeton University Art Museum, NJ; and The Cheech Marin Center for Chicano Art & Culture, Riverside, CA. His work is held in collections including the Wright Museum of Art, Beloit College, WI; California State University, Fullerton; Museum of Fine Arts, Houston, TX; Los Angeles Museum of Contemporary Art, CA; and the Huntington Library and Botanical Gardens, San Marino, CA. Camargo has had residencies at the Herron School of Art and Design; Center for Photography at Woodstock; The Latinx Project, New York University; Light Work; Penumbra Foundation and TILT Institute for the Contemporary Image. His monograph, *We Been Here*, was published in 2022. He is a photography lecturer at the University of California, San Diego and California State University, Fullerton.





Juana Estrada Hernández, *Nopalaso en nombre de nuestras familias!*, 2021, lithograph, 15" x 20"

## Juana Estrada Hernández !Echale Ganas!

**Juana Estrada Hernández** grew up hearing the Spanish phrase, !Echale Ganas!, in her home. A sentiment without direct translation into English, her family often used it to encourage one another to “go for it,” “persevere” and “give it their all” to make it through trying times and pursue their dreams. The subject of Estrada Hernández’s prints and large-scale installation are drawn directly from her family’s immigration story and center on the impact of the socio-political issues that arise from the United States-Mexico borderlands on people’s lives. In declaring !Echale Ganas!, the artist calls out to the viewers of her work with a message of encouragement and perseverance during a moment of renewed anti-immigration rhetoric and policy proposals.

Estrada Hernández arrived as a child in Denver, Colorado, and has since sought out her family’s intergenerational immigration stories. Her artistic process begins by making drawings that record first-

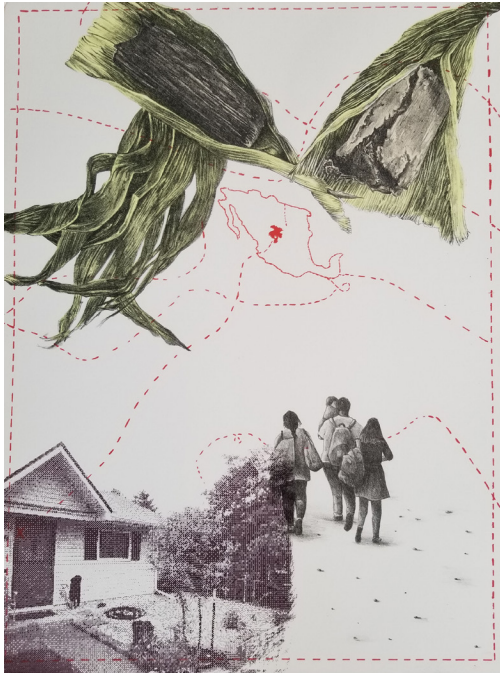


Juana Estrada Hernández, *Lo que no les enseñan parte 2*, 2019, monotype and Koza, 9' x 6' x 1'. Photo: Argenis Apolinario

person narratives, imagine the gaps in their memories and respond to their intimate reflections. She then creates bold lithographs and detailed etchings depicting these experiences, as well as Mexican and Mexican Americans’ cultural and economic contributions to the United States. “My work,” she has said, “pays homage to my Mexican culture, drawing on visual references from Mexican traditions, foods, and language. Within my artwork, I highlight the importance of holding on to one’s own culture as a method of resistance, pride and celebration.” In *El Juego Americano 1*, 2023, a festive piñata in the shape of the continental United States blows in the wind – posing the question, what does the American dream hold for us?

Estrada Hernández considers misconceptions about the immigration process. *Nopalaso en nombre de nuestras familias!*, 2021, shows a family separation conducted by United States Immigration and Customs Enforcement agents and includes text instructing the print’s viewers on how to prepare for police arrival. The artist also understands that celebrating her Mexican heritage and the plain realities of immigrant life coexist. *Comida de mi madre*, 2020, juxtaposes maize (corn indigenous to southern Mexico) alongside





Juana Estrada Hernández, *Comida de mi madre*, 2020, lithograph and screenprint, 20" x 15"

a migrant family as they walk away from their home and the viewer towards a new life.

Estrada Hernández's large-scale installation, *Lo que no les enseñan parte 2*, 2019, materializes her extended family's migration experiences across the United States-Mexico borderlands and her own visit to this area as an adult. In addition, it registers the impact of her recently getting legal residency status and employment authorization through the United States Deferred Action for Childhood Arrivals (DACA) program. The piece includes ten large monotypes made with clothing covered in brown ink mixed with soil, and six paper mâché sculptures of gallon jugs made from her numerous DACA applications. The work evokes the ruddy landscape of the desert strewn with discarded items left behind by migrants and materializes her legal journey in the United States.

The artist is clear on the politics of her project, "I accept the responsibility to use my artwork and voice to advocate for and expose my audience to social-political issues that impact my community. Transformation in societal thought and immigration policies in the United States could mean living in a society without fear of family separation, providing opportunities to undocumented communities, and hope for a better world."

