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# A M E R / C A

VOICES IN  
CONTEMPORARY PRINT

# T O D A Y

THE PRINT CENTER

April 24 – July 25, 2026  
The Print Center, Philadelphia

*America Today: Voices in Contemporary Print* highlights the power of print as a medium for expressing political ideals and urgent societal concerns. The exhibition brings together artworks from six community-centered, mission-based printshops across the US to consider the breadth of the American experience in the context of the nation's 250th anniversary. The workshops include Brandywine Workshop & Archives, Philadelphia, PA; Coronado printstudio, Austin, TX; Crow's Shadow Institute for the Arts, Pendleton, OR; EFA Robert Blackburn Printmaking Workshop, New York, NY; Self Help Graphics & Art, Los Angeles, CA; and Women's Studio Workshop, Kingston, NY.

*America Today: Voices in Contemporary Print* destaca el poder de las artes gráficas como medio para expresar ideales políticos y temas urgentes de interés social. La exhibición reúne obras de seis estudios gráficos a través de los Estados Unidos con una misión común, centrada en el bienestar de sus comunidades, para contemplar la amplitud de la experiencia estadounidense en el marco del 250º aniversario de la nación. Los talleres son Brandywine Workshop & Archives, Philadelphia, PA; Coronado printstudio, Austin, TX; Crow's Shadow Institute for the Arts, Pendleton, OR; EFA Robert Blackburn Printmaking Workshop, New York, NY; Self Help Graphics & Art, Los Angeles, CA; y Women's Studio Workshop, Kingston, NY.



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

## INTRODUCCIÓN

En ocasión del ducentésimo quincuagésimo aniversario del país, y en medio del tumulto político actual, la disposición artística para dar voz a infinidad de perspectivas como forma de democracia cultural es una aportación esencial a la conversación sobre nuestro pasado, presente y futuro. Las personas que se dedican al arte plantean libremente los principios fundamentales del bien común, los derechos civiles, la justicia social y la participación política, para sí y para sus comunidades.

La exhibición presenta a artistas que usan el arte gráfico para amplificar sus voces y encarar de frente los asuntos que conforman la sociedad estadounidense. Cada grabado hace referencia a las historias de la comunidad, a acciones políticas, a la violencia sistémica y a la herencia cultural. En conjunto, visibilizan experiencias colectivas que reflejan las preocupaciones y los ideales cívicos más apremiantes, la reevaluación de la historia y los futuros imaginados. Sus estilos artísticos son tan variados como las experiencias de quienes los crean: dibujos y fotografías, abstractos y figurativos, didácticos y transversales, austeros y coloridos. La exhibición se organiza por temas, divididos en secciones, que abordan las vidas politizadas, las historias de activismo, los espacios solidarios, la guía ancestral y las visiones del futuro.

Los grabados que se exhiben fueron realizados en Brandywine Workshop & Archives, Filadelfia, PA; Coronado printstudio, Austin, TX; Crow's Shadow Institute of the Arts, Pendleton, OR; EFA Robert Blackburn Printmaking Workshop, Nueva York, NY; Self Help Graphics & Art, Los Angeles, CA y Women's Studio Workshop, Kingston, NY. Estos talleres gráficos no son solo espacios creativos; son además puntos vitales de encuentro. Son únicos entre todos los de Estados Unidos por su compromiso expreso de construir comunidades, locales y más allá. Además, apoyan al artista en la defensa franca de sus propias realidades, que hablan directamente de la pluralidad de la experiencia estadounidense.

## VIDAS POLITIZADAS E HISTORIAS DE ACCIÓN

Las obras documentan cómo la política permea la vida cotidiana, a la vez que encaran con determinación los eventos más ruines, ya sea desde la experiencia directa o la observación posterior del artista. Atestiguan sociedades formadas por las injusticias perpetradas contra las personas migrantes e inmigrantes; brutalidad policial, inacción del gobierno tras los desastres naturales y supresión electoral. En *Chinga La Migra, 2025*, José Lozano usa la narración

## INTRODUCTION

On the occasion of the country's Semiquincentennial anniversary, and amid today's tumultuous political environment, artists' readiness to vocalize the nation's myriad perspectives as forms of cultural democracy is a crucial contribution to conversations about our past, present and future. They freely contend with the fundamental principles of the common good, civil rights, social justice and political engagement, for themselves and their communities.

The artists in the exhibition have turned to printmaking to amplify their voices and engage directly with the issues that shape American society. Individual prints reference community histories, political actions, systemic violence and cultural heritage. Taken together, they visualize collective experience, reflecting today's most urgent concerns and civic ideals, as well as historical reappraisals and imaginative futures. Their artistic styles are as varied as their makers' experiences—drawn and photographed, abstract and representational, didactic and oblique, austere and colorful. The exhibition is organized thematically, divided into sections addressing politicized lives, histories of action, spaces for solidarity, ancestral guidance and futurist visions.

The prints on view were made at Brandywine Workshop & Archives, Philadelphia, PA; Coronado printstudio, Austin, TX; Crow's Shadow Institute of the Arts, Pendleton, OR; EFA Robert Blackburn Printmaking Workshop, New York, NY; Self Help Graphics & Art, Los Angeles, CA; and the Women's Studio Workshop, Kingston, NY. These six printmaking workshops are not only sites of creation but also vital gathering places. They are unique among all those in the US, as they are expressly committed to building communities, both locally and beyond. Further, they support artists as outspoken advocates for their own realities, who speak directly to the breadth of American experience.

## POLITICIZED LIVES AND HISTORIES OF ACTION

Artworks document the permeation of politics into everyday life while unflinchingly confronting even the most ruinous events, whether from the artists' direct experience or later observation. They contend with a society shaped by injustices perpetrated against immigrants and migrants, police brutality, governmental inaction following natural disasters and voter suppression. In *Chinga La Migra, 2025*, José Lozano uses visual storytelling to confront the everyday violence committed against his Chicano community by immigration officers [fig. 1]. Howardena Pindell's spiraling

visual para confrontar la violencia diaria de los oficiales de inmigración contra su comunidad chicana [fig. 1]. La imagen en espiral de Howardena Pindell en *Katrina Footprint*, 2005, recuerda las imágenes de satélite del ciclón catastrófico que inundó a Nueva Orleans en el 2005 y resultó en daños, desplazamiento de residentes y una cantidad significativa de muertes, que impactaron de forma desproporcionada a las personas negras y de bajos ingresos [fig. 2].

Hay artistas que se inspiran en generaciones anteriores de activistas que surgieron de las comunidades marginadas y desafiaron el discriminación. Esto incluye el uso por Baseera Khan del triángulo rosado, símbolo del activismo en torno al VIH/Sida que abogaba por atención médica y justicia para los grupos queer y las personas de color durante los 1980 en *ACT UP*, 2020; y la representación de Luis-Genaro Garcia de los East Los Angeles Walkouts de 1968, donde el estudiantado de origen chicano protestó por la inequidad en el sistema de educación pública, en *Coatllicue's Legacy*, 2018 [figs. 3, 4].

## ESPACIO DE SOLIDARIDAD Y SONIDO QUE REVERBERA

La solidaridad surge cuando las personas, en su carácter individual, evalúan su interrelación y buscan lo que tienen en común en una sociedad pluralista. Las artistas observan cómo las personas adquieren poder en la medida que fomentan la unión al reunirse en público para hacer frente a la adversidad, incentivan la acción contra la injusticia, participan en la gobernanza o elevan las tradiciones culturales. En *Monarchs and Migration: Children at the Border of Freedom*, 2026, Consuelo Flores representa su ofrenda pública del Día de los Muertos que reúne a miembros de la comunidad de ascendencia chicana y latina para honrar a sus ancestros inmigrantes y a las víctimas de la violencia de Estado [fig. 5]. *Can I get a Witness?*, 2017, de Michael Kelly Williams es una imagen de un joven arrodillado con brazos en alto, al centro de todas las miradas, que evoca el eslogan “hands up” (¡manos arriba!), difundido en 2014 luego de que la policía abaleó a Michael Brown, que se escuchó durante las manifestaciones de Black Lives Matter [fig. 6].

Los artistas responden a los impactos de la opresión estructural, tanto histórica como presente, con una oferta de mensajes didácticos y reflexiones abstractas. Experiencias viscerales y reverberaciones sonoras generadas en espacios de reunión se alternan en forma de partituras, letras y campos de color. Las representaciones gráficas en la composición de Raven Chacon para flauta, cuarteto de

image *Katrina Footprint*, 2005, recalls satellite images of the catastrophic 2005 cyclone that flooded New Orleans, resulting in damage, displacement and a significant death toll that disproportionately impacted low-income and/or Black residents [fig. 2].

Artists draw inspiration from earlier generations of activists who emerged from marginalized communities and defied discrimination. This includes Baseera Khan's *ACT UP*, 2020, which uses the pink triangle, a symbol of HIV/AIDS activism that advocated for healthcare and justice for queer and non-White groups during the 1980s [fig. 3]. Luis-Genaro Garcia's *Coatllicue's Legacy*, 2018, depicts the 1968 East Los Angeles Walkouts, in which Chicano students protested inequality in the public education system [fig. 4].

## SPACE FOR SOLIDARITY AND SONIC REVERBERATIONS

Solidarity is forged as individuals reckon with their interconnectedness and seek commonality in a pluralist society. Artists observe the accrual of power among everyday people as they foster unity by gathering in public in the face of adversity, spurring action against injustice, participating in governance, or uplifting cultural traditions. In *Monarchs and Migration: Children at the Border of Freedom*, 2026, Consuelo Flores depicts her *Día de los Muertos* (Day of the Dead) public *ofrenda* (altar) where Chicana/o and Latinx community members gather to honor their immigrant ancestors and victims of state violence [fig. 5]. Michael Kelly Williams's *Can I get a Witness?*, 2017, is an image of a young man on his knees, arms overhead, with all eyes on him, that evokes the slogan “hands up,” which spread after the 2014 police shooting of Michael Brown, and was subsequently voiced in Black Lives Matter activism [fig. 6].

Artists grapple with the impacts of structural oppression, both historic and present-day, offering didactic messages and abstract reflections in response. Visceral experiences and sonic reverberations generated in spaces for assembly are alternatively visualized as musical scores, lyrics and color fields. The graphic representations in Raven Chacon's composition for flute, string quartet and hand drums, *Horse Notations*, 2019, replicate the animal's gaits and set a new tempo for human life [fig. 7]. In *Companion Species (Anthem)*, 2017, Marie Watt quotes the words to Marvin Gaye's 1971 mournful song, “What's Going On,” commemorating an earlier moment of police brutality that erupted during a peaceful protest during the Vietnam War [fig. 8].

cuerdas y percusión, *Horse Notations*, 2019, replican el paso del caballo y marcan un tiempo nuevo para la vida humana [fig. 7]. En *Companion Species (Anthem)*, 2017, Marie Watt cita la letra melancólica de “What’s Going On”, de 1971 por Marvin Gaye, en conmemoración de un evento anterior de brutalidad policíaca durante una protesta pacífica contra la guerra de Vietnam [fig. 8].

## GUÍAS ANCESTRALES Y VISIONES DEL FUTURO

Hay artistas que se empoderan en su ascendencia, conocida o desconocida. Los activismos de Maya Angelou, Zora Neale Hurston y Harriet Tubman se invocan en variedad de formas como llamadas a la acción contemporáneas en los grabados de Dindga McCannon, Ayanna Moore y Karen Rives. Sky Syzygy antologa a autores y creadores trans\*, dos espíritus y de género no binario en el colorido libro *gender liberators*, 2024, para fomentar la sanación intergeneracional [fig. 9]. Para otras, las reliquias familiares simbolizan el legado. En *Where Red Star Was Wounded*, 2023, de Wendy Red Star, *parfleches*, estuches de cuero crudo decorados por mujeres de los pueblos nativos de las Grandes Llanuras y las Mesetas de Estados Unidos hacen honor al registro material de las portadoras de esas tradiciones culturales [fig. 10].

Hay quienes se inspiran en igual medida en la ciencia ficción, el conocimiento ancestral de las personas de color y la cultura contemporánea para especular sobre futuros liberadores centrados en sus experiencias vividas. En la obra afrofuturista de Robert Pruitt, *Star Pilot*, 2012, una combatiente sobresale en su rol de protectora de una sociedad tecnológicamente avanzada [fig. 11]. Yelaine Rodriguez tiene la visión de un futuro que eleva la feminidad de la diáspora africana en el retrato de la diosa de las aguas y la fecundidad Yoruba, *Oshun’s Birth*, 2020 [fig. 12].

Estas son las voces de nuestra nación.

## ANCESTRAL GUIDANCE AND FUTURIST VISIONS

Artists are empowered by known and unknown forebears. The activism of Maya Angelou, Zora Neale Hurston and Harriet Tubman are variously invoked as contemporary calls to action in prints by Dindga McCannon, Ayanna Moor and Karen Revis. Sky Syzygy anthologizes the stories of trans\*, two-spirit and nonbinary authors and creators in a colorful book, *gender liberators*, 2024, to foster intergenerational healing [fig. 9]. For some, family heirlooms symbolize legacy. In Wendy Red Star’s *Where Red Star Was Wounded*, 2023, *parfleches* (rawhide storage cases decorated by women from traditional Plains and Plateau Native American tribes), honor the material remains of those culture bearers [fig. 10].

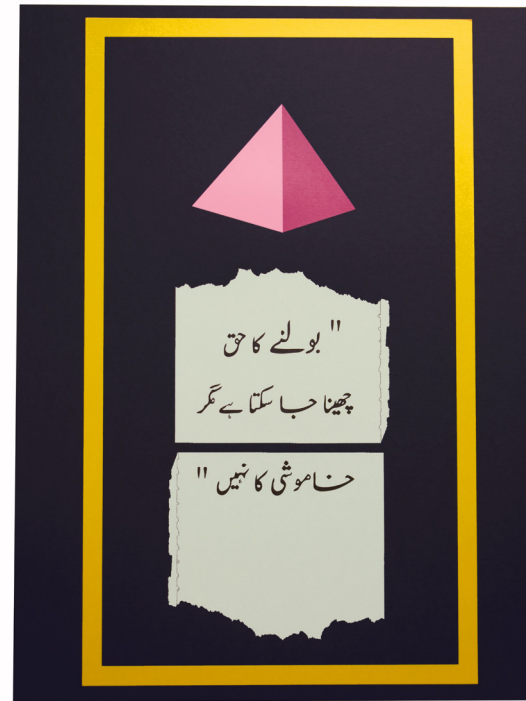
Others draw equally from science fiction, people of color’s ancestral knowledge and contemporary culture to speculate on liberatory futures that center their lived experiences. In Robert Pruitt’s Afrofuturist *Star Pilot*, 2012, the fighter stands proud in her role protecting a technologically advanced society [fig. 11]. Yelaine Rodriguez envisions a future that elevates Afro-diasporic womanhood in a portrait of the Yoruba water goddess of fertility, *Oshun’s Birth*, 2020 [fig. 12].

These are the voices of our nation.



[fig. 1]

José Lozano  
*Chinga La Migra*, 2025  
 Screenprint  
 30" x 20"  
 Edition 56 of 56  
 Printed at Self Help  
 Graphics & Art



[fig. 3]

Baseera Khan  
*ACT UP*, 2020  
 Screenprint  
 24" x 18"  
 Edition 8 of 50  
 Printed at EFA Robert  
 Blackburn Printmaking  
 Workshop

[fig. 2]  
 Howardena Pindell  
*Katrina Footprint*, 2005  
 Lithograph  
 21" x 27"  
 Edition 68 of 80  
 Printed at Brandywine  
 Workshop & Archives



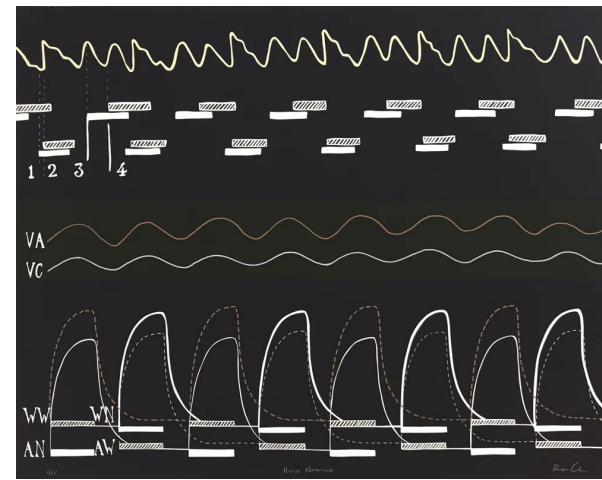
[fig. 4]

Luis-Genaro Garcia  
*Coatlilcue's Legacy*, 2018  
 Screenprint  
 22" x 30"  
 Edition 56 of 68  
 Printed at Self Help  
 Graphics & Art



[fig. 5]

Consuelo Flores  
*Monarchs and Migration:  
 Children at the Border of  
 Freedom*, 2026  
 Screenprint  
 26 1/2" x 20"  
 Edition 50 of 50  
 Printed at Self Help  
 Graphics & Art



[fig. 7]

Raven Chacon (Diné)  
*Horse Notations*, 2019  
 Lithograph  
 23 3/4" x 30"  
 CSPI 2, edition of 15  
 Printed at Crow's Shadow  
 Institute of the Arts

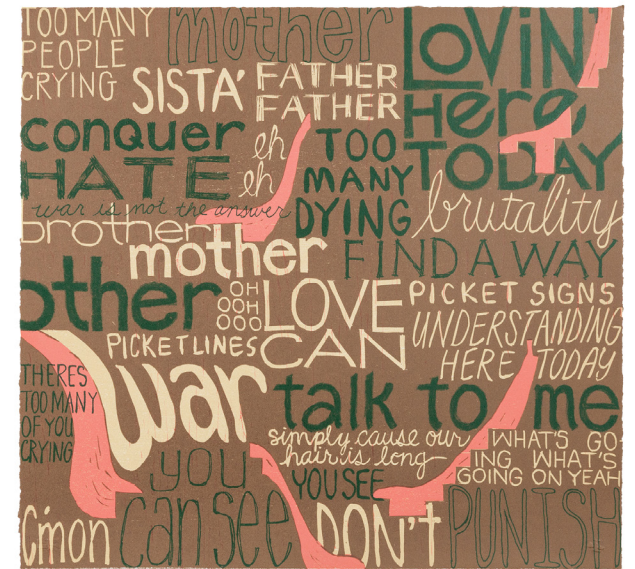


[fig. 6]

Michael Kelly Williams  
*Can I get a Witness?*, 2017  
 Woodcut  
 22" x 30"  
 Edition 10 of 20  
 Printed at EFA Robert  
 Blackburn Printmaking  
 Workshop

[fig. 8]

Marie Watt (Seneca)  
*Companion Species (Anthem)*, 2017  
 Lithograph  
 17 1/2" x 18 1/2"  
 CSPI 2, edition of 15  
 Printed at Crow's Shadow  
 Institute of the Arts



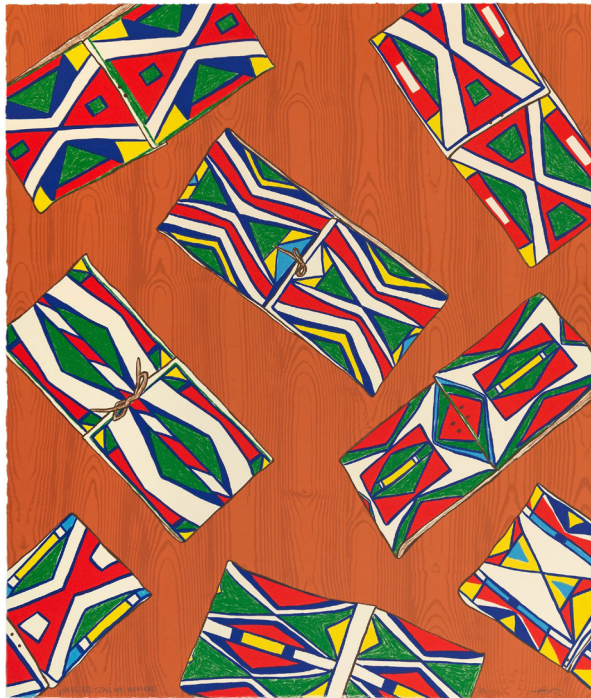
[fig. 9]

Sky Syzygy  
*gender liberators*, 2024  
Risograph, letterpress and  
digital offset printing  
with newsprint  
7" x 10" x 1 1/2"  
Edition 86 of 88  
Printed at Women's  
Studio Workshop



[fig. 11]

Robert Pruitt  
*Star Pilot*, 2012  
Lithograph  
30" x 22"  
Edition 38 of 60  
Printed at Brandywine  
Workshop & Archives



[fig. 10]

Wendy Red Star (Apsáalooke)  
*Where Red Star Was Wounded*, 2023  
Lithograph  
26" x 22"  
Edition 16 of 25  
Printed at Crow's Shadow Institute of  
the Arts



[fig. 12]

Yelaine Rodriguez  
*Oshun's Birth*, 2020  
Etching  
30" x 22"  
AP  
Printed at Coronado  
printstudio

# THE PRINTSHOPS

## BRANDYWINE WORKSHOP & ARCHIVES

PHILADELPHIA, PA  
FOUNDED IN 1972

Brandywine Workshop & Archives (BWA), a nonprofit art institution, preserves and promotes the art of fine art printmaking by providing a space for the exploration of traditional, contemporary and innovative printing technologies. With a clear focus on collaboration between artists and master printers, BWA serves as a portal to global cultural perspectives and audiences through easy access to its art collections and learning tools. Brandywine strives to educate, inspire and build broad, inclusive communities through its artist residencies, exhibitions, collections, public programming and mentoring programs that spur creative expression and offer career pathways in the field of visual arts.

FILADELFIA, PA  
ESTABLECIDO EN 1972

Brandywine Workshop & Archives (BWA) es una institución sin ánimo de lucro que preserva y promueve las artes plásticas y el grabado al ofrecer un espacio en donde explorar técnicas de impresión tradicionales, contemporáneas e innovadoras. Con su enfoque centrado en la colaboración entre artistas y maestros impresores, BWA sirve como portal a audiencias y perspectivas globales al facilitar el acceso a sus colecciones y herramientas de aprendizaje. Brandywine se esfuerza por educar, inspirar y construir comunidades abiertas e inclusivas a través de residencias artísticas, exhibiciones, colecciones, programación pública y programas de mentoría que estimulan la expresión creativa y ofrecen trayectos profesionales en el campo de las artes visuales.

# LOS TALLERES

## CORONADO PRINTSTUDIO

AUSTIN, TX  
FOUNDED IN 2006

Coronado printstudio collaborates with artists whose artwork engages in open dialogues around history, identity and issues of our time. Rooted in the philosophy that printing, by nature, is a collaborative medium, Coronado believes that voices and stories are most powerful when seen and heard collectively. Their mission stems from the importance of providing a space for productive discussions on art and its role in contemporary American culture, with an emphasis on a diverse American experience/identity. Their studio functions as an open and inclusive space for these discussions and innovative collaborations to manifest.

AUSTIN, TX  
ESTABLECIDO EN 2006

Coronado printstudio colabora con artistas cuya obra establece diálogos abiertos sobre historia, identidad y asuntos de actualidad. Con arraigo en la filosofía de que la impresión es, por naturaleza, un medio colaborativo, Coronado cree que las voces, y las historias, se hacen más poderosas cuando se ven y escuchan de forma colectiva. Su misión surge de la importancia de ofrecer un espacio de discusión productiva acerca del rol del arte en la cultura contemporánea de Estados Unidos, con énfasis en la variedad de experiencias e identidades estadounidenses. El taller funciona como espacio abierto e inclusivo para que se manifiesten estas discusiones y colaboraciones innovadoras.

## CROW'S SHADOW INSTITUTE OF THE ARTS

PENDLETON, OR  
FOUNDED IN 1992

Crow's Shadow Institute of the Arts (CSIA) is a nonprofit organization serving Native American artists and communities. Their vision is to inspire a world enriched and elevated by Indigenous creativity. In the three decades since its founding, CSIA has emerged as a premier studio, renowned for advancing Native voices in contemporary fine art printmaking, while championing the preservation of Indigenous artistic traditions. Nestled at the foothills of Oregon's Blue Mountains on the traditional homelands of the Umatilla, Walla Walla and Cayuse people (CTUIR), CSIA stands as a beacon for artistic innovation and cultural continuity. Its Traditional Arts Program sustains the deep heritage of practices such as beadwork, basketry and garment-making, offering artists a rare space to explore both ancestral techniques and contemporary forms. CSIA's unique commitment to Native perspectives in fine art has established it as a vital force within the arts community, where tradition and innovation converge in service to a vibrant, relevant and ever-evolving cultural legacy.

PENDLETON, OR  
ESTABLECIDO EN 1992

Crow's Shadow Institute of the Arts (CSIA) es una organización sin ánimo de lucro que sirve a artistas de los pueblos autóctonos de Estados Unidos y a sus comunidades. Su visión es inspirar un mundo que se enriquece y se eleva por la creatividad de las personas amerindias. En las tres décadas desde su fundación, CSIA ha despuntado como uno de los talleres principales, reconocido por la promoción de las voces nativas en el grabado artístico contemporáneo a la vez que aboga por la preservación de las tradiciones artísticas indígenas. Enclavado en el piedemonte de las montañas Blue en Oregón, en los territorios tradicionales de los pueblos Umatilla, Walla Walla y Cayuse (CTUIR), CSIA sobresale como modelo de innovación artística y continuidad cultural. Su Programa de Artes Tradicionales preserva el legado de prácticas como mostacilla, cestería y confección de vestidos al ofrecer un espacio excepcional en donde explorar técnicas ancestrales y estilos contemporáneos. Por su compromiso con las perspectivas nativas en las bellas artes, CSIA se establece como fuerza vital en la comunidad artística, en donde convergen la tradición y la innovación al servicio de un legado cultural vibrante, relevante y en constante evolución.

## EFA ROBERT BLACKBURN PRINTMAKING WORKSHOP

NEW YORK, NY  
FOUNDED IN 1947

EFA Robert Blackburn Printmaking Workshop (EFA RBPMW) is the oldest and longest-running community print shop in the US. Not only a co-operative printmaking workspace that provides professional-quality printmaking facilities to artists and printmakers of every skill level, EFA RBPMW is committed to inspiring and fostering its diverse artistic community. Dedicated to the making of fine art prints in an environment that embraces technical and aesthetic exploration, innovation and collaboration, EFA RBPMW seeks to improve the overall quality of fine art printmaking by providing low-cost, unfettered access to printers, equipment and education. It is with this spirit of openness and inclusion that Robert Blackburn's vision of sustaining this welcoming, creative environment continues to serve as the backbone of the workshop.

NUEVA YORK, NY  
ESTABLECIDO EN 1947

EFA Robert Blackburn Printmaking Workshop (EFA RBPMW) es el taller de impresión comunitario más antiguo y longevo de Estados Unidos. No es solo un espacio cooperativo que ofrece servicios de impresión de calidad profesional a artistas de todos los niveles; EFA RBPMW tiene el compromiso de inspirar y acoger a una comunidad artística variada. Dedicados a la creación de grabados en un ambiente abierto a la exploración, la innovación y la colaboración técnica y estética, EFA RBPMW busca mejorar la calidad de las artes gráficas al brindar acceso a bajo costo, sin restricciones, a impresoras, equipo y educación. Es en este espíritu de apertura e inclusión que la visión de Robert Blackburn de sustentar un ambiente creativo acogedor sigue siendo la columna vertebral del taller.

## SELF HELP GRAPHICS & ART

LOS ANGELES, CA  
FOUNDED IN 1970

Founded in 1970 as "Art, Inc.," and incorporated as a non-profit organization in 1973 as "Self Help Graphics & Art" (SHG), SHG is dedicated to the production, interpretation and distribution of prints and other art media by Chicana/o and Latinx artists. Their multidisciplinary and inter-generational programs promote artistic excellence and empower their community by providing access to space, tools, training and resources.

LOS ANGELES, CA  
ESTABLECIDO EN 1970

Establecido en 1970 como Art, Inc. e incorporado como entidad sin ánimo de lucro en 1973, Self Help Graphics & Art (SHG), se dedica a la producción, interpretación y distribución de arte impresa y en otros medios por artistas de origen chicano y latino. Sus programas multidisciplinarios e intergeneracionales promueven la excelencia artística y empoderan a la comunidad al ofrecer acceso a espacio, herramientas, adiestramiento y recursos.

## WOMEN'S STUDIO WORKSHOP

KINGSTON, NY  
FOUNDED IN 1974

Women's Studio Workshop (WSW) was founded with the vision of a society where women's visual art is integral to the cultural mainstream and permanently recorded in history. Today, their mission is to operate and maintain an artists' workspace that encourages the voice and vision of women, transgender, intersex, nonbinary and genderfluid artists. WSW provides professional opportunities for artists at various stages of their careers and promotes programs designed to stimulate public involvement, awareness and support for the visual arts.

KINGSTON, NY  
ESTABLECIDO EN 1974

Women's Studio Workshop (WSW) se fundó con la visión de una sociedad en la que el arte femenino es parte integral de la cultura popular y queda registrada en la historia. Su misión actual es operar y mantener un taller que incentive la expresión y la visión de artistas femeninas, transgénero, intersexuales, de género no binario y género fluido. WSW ofrece oportunidades profesionales para artistas en diferentes etapas de sus carreras y promueve programas diseñados para estimular la participación, concienciación y apoyo del público por las artes visuales.

# THE ARTISTS

# LAS ARTISTAS

## BRANDYWINE WORKSHOP & ARCHIVES

**Sedrick Huckaby** (b. 1975, Fort Worth, TX; I. Fort Worth) explores the universal themes of faith, family, humanity and heritage in monumental paintings that uplift people in this country and abroad. Along with his wife, the artist Letitia Huckaby, he co-directs Kinfolk House in Fort Worth, a project space that collaborates with members of the surrounding community.

**Sedrick Huckaby** (n. 1975, Fort Worth, TX; d. Fort Worth) explora temas universales sobre fe, familia, humanidad y herencia en pinturas monumentales que inspiran a las personas en nuestro país y en el exterior. Junto a su esposa, la artista Letitia Huckaby, codirige Kinfolk House en Fort Worth, un espacio para proyectos colaborativos con integrantes de la comunidad limítrofe.

**Ayanah Moor** (b. 1973, Norfolk, VA; I. Chicago, IL) paints social abstractions that combine color with references to contemporary Black popular culture as a means to interrogate identity and gender performance. Her text-based prints encourage viewers to rethink their relationship to issues of race, politics and social progress.

**Ayanah Moor** (n. 1973, Norfolk, VA; d. Chicago, IL) pinta abstracciones sociales que combinan el color con referencias a la cultura popular negra contemporánea como medio para incitar preguntas sobre identidad y la representación de género. Sus grabados a base de texto estimulan a la audiencia a repensar su relación con asuntos de raza, política y progreso social.

**Odili Donald Odita** (b. 1966, Enugu, Nigeria; I. Philadelphia, PA) draws on Africanist patterns and modernist painting to create his small and large-scale colorfully dynamic abstractions. His site-specific murals appear at the Museum of Modern Art and the 20th Avenue station of the Metropolitan Transit Authority, both New York, NY; and at the Brandywine Workshop, Philadelphia, among many others.

**Odili Donald Odita** (n. 1966, Enugu, Nigeria; d. Filadelfia, PA) hace uso de patrones africanistas y pintura modernista para crear sus coloridas obras abstractas de pequeño y gran formato. Sus murales, diseñados para el sitio en particular, se encuentran en el Museum of Modern Art y la estación del Metro de la Autoridad Metropolitana del Transporte en la 20.a avenida, en Nueva York, NY; y en Brandywine Workshop, Filadelfia, entre muchos otros.

**Howardena Pindell** (b. 1943, Philadelphia, PA; I. New York, NY) works with space, color, line and shape in visually complex abstractions that, with continued observation, reveal her foundational interest in world cultures, science fiction, natural sciences and space. Her experiences in the 1960s as a Black artist and curator working against norms established by White institutions inform all of her subsequent creative artwork and activism.

**Howardena Pindell** (n. 1943, Filadelfia, PA; d. Nueva York, NY) trabaja con espacio, color, línea y figura en abstracciones visuales complejas que, si se observan

de forma continua, revelan su interés fundamental por las culturas del mundo, la ciencia ficción, las ciencias naturales y el espacio. Su experiencia durante los 1960 como artista negra y curadora trabajando a contracorriente ante a las normas establecidas por instituciones blancas fundamentan su obra creativa y su activismo subsiguiente.

Working with diverse materials, **Robert Pruitt** (b. 1975, Houston, TX; I. New York, NY) builds large-scale portraits based on a fictional ethnography of his own making. Pruitt depicts Black American transcendence and everyday life through symbolism, drawing on subjects including spirituality, Black political and social movements, traditional African cultures, comic books and pop culture.

Con materiales variados, **Robert Pruitt** (n. 1975, Houston, TX; d. Nueva York, NY) crea retratos de gran escala basados en una etnografía ficticia de su propia creación. Pruitt representa con simbolismos lo trascendente y lo cotidiano de ser negro en Estados Unidos al recurrir a temas de espiritualidad, movimientos sociales y políticos afroestadounidenses, culturas tradicionales africanas, cómics y cultura popular.

## CORONADO PRINTSTUDIO

**Pepe Coronado** (b. 1965, Dominican Republic; I. Austin, TX) utilizes abstraction, light, shadow and obstruction to manipulate form in his prints. The visual depth of his compositions conveys messages such as upholding strength and resistance or simply being present in space. Coronado is a founding member of the print collective Dominican York Proyecto GRAFICA and is the founder of Coronado printstudio.

**Pepe Coronado** (n. 1965, República Dominicana; d. Austin, TX) usa abstracción, luces, sombras y obstrucción para manipular las formas en sus grabados. La profundidad visual de sus composiciones lleva mensajes de fuerza y resistencia, o simplemente de estar presentes en un espacio. Coronado es miembro fundador del colectivo gráfico Dominican York Proyecto GRAFICA y fundador de Coronado printstudio.

**Sandra Fernández** (b. 1964, Queens, NY; I. Austin, TX) explores movements and moments of transformation in her work, inspired by her experience as an Ecuadorian-American artist who was born in New York and raised in Ecuador. Fernandez brings themes such as displacement and belonging to the forefront of her compositions, which she creates using printmaking, photography, artist's books and other media.

**Sandra Fernández** (n. 1964, Queens, NY; d. Austin, TX) explora en su obra movimientos y momentos de transformación, inspirada por su experiencia como artista ecuatoriana-estadounidense nacida en Nueva York y criada en Ecuador. Fernández trae al primer plano temas como desplazamiento y pertenencia en sus composiciones, creadas por medio de grabados, fotografías, libros de artista, entre otros.

**Benito Huerta** (b. 1952, Corpus Christi, TX; I. Arlington, TX) is known for interrogating socio-

political issues in his home state and the larger US through his prints and paintings. His visceral imagery and abstract design underscore the negative impacts of racial discrimination and other forms of inequality.

**Benito Huerta** (n. 1952, Corpus Christi, TX; d. Arlington, TX) se conoce por sus grabados y pinturas que cuestionan temas sociopolíticos en Texas, su estado natal, y a través de Estados Unidos. Sus imágenes viscerales y diseño abstracto recalcan los impactos negativos del discrimen racial y otras formas de inequidad.

**Karen Revis** (b. 1961, Washington, DC; I. New York, NY) combines stylized figures, abstract imagery and intricate pattern to construct layered prints and paintings. Revis's thought-provoking portraits of named and unnamed individuals reference the complexities of Black American life in the US.

**Karen Revis** (n. 1961, Washington, DC; d. Nueva York, NY) combina figuras estilizadas, imágenes abstractas y patrones elaborados para crear estratos en sus pinturas e impresiones. Sus retratos de individuos, conocidos o anónimos, hacen referencia a las complejidades de la vida de las personas negras en Estados Unidos.

**Kenny Rivero** (b. 1981, New York, NY; I. New York) analyzes identity through storytelling, symbols and text, which disrupt preconceived notions of Dominican-American culture. Rivero engages with themes of community, family, race and gender, frequently drawing inspiration from the cultural hybridity of music, such as salsa, and religion, such as Santería, that shaped his upbringing.

**Kenny Rivero** (n. 1981, Nueva York, NY; d. Nueva York) analiza la identidad a través de la narración, símbolos y texto que trastocan las nociones preconcebidas de la cultura dominicana-estadounidense. Rivero aborda temas de comunidad, familia, raza y género, inspirándose con frecuencia en la hibridación cultural de la música, como la salsa, y la religión, como la santería, que moldearon su crianza.

**Yelaine Rodriguez** (b. 1990, New York, NY; I. Chicago, IL) cultivates a Caribbean magical realism in mediums from printmaking to performance art. Her work is deeply influenced by her experiences as a self-described Afro-DominicanYork, who is acutely aware of the cultural relationship between the US and the Caribbean, including ancestral memory, Afro-syncretism and architectural histories.

**Yelaine Rodriguez** (n. 1990, Nueva York, NY; d. Chicago, IL) usa variedad de medios, desde el grabado hasta el performance, para cultivar el realismo mágico caribeño. Su obra está profundamente influenciada por su experiencia como autoproclamada afrodominiyorquina, muy consciente de las relaciones culturales entre Estados Unidos y el Caribe, e incorpora memorias ancestrales, afrosincretismo e historia arquitectónica.

## CROW'S SHADOW INSTITUTE OF THE ARTS

**Natalie Ball** (b. 1980, Portland, OR; I. Chiloquin, OR)

creates assemblages and two-dimensional works centering Indigenous narratives. Ball recontextualizes racial iconography and historical documentation to underscore the lived realities of Native Americans, which includes her own. She also addresses the connections between the Black and Indigenous spaces she inhabits.

**Natalie Ball** (n. 1980, Portland, OR; d. Chiloquin, OR) crea montajes y obras bidimensionales centradas en narraciones indígenas. Ball recontextualiza la iconografía racial y la documentación histórica para destacar la realidad vivida de las personas nativas de Estados Unidos, incluida la suya propia. También aborda las interconexiones negras e indígenas en los espacios que habita.

Composer and visual artist **Raven Chacon** (b. 1977, Fort Defiance, AZ; I. Albuquerque, NM) experiments with sound, using a variety of media. Chacon builds score-based works that pull from multiple sources, including his musical education and Diné (Navajo) songs he learned from his grandfather.

El compositor y artista visual **Raven Chacon** (n. 1977, Fort Defiance, AZ; d. Albuquerque, NM) usa medios variados para experimentar con el sonido. Chacon desarrolla obras basadas en partituras que añan múltiples fuentes, entre las que se incluyen su educación musical y las canciones Diné (Navajo) que aprendió de su abuelo.

**Ka'ila Farrell-Smith** (b. 1982, Ashland, OR; I. Modoc Point, OR) frequently applies pigments derived from wild-harvested plants and plant debris to her playful compositions. Farrell-Smith describes her paintings, prints and illustrations as existing in-between the “indigenous and westerns paradigms” she navigates on a daily basis. At times, this requires revisions to established histories that discriminate against Native Americans.

**Ka'ila Farrell-Smith** (n. 1982, Ashland, OR; d. Modoc Point, OR) con frecuencia aplica pigmentos derivados de plantas silvestres y detritos a sus travesías composiciones. Farrell-Smith describe sus pinturas, grabados e ilustraciones como existentes entre los paradigmas indígena y occidental que ella navega a diario. En ocasiones, esto requiere revisar las historias establecidas que discriminan contra las personas nativas de Estados Unidos.

**Lehauauakea** (b. 1996, Portland, OR; I. Santa Fe, NM, and Pāpa'ikou, HI) upholds ancestral knowledge while simultaneously embracing innovation in their interdisciplinary practice. Lehauauakea skillfully creates *kapa*, a traditional native Hawaiian barkcloth derived from trees such as the paper mulberry or *wauke*, before incorporating it into paintings and other works. The use of *kapa* and other materials is motivated by a commitment to preserving cultural memory.

**Lehauauakea** (n. 1996, Portland, OR; d. Santa Fe, NM, y Pāpa'ikou, HI) preserva el conocimiento ancestral a la vez que abraza la innovación en su práctica interdisciplinaria. Es diestra en el tejido de *kapa*, la tela tradicional hawaiana derivada de la corteza de árboles como la morera del papel, o *wauke*, para

incorporarla en sus pinturas y demás obras. Su compromiso de preservar la memoria cultural es lo que la motiva a usar *kapa* y otros materiales.

**Cannupa Hanksa Luger** (b. 1979, Standing Rock Sioux Reservation, ND; l. Glorieta, NM) is a storyteller who reframes contemporary Native American culture within a global perspective. Luger incorporates diverse materials into small and large-scale works that reflect the urgency of Indigenous sovereignty. He is invested in cultivating the Indigenous futures brought to life in his prints, sculptures, installations and performances.

**Cannupa Hanksa Luger** (n. 1979, Reserva Sioux Standing Rock, ND; d. Glorieta, NM) es un narrador que replantea la cultura autóctona estadounidense contemporánea dentro de una perspectiva global. Incorpora diversos materiales en obras de pequeño y gran formato que reflejan la urgencia de la soberanía tribal. Tiene el compromiso de cultivar el futuro indígena que trae a la vida en sus grabados, esculturas, instalaciones y performances.

**Wendy Red Star** (b. 1981, Billings, MT; l. Portland, OR) focuses on reconstructing histories through artistic forms. Her approach to reassembling fragments of the past often begins with artistic experimentation, invigorated by repetition and nonlinear storytelling. This process involves weaving Apsáalooke (Crow) imagery and symbolism into her photographs, installations, prints and other works.

**Wendy Red Star** (n. 1981, Billings, MT; d. Portland, OR) se concentra en reconstruir historias por medios artísticos. Su método de rearticular los fragmentos del pasado a menudo comienza por la experimentación, animada por la repetición y la narración no lineal. Este proceso incluye entretejer imágenes y simbolismos Apsáalooke (Crow) en sus fotografías, instalaciones, grabados y otras obras.

**Marie Watt** (b. 1967, Seattle, WA; l. Portland, OR) centers community in her individual and collaborative projects that traverse printmaking, painting, sculpture and textiles. Watt integrates language into her multidisciplinary practice, using the written word as well as metaphorical representations of communication. Her methods are informed by sources such as Haudenosaunee (Iroquois) Proto-feminism and Indigenous teachings that speak to the value of community.

**Marie Watt** (n. 1967, Seattle, WA; d. Portland, OR) pone la comunidad al centro de sus proyectos, individuales y colaborativos, que entrecruzan grabado, pintura, escultura y textiles. Watt integra el lenguaje en su práctica multidisciplinaria, usando la palabra escrita así como representaciones metafóricas de la comunicación. Sus métodos se informan por fuentes como las enseñanzas indígenas y el profeminismo Haudenosaunee (Iroquois), que hablan del valor de la comunidad.

## EFA ROBERT BLACKBURN PRINTMAKING WORKSHOP

**Chakaia Booker** (b. 1953, Newark, NJ; l. New York, NY) has been working with recycled tires as her primary medium since the 1980s. She is known for creating

both small- and large-scale abstract forms that emphasize movement, resilience and flexibility. Booker connects these traits to the experiences of people of the African Diaspora striving for upward mobility.

**Chakaia Booker** (n. 1953, Newark, NJ; d. Nueva York, NY) ha trabajado con llantas recicladas como su medio primario desde los 1980. Es conocida por crear piezas abstractas de pequeño y gran formato que dan énfasis al movimiento, la resiliencia y la flexibilidad. Booker vincula estas características a las experiencias de las personas de la diáspora africana en su lucha por la movilidad social.

**Lizania Cruz** (b. 1983, Dominican Republic; l. New York, NY) invites people to actively engage in her practice. She interrogates systemic issues that are embedded in the public sphere by investigating constructions of belonging and otherness. These inquiries have led Cruz to study the formations of language, mythmaking and documented histories.

**Lizania Cruz** (n. 1983, República Dominicana; d. Nueva York, NY) invita a las personas a participar activamente en su práctica. Ella cuestiona los problemas sistémicos enclavados en la esfera pública al explorar las construcciones de pertenencia y otredad. Estas preguntas han llevado a Cruz a estudiar la formación del lenguaje, la creación de mitos y la documentación histórica.

**Baseera Khan** (b. 1980, Denton, TX; l. New York, NY) unravels preconceived notions of identity to better understand how family structures, religions, labor and other sociopolitical factors impact the human psyche. Using painting, sculpture, performance, installation and music, Khan is building a personal legacy that amplifies her “femme native born-Muslim-American experience.”

**Baseera Khan** (n. 1980, Denton, TX; d. Nueva York, NY) desenreda las nociones preconcebidas de la identidad para entender como las estructuras familiares, religiones, trabajo y otros factores sociopolíticos impactan la psiquis humana. A través de la pintura, escultura, performance, instalaciones y música, Khan construye un legado personal que amplifica su experiencia como femme musulmana estadounidense de nacimiento.

**Dindga McCannon** (b. 1947, New York, NY; l. Philadelphia, PA) centers the history, life experiences and well-being of women in her mixed-media quilts, textiles, prints, paintings and sculptures. McCannon frequently incorporates ephemera, found objects, photographs and personal memorabilia into her works, exemplifying the value she places on the world view of women.

**Dindga McCannon** (n. 1947, Nueva York, NY; d. Filadelfia, PA) enfoca la historia, experiencias de vida y bienestar de las mujeres en sus mantas acolchadas de medio mixto, textiles, grabados, pinturas y esculturas. Con frecuencia incorpora materiales efímeros, objetos encontrados, fotografías y recordatorios en sus obras como ejemplo del valor que le confiere a la visión femenina de la vida.

Interdisciplinary artist **Glendalys Medina** (b. 1979, Puerto Rico; l. New York, NY) is invested in representing Caribbean lineages within conceptual frameworks. Medina assembles systems that challenge societal expectations concerning individual and communal identities. Taino symbology, hip-hop music and diasporic archives are a few of the sources she references in sculpture, drawing, performance and print.

La artista interdisciplinaria **Glendalys Medina** (n. 1979, Puerto Rico; d. Nueva York, NY) está comprometida con la representación de los linajes caribeños dentro de marcos conceptuales. Medina ensambla sistemas que retan las expectativas sociales concernientes a la identidad individual y comunal. Simbología Taina, música hip-hop y archivos de la diáspora son algunas de las fuentes a las que hace referencia en esculturas, dibujos, performance y grabado.

**Michael Kelly Williams** (b. 1950, Neuilly-sur-Seine, France; l. New York, NY) has cultivated a robust foundation of Afro-diasporic knowledge, including music, folk art, literature, spiritualism and poetry. He incorporates this into sculpture, prints and works on paper that respond to the world around him, at times pointing to inequalities in American society and demanding justice.

**Michael Kelly Williams** (n. 1950, Neuilly-sur-Seine, Francia; d. Nueva York, NY) ha cultivado una base sólida de conocimiento de la diáspora africana que incluye música, arte folclórico, literatura, espiritualidad y poesía. Incorpora todo esto en esculturas, grabados y obras en papel que responden al mundo que le rodea y en ocasiones señalan las inequidades en la sociedad estadounidense para exigir justicia.

## SELF HELP GRAPHICS & ART

**Consuelo Flores** (b. 1961, Los Angeles, CA; l. Los Angeles) is a playwright, poet, visual artist and prolific *altarista* who has made *Día de los Muertos* (Day of the Dead) celebrations of life for prominent cultural centers, museums and universities throughout the US. Her work advocates for Mexican and Chicana/o cultural traditions as socially and politically meaningful.

**Consuelo Flores** (n. 1961, Los Ángeles, CA; d. Los Ángeles) es dramaturga, poeta, artista visual y altarista prolífica, que ha realizado celebraciones de la vida en el Día de los Muertos para centros culturales, museos y universidades a través de Estados Unidos. Con su trabajo defiende la relevancia social y política de las tradiciones culturales mexicanas y chicanas.

**Luis-Genaro Garcia** (b. 1978, Los Angeles, CA; l. Los Angeles) draws upon experiences as a student and high school art teacher in the South Central neighborhood of Los Angeles. His Social Realist and Surrealist artwork is influenced by Mexican muralist David Alfaro Siqueiros and printmaker Jose Guadalupe Posada, both known for their political commentary.

**Luis-Genaro Garcia** (n. 1978, Los Ángeles, CA; d. Los Ángeles) se inspira en sus experiencias como estudiante y maestro de arte de escuela secundaria en el Sur de los Ángeles. Su obra social-realista y surrealista tiene influencias del muralista mexicano David Alfaro Siqueiros y del impresor José Guadalupe Posada, conocidos por su comentario político.

Multi-disciplinary artist **Melissa “Tochtli” Govea** (b. 1994, Los Angeles, CA; l. Los Angeles) works in traditional sign painting, lettering, murals and screenprinting to explore issues of labor and identity. She creates socially conscious public art to affirm the place and values of her diasporic Chicano, Latino and Indigenous communities.

La artista multidisciplinaria **Melissa “Tochtli” Govea** (n. 1994, Los Ángeles, CA; d. Los Ángeles) trabaja con pintura de rótulos tradicional, caligrafía, murales y serigrafía para explorar temas de trabajo e identidad. Crea arte público con conciencia social para afirmar el lugar y los valores de sus comunidades de la diáspora chicana, latina e indígena.

**Priscilla Hernandez** (b. 1998, Los Angeles, CA; l. Los Angeles) brings punk politics and aesthetics to printmaking and graphic design. Her artwork is concerned with the people and values of her community, addressing housing justice, eco-activism and immigration advocacy.

**Priscilla Hernandez** (n. 1998, Los Ángeles, CA; d. Los Ángeles) trae la política y estética punk al grabado y al diseño gráfico. Su obra se interesa por las personas y valores de su comunidad y cubre temas de vivienda justa, activismo ecológico y defensa de los inmigrantes.

The drawings, prints and paintings of **José Lozano** (b. 1959, Los Angeles, CA; d. 2025, Fullerton, CA) draw from the Mexican cinema, photo books, comic books, ghost stories and music of his childhood, revealing his neighborhood’s joyous celebrations, such as *quinceañeras* and weddings, and comments on the Chicano experience through social satire.

Los dibujos, grabados y pinturas de **José Lozano** (n. 1959, Los Angeles, CA; m. 2025, Fullerton, CA) se inspiran en el cine mexicano, álbumes de fotos, cómics, cuentos de fantasmas y la música de su infancia, que reflejan las celebraciones alegres de su barrio, como quinceañeras y bodas, y comentan sobre la experiencia chicana a través de la sátira social.

Raised in a community of migrant farm and working-class laborers, multi-disciplinary research-based artist **Álvaro D. Márquez** (b. 1981, East Salinas, CA; l. Los Angeles, CA) addresses social, racial and gender inequality in print, drawing, sculpture and installation. He is interested in the history of displacement in the Americas, starting with the dispossession of Indigenous people during European conquest through contemporary issues such as homelessness.

Criado en una comunidad de migrantes dedicada al trabajo agrícola y a jornal, el artista e investigador multidisciplinario **Álvaro D. Márquez** (n. 1981, East Salinas, CA; d. Los Angeles, CA) señala la inequidad

social, racial y de género en grabados, dibujos, esculturas e instalaciones. Se interesa por la historia del desplazamiento en América, desde el expolio de los pueblos indígenas durante la conquista europea hasta los asuntos contemporáneos como el sinhogarismo.

## WOMEN'S STUDIO WORKSHOP

**Alex Callender** (b. 1980, New York, NY; I. Springfield, MA) reconstructs colonial histories of discrimination based on race, gender and capitalism in her paintings, drawings and installations. Her engagement with the past speaks directly to her belief that criticality and care are needed in the present.

**Alex Callender** (n. 1980, Nueva York, NY; d. Springfield, MA) reconstruye las historias coloniales de discrimen por raza, género y capitalismo en sus pinturas, dibujos e instalaciones. Su acercamiento al pasado habla directamente de su creencia de que el presente requiere criticidad e interés.

**Laurie Darby** (b. Philadelphia, PA; I. Savannah, GA) embraces the natural world as the caretaker of chosen identity, memory and belonging. She emphasizes the ecological relationships between Black American life, spirituality, sustenance, growth and place.

**Laurie Darby** (n. Filadelfia, PA; d. Savannah, GA) se abraza a la naturaleza como guarda de la identidad elegida, la memoria y la pertenencia. Les da énfasis a las relaciones ecológicas entre la vida negra en Estados Unidos, espiritualidad, sustento, crecimiento y lugar.

**kimi malka hanauer** (b. Tel Aviv, Israel (formerly Jaffa, Palestine); I. New York, NY) intervenes in imperial manifestations of power through writing, installations, videos and community-oriented programs. hanauer unsettles preconceived notions of belonging by bringing attention to marginalized voices, identities and narratives. hanauer is a co-founder of the collective publishing initiative Press Press.

**kimi malka hanauer** (n. Tel Aviv, Israel (antes Jaffa, Palestina); d. Nueva York, NY) interviene con las manifestaciones de poder imperialista en sus escritos, instalaciones, videos y programas comunitarios. hanauer trastoca las nociones preconcebidas de pertenencia al traer a la atención las voces, identidades y narrativas marginadas. hanauer cofundó la iniciativa editorial Press Press.

**Kate Horvat** (I. Kansas City, KS) asks how desires and fantasies originate in American society. This question led her to study how people's expectations are integrated into their value systems, thereby influencing perceptions of truth. Her artistic process begins with compiling digital and physical ephemera that speak to these inquiries.

**Kate Horvat** (d. Kansas City, KS) cuestiona cómo se originan los deseos y fantasías en la sociedad estadounidense. Esta pregunta la llevó a estudiar cómo las personas integran sus expectativas en sus sistemas de valores, que influyen la percepción de la verdad. Su proceso artístico comienza por recolectar

objetos efímeros, digitales y físicos, que hablan sobre estas interrogantes.

Artists **Ann Kalmbach** (b. 1950, Rochester, NY; I. Kingston, NY) and **Tatana Kellner** (b. 1950, Prague, Czech Republic; I. Kingston, NY) established the collaborative team known as **KaKeArt** in 1983. Since then, they have created artists' books, installations and other works on paper dedicated to transforming feelings such as helplessness into expressions of resistance and demands for global justice. Kalmbach and Kellner are founding members of the Women's Studio Workshop.

Las artistas **Ann Kalmbach** (n. 1950, Rochester, NY; d. Kingston, NY) y **Tatana Kellner** (n. 1950, Praga, República Checa; d. Kingston, NY) establecieron el equipo colaborativo conocido como **KaKeArt** en 1983. Desde entonces han creado libros de artista, instalaciones y otras obras impresas dedicadas a transformar los sentimientos de impotencia en expresiones de resistencia y demandas de justicia universal. Kalmbach y Kellner son integrantes fundadoras del Women's Studio Workshop.

**Sky Syzgy's** (I. Hillsdale, NY) commitment to honoring the voices of marginalized individuals and communities is visible in her work as a multi-disciplinary artist, radical archivist and community organizer, as well as facilitator. She engages in performance art, documentary filmmaking and printmaking. Syzgy's collection of documentation related to trans\* histories is available at [gender.network](http://gender.network).

**Sky Syzgy** (d. Hillsdale, NY) tiene el compromiso patente de honrar las voces de las personas y comunidades marginadas en su trabajo como artista multidisciplinaria, archivera radical, y organizadora y facilitadora comunitaria. Participa en performance, cine documental y grabado. La colección documental de Syzgy sobre las historias trans está disponible en [gender.network](http://gender.network).

**Tona Wilson** (b. 1952, New York, NY; I. New Paltz, NY) creates artist's books, paintings and videos that address a variety of subjects and incorporate ambiguous imagery. One of the primary topics Wilson analyzes is the experiences of people who encounter the judicial system through courts, prisons, jails and immigration detention centers. Wilson works as a Spanish interpreter in these spaces and documents her observations in her artistic practice.

**Tona Wilson** (n. 1952, Nueva York, NY; d. New Paltz, NY) crea libros de artista, pinturas y videos sobre una variedad de temas e incorpora imágenes ambiguas. Uno de los temas principales que Wilson analiza es la experiencia de las personas que se encuentran ante el sistema judicial en tribunales, prisiones, cárceles y centros de detención de inmigrantes. Wilson trabaja en estos espacios como intérprete de español y documenta lo que observa en su práctica artística.

# WORKS IN THE EXHIBITION

# OBRAS EXPUESTAS

## BRANDYWINE WORKSHOP & ARCHIVES

### Sedrick Huckaby

*The 99%*, 2012, published 2013  
Suite of 101 lithographs  
Printed by Alex Kirillov, Gustavo Garcia and Veronica Hanssens

*Untitled* [#9]  
7 ¼" x 6"  
Edition 4 of 10

*But seriously, today, / where are the fruit... / Acts chapt 2* [#97]  
4 ½" x 2 ¾"  
Edition 6 of 10

*"That looks good"* [#62]  
11 ½" x 6"  
Edition 6 x 10

*Those pawn shops cheat people... / They love our community, don't they?..* [#76]  
7" x 5 ¾"  
Edition 6 of 10

### Ayanah Moor

*The Era of the Tongue and Lung*  
2012  
Screenprint  
21 ½" x 30"  
Edition 10 of 10  
Printed by Gustavo Garcia and Veronica Hanssens

### Odili Donald Odita

*Cut*, 2016  
Lithograph  
29 ½" x 21"  
Edition 58 of 60  
Printed by Alex Kirillov

### Howardena Pindell

*Katrina Footprint*, 2005  
Lithograph  
21" x 27"  
Edition 68 of 80  
Printed by Robert "Bob" Franklin

### Robert Pruitt

*Star Pilot*, 2012  
Lithograph  
30" x 22"  
Edition 38 of 60  
Printed by Veronica Hanssens, Gustavo Garcia, Alex Kirillov and José Ortiz-Pagán

## CORONADO PRINTSTUDIO

### Pepe Coronado

*Broken Country II*, 2019  
Screenprint  
22" x 30"  
AP, edition of 35

### Sandra Fernández

*We... the Gente*, 2014  
Screenprint, digital print and thread  
22" x 15"  
Edition 12 of 24

### Benito Huerta

*The Evolution of the Revolution*  
2026  
Screenprint  
25" x 15"  
AP

### Karen Revis

*The End of Black Harlem*, 2017  
Screenprint  
30" x 22"  
Edition 16 of 24

### Kenny Rivero

*Shadow on the Wall*, 2015  
Screenprint  
25" x 22"  
Edition 18 of 26

### Yelaine Rodriguez

*Oshun's Birth*, 2020  
Etching  
30" x 22"  
AP

## CROW'S SHADOW INSTITUTE OF THE ARTS

### Natalie Ball (Black, Klamath Modoc)

*Deer Woman's first Tribal Council email*, 2022  
Lithograph and gold leaf  
34" x 25"  
Edition 9 of 18  
Printed by Judith Baumann

### Raven Chacon (Diné)

*Horse Notations*, 2019  
Lithograph  
23 ¾" x 30"  
CSPI 2, edition of 15  
Printed by Judith Baumann  
Crow's Shadow Institute of the Arts Archive, CSP19-101, through the courtesy of the Hallie Ford Museum of Art, Willamette University

### Ka'ila Farrell-Smith (Klamath Modoc)

*Alien Invasion, 1492*, 2018  
Lithograph  
30" x 22 ¼"  
CSPI 2, edition of 18  
Printed by Frank Janzen and Judith Baumann  
Crow's Shadow Institute of the Arts Archive, CSP18-112, through the courtesy of the Hallie Ford Museum of Art, Willamette University

### Lehuauakea (Kanaka ʻŌiwi)

*The Tools that Hina Gave Us*  
2021  
Lithograph  
24" x 18"  
CSPI 2, edition of 21  
Printed by Judith Baumann and Maggie Middleton  
Crow's Shadow Institute of the Arts Archive, CSP21-115, through the courtesy of the Hallie Ford Museum of Art, Willamette University

### Cannupa Hanska Luger (Mandan, Hidatsa, Arikara and Lakota)

*The Illustrated Adventures of Thunder*, 2025  
Lithograph  
38" x 30"  
CSPI 2, edition of 10  
Printed by Judith Baumann and Maggie Middleton  
Crow's Shadow Institute of the Arts Archive, CSP24-103, through the courtesy of the Hallie Ford Museum of Art, Willamette University

### Wendy Red Star (Apsáalooke)

*Where Red Star Was Wounded*  
2023  
Lithograph  
26" x 22"  
Edition 16 of 25  
Printed by Judith Baumann and Maggie Middleton

### Marie Watt (Seneca)

*Companion Species (Anthem)*  
2017  
Lithograph  
17 ½" x 18 ½"  
CSPI 1, edition of 15  
Printed by Frank Janzen  
Crow's Shadow Institute of the Arts Archive, CSP17-602, through the courtesy of the Hallie Ford Museum of Art, Willamette University

## EFA ROBERT BLACKBURN PRINTMAKING WORKSHOP

### Chakaia Booker

*Untitled*, 2021  
Lithograph, woodcut and hand-painted chine collé with embossment  
20 ½" x 20 ⅝"  
Unique  
Printed by Justin Sanz

### Lizania Cruz

*Evidence 071: Frederick Douglass and the Commission of Inquiry*, 2023  
Lithograph with chine collé  
28" x 14"  
Edition 9 of 10  
Printed by John Andrews

### Baseera Khan

*ACT UP*, 2020  
Screenprint  
24" x 18"  
Edition 8 of 50  
Printed by John Andrews  
Courtesy of the Artist

### Dindga McCannon

*Sojourner, Harriet, Shirley and Maya*, 2022  
Collagraph with chine collé  
17 ¾" x 23"  
Variable edition 20 of 22  
Printed by Justin Sanz

### Glendalys Medina

*BrownPinkTaínoBlackGold*, 2018  
Lithograph in gold ink on pink Yatsuo paper, flocked with gold pigment  
26" x 20"  
Edition 5 of 10  
Printed by Justin Sanz

### Michael Kelly Williams

*Can I get a Witness?*, 2017  
Woodcut  
22" x 30"  
Edition 10 of 20  
Printed by Justin Sanz

## SELF HELP GRAPHICS & ART

### Consuelo Flores

*Monarchs and Migration: Children at the Border of Freedom*, 2026  
Screenprint  
26 ½" x 20"  
Edition 50 of 50  
Printed by Dewey Tafoya

### Luis-Genaro Garcia

*Coatlícue's Legacy*, 2018  
Screenprint  
22" x 30"  
Edition 56 of 68  
Printed by Dewey Tafoya

### Melissa "Tochtli" Govea (Purépecha)

*Migration is Natural*, 2022  
Screenprint  
30" x 22"  
Edition 56 of 60  
Printed by Dewey Tafoya

### Priscilla Hernandez

*Hecho En Los Angeles (Made in Los Angeles)*, 2025  
Screenprint  
30" x 22"  
Edition 48 of 50  
Printed by Dewey Tafoya

### José Lozano

*Chinga La Migra*, 2025  
Screenprint  
30" x 20"  
Edition 56 of 56  
Printed by Dewey Tafoya

### Álvaro D. Márquez

*Your Presence Counts/Tu Presencia Cuenta*, 2020  
Screenprint  
21 ½" x 34"  
Edition 58 of 60  
Printed by Dewey Tafoya

## WOMEN'S STUDIO WORKSHOP

### Alex Callender

*History Constructs the House That Sometimes Holds Us*, 2025  
Risograph, screenprint and letterpress  
8 ¼" x 13" x ¾"  
AP, edition of 55

### Laurie Darby

*Following Freedom*, 2025  
Relief and letterpress  
5 ¾" x 6 ⅜" x ½"  
AP, edition of 42

### kimi malka hanauer

*Calling all Denizens*, 2019  
Letterpress, screenprint and photocopy with pencil and textile banner  
Resource Book: 8 ½" x 13 ½"  
Manifesto Book: 12" x 17 ½"  
Edition 42 of 50

### Kate Horvat

*The Sun is Shining, But I Don't Trust It*, 2019  
Screenprint  
15 ¼" x 9 ¾" x ¼"  
AP, edition of 50

### KaKeArt (Anne E. Kalmbach and Tatana Kellner)

*Your Leader Could be a Tyrant, How to Tell*, 2019  
Screenprint and digital printing  
8 ¾" x 11 ½" x ¼"  
AP, edition of 50

### Sky Syzgy

*gender liberators*, 2024  
Risograph, letterpress and digital offset printing with newsprint booklet  
7" x 10" x 1 ½"  
Edition 86 of 88

### Tona Wilson

*Dress Code Strictly Enforced*  
2018  
Screenprint and digital printing  
10 ¼" x 6 ¾" x ½"  
Edition 2 of 75

All works courtesy of the printshop unless otherwise noted.

**PROGRAMS**

**PROGRAMAS**

**Jueves, 23 de abril**

**Charla de galería + Recepción de apertura**

5:30pm – Charla de galería con artistas, participantes del taller y Lauren Rosenblum, Jensen Bryan Curator  
6 – 7:30pm – Apertura

**Sábado, 25 de abril 1:30 – 3PM**

**Conversatorio con Artistas I**

Con representación de Brandywine Workshop & Archives, Crow's Shadow Institute of the Arts y Self Help Graphics & Art, moderado por Lauren Rosenblum.

Se ruega confirmar asistencia, aunque no es obligatorio: [info@printcenter.org](mailto:info@printcenter.org)  
En persona y vía Zoom

**Sábado, 9 de mayo 1:30 – 3pm**

**Conversatorio con Artistas II**

Con representación de EFA Robert Blackburn Printmaking Workshop, Coronado printstudio y Women's Studio Workshop, moderado por Lauren Rosenblum.

Se ruega confirmar asistencia, aunque no es obligatorio: [info@printcenter.org](mailto:info@printcenter.org)  
En persona y vía Zoom

**Sábado, 11 de julio**

**Print Your Voice: Evento de impresión interactiva**

Hora y lugar por definirse  
Acompáñenos a explorar la práctica del grabado.  
Presentado en colaboración con Brandywine Workshop & Archives. ¡Habrà actividades para todas las edades y no se requiere experiencia!

Se ruega confirmar asistencia, aunque no es obligatorio: [info@printcenter.org](mailto:info@printcenter.org)

**Thursday, April 23**

**Gallery Talk + Opening Reception**

5:30pm – Gallery Talk with artists, collaborators from each of the six printshops and Lauren Rosenblum, Jensen Bryan Curator  
6 – 7:30pm – Opening Reception

**Saturday, April 25 1:30 – 3PM**

**Conversations with Artists I**

With representatives from Brandywine Workshop & Archives, Crow's Shadow Institute of the Arts and Self Help Graphics & Art, moderated by Lauren Rosenblum.

RSVP requested, but not required: [info@printcenter.org](mailto:info@printcenter.org)  
In-person and on Zoom

**Saturday, May 9 1:30 – 3PM**

**Conversation with Artists II**

With representatives from EFA Robert Blackburn Printmaking Workshop, Coronado printstudio and Women's Studio Workshop, moderated by Lauren Rosenblum.

RSVP requested, but not required: [info@printcenter.org](mailto:info@printcenter.org)  
In-person and on Zoom

**Saturday, July 11**

**Print Your Voice: An Interactive Print Event**

Time + location TBD  
Join us for a day of hands-on printmaking exploration, presented in partnership with Brandywine Workshop & Archives. There will be activities for all ages, no experience needed!

RSVP requested, but not required: [info@printcenter.org](mailto:info@printcenter.org)

**RECORRIDOS**

Miércoles, 13 de mayo, 12:30pm  
Viernes, 29 de mayo, 5:30pm  
Miércoles, 10 de junio, 12:30pm  
Sábado, 13 de junio, 12:30pm  
Viernes, 26 de junio, 5:30pm  
Miércoles, 15 de julio, 12:30pm  
Viernes, 24 de julio, 5:30pm

Se ruega confirmar asistencia, aunque no es obligatorio: [info@printcenter.org](mailto:info@printcenter.org)

**HORAS ESPECIALES**

**Domingos de junio**  
11am – 6pm

**PUBLIC EXHIBITION TOURS**

Wednesday, May 13, 12:30pm  
Friday, May 29, 5:30pm  
Wednesday, June 10, 12:30pm  
Saturday, June 13, 12:30pm  
Friday, June 26, 5:30pm  
Wednesday, July 15, 12:30pm  
Friday, July 24, 5:30pm

RSVP requested, but not required: [info@printcenter.org](mailto:info@printcenter.org)

**SPECIAL HOURS**

**June Sundays**  
11am – 6pm

TODAS LAS EXHIBICIONES Y PROGRAMAS DE THE PRINT CENTER SON GRATUITAS Y ABIERTAS AL PÚBLICO. PARA MÁS INFORMACIÓN O PARA REGISTRARSE VÍA ZOOM, VISITE [PRINTCENTER.ORG](http://PRINTCENTER.ORG).

ALL OF THE PRINT CENTER'S EXHIBITIONS AND PROGRAMS ARE FREE AND OPEN TO THE PUBLIC. FOR MORE INFORMATION, VISIT [PRINTCENTER.ORG](http://PRINTCENTER.ORG).

## ABOUT THE PRINT CENTER

For more than 110 years, 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 101st 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.

## SOBRE THE PRINT CENTER

Por más de un siglo, The Print Center ha fomentado el desarrollo y la apreciación de la fotografía y el grabado como artes vitales contemporáneas a través de exhibiciones, publicaciones y programas educativos. The Print Center tiene una voz internacional y un firme sentido de propósito local. Presenta exhibiciones temporales gratuitas, abiertas al público, donde destacan la obra contemporánea de artistas locales, nacionales e internacionales, establecidas y emergentes. Organiza uno de los certámenes anuales más antiguos del país —actualmente en su 101.a edición—, ofrece el programa Artists-in-Schools a estudiantes de escuela pública secundaria en Filadelfia y su Gallery Store provee una selección de impresos y fotografías contemporáneas en el local y en línea.

## ACKNOWLEDGEMENTS

The Print Center is grateful to The Pew Center for Arts & Heritage for the grant award which made *America Today* possible — we are honored by their support. We thank their Executive Director Christina Vassallo and Program Officer Alec Unkovic for championing our work, as well as for their understanding of the vital role of print.

We are pleased to recognize our partners, the printmaking workshops that inspired *America Today*. These colleagues enthusiastically welcomed participation and have generously shared their time and effort: from Brandywine Workshop & Archives—Rebecca Morrison, Executive Director; from Coronado print-studio—Pepe Coronado, Director and Master Printer; from Crow's Shadow Institute of the Arts—Emma Barnes, Interim Executive Director; from EFA Robert Blackburn Printmaking Workshop—Jazmine Catusus, Artistic Director and Master Printer and Essye Klempner, Director of Programming and Partnerships; from Self Help Graphics & Art—Paulina Flores, Executive Director, Dewey Tafoya, Lead Printer, Gabriela Padilla, Public Programs Manager and Ashley McClain Vega, Archives & Exhibitions Coordinator; from Women's Studio Workshop—Faythe Levine, Hauser & Wirth Institute Archivist and Natalie Renganeschi, Acting Director.

We extend thanks to Jonathan Bucci, John Olbrantz Curator of Collections and Exhibitions and John Olbrantz, The Maribeth Collins Director at The Hallie Ford Museum of Art, Willamette University, for facilitating the loans from their Crow's Shadow Institute of the Arts Print Archive.

We are indebted to the colleagues who helped realize the exhibition, including Curatorial Assistant Charmaine Branch; Communications Assistant Hannah Moran; Scott Currie and C.J. Stahl for exhibition design and installation, and Matthew Colaizzo for his beautiful framing. Gratitude is also due to Micah Barrett for his exceptional design work and project consultant Anne Dunning of Arts Action Research for her good counsel.

## RECONOCIMIENTOS

La exposición *America Today* es posible gracias a la subvención de The Pew Center for Arts & Heritage. Es un honor para The Print Center contar con su apoyo. Extendemos nuestro agradecimiento a la directora ejecutiva, Christina Vassallo y al oficial de programas, Alec Unkovic por apoyar nuestro trabajo, así como por su visión de la importancia del material gráfico