## About the Artist

**Juana Estrada Hernández** (born 1995, Luis Moya, Zacatecas, Mexico; lives Providence, RI) has a BFA from Fort Hays State University, KS, and an MFA from the University of New Mexico, Albuquerque. She has exhibited nationally and internationally, including at the National Hispanic Cultural Center, Tamarind Institute and University of New Mexico



Art Museum, all Albuquerque; National Museum of Mexican Art, Chicago, IL; Janet Turner Print Museum, Chico, CA; Cleveland Art Institute, OH; El Paso Museum of Art, TX; Print Center New York, NY; and Roswell Art Museum, NM. Collections holding her work include the University of New Mexico Printmaking Collection, Albuquerque; Chicago Printmakers Collaborative; Janet Turner Print Museum; Samek Art Museum, Lewisburg, PA; and New Mexico State Department of Cultural Affairs, Santa Fe; as well as Laval University, Quebec City and National Library and Archives of Quebec, Montreal, both Canada. She has received awards and residencies including the Bloom Artist Residency, Chicago Printmakers Collaborative; Elkard Artist-in-Residence, Bucknell University; Fulcrum Fund Grant, 516 Arts; International Artist Residency, Megalo Print Studios and New Voices Program, Print Center New York. Estrada Hernández is Assistant Professor of Printmaking at the Rhode Island School of Design, Providence.

## Programs

### Gallery Talk & Opening Reception

Thursday, January 23, 2025

5:30pm Gallery Talk with Juana Estrada Hernández

6 – 7:30pm Reception

### Artist Talks (Thursdays at 6pm on Zoom)

The artists will discuss the works in the exhibition and their artistic practices.

**William Camargo**, February 20

**Juana Estrada Hernández**, March 6

**Alanna Airitam**, April 3

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](http://printcenter.org).

*All images are courtesy of the Artists.*

## About the 99<sup>th</sup> ANNUAL International Competition

Solo exhibition winners were among the 10 Finalists selected from the 465 international artists who submitted to the 99th ANNUAL International Competition juried by **Drew Sawyer**, Sondra Gilman Curator of Photography, Whitney Museum of American Art, New York, NY and **Dr. Claudia Zapata**, Associate Curator of Latino Art, Blanton Museum of Art, The University of Texas at Austin. Online portfolios of all the Finalists' and Semifinalists' work will be available online beginning in February 2025.

*Marking the landmark 99th iteration of The Print Center's ANNUAL International Competition, it is quite thrilling that the program continues to introduce us to some of the most exceptional work in print currently being created across the globe. We are pleased to have the opportunity to support these emerging artists as they build what we know will be stellar careers.*

– Elizabeth Spungen, Executive Director

The ANNUAL is one of the oldest and most prestigious competitions in the United States, which is juried each year by distinguished colleagues in the fields of photography, printmaking, book arts and contemporary art. Artists who use printmaking and/or photography as critical components of their work, or whose work pushes the boundaries of traditional photographic and printmaking practices, are encouraged to enter. The ANNUAL's focus reflects The Print Center's interest in the use of photography and printmaking in intriguing and expansive ways, both in content and in process. Awards from the ANNUAL include three museum purchase awards: the Art Museum of West Virginia University Purchase Award, Pennsylvania Academy of the Fine Arts Purchase Award and Stinnett Philadelphia Museum of Art Collection Award as well as numerous additional awards and prizes.

**Support for the ANNUAL** is offered by the Art Museum of West Virginia University, *BOMB* Magazine, Tom Callan + Martin McNamara, Fireball Printing, Alida Fish, Fidler Club, Hahnemühle, the Olcott Family, Jeannie Pearce, Pennsylvania Academy of the Fine Arts, *The Photo Review*, *Printmaking Today*, Renaissance Graphic Arts, Society for Photographic Education, the Stinnett Family, Stockbridge Fine Art Print and the Zemel Family.

## Finalists

Alanna Airitam  
William Camargo  
Elizabeth Chang  
Chen Xiangyun  
Tony Chirinos  
Juana Estrada Hernández  
Marina Grize  
Diana Guerra  
Salvador Jiménez-Flores  
Peri Law

## Semifinalists

Inbal Abergil  
Ben Altman  
Chris Bartlett  
Eric Bladholm  
Lauren Cardenas  
James Ehlers  
Alex “Fdez” Fernández  
Lya Finston  
Nancy Floyd  
Matthew Garcia  
Francis Gonzalez Camacho  
Adrian Gonzalez  
Raymond Grubb  
Claire Hansen  
Veronica Jackson  
Amanda Macuba  
Kalena Marshall Garcia  
Valentine Ollawa  
Walter Plotnick  
Hyunmin Ryu  
Yesuk Seo  
Natia Ser  
Junli Song  
Christopher Velasco  
Cristina Velásquez

## 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 99<sup>th</sup> 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: Edna W. Andrade Fund; Children Can Shape the Future; Forman Family Fund; Sheila Fortune Foundation; Fund for Children; Allen Hilles Fund; IFPDA Foundation; William King Foundation; Phillip and Edith Leonian Foundation; Christopher Ludwick Foundation; National Endowment for the Arts; William Penn Foundation; Pennsylvania Council on the Arts; Philadelphia Cultural Fund; The Philadelphia Foundation; Rosenlund Family Foundation; Henrietta Tower Wurts Memorial; and our Board of Governors, Luminaries, members and friends.

**IFPDA**  
FOUNDATION

NATIONAL  
ENDOWMENT for the **ARTS**  
arts.gov

*WILLIAM PENN*  
FOUNDATION

**pennsylvania**  
COUNCIL ON THE ARTS

**PHILADELPHIA**  
CULTURAL FUND

**PHILA**  
**FOUND**  
**.ORG**

## Notes



**THE  
PRINT  
CENTER**  
**99<sup>TH</sup> ANNUAL**

1614 Latimer Street  
Philadelphia, PA 19103  
215.735.6090  
[info@printcenter.org](mailto:info@printcenter.org)  
[www.printcenter.org](http://www.printcenter.org)

Free and open to the public  
Tuesday – Saturday, 11am – 6pm  
[f/printcenterphilly](https://www.facebook.com/printcenterphilly)  
[@ThePrintCenter](https://www.instagram.com/ThePrintCenter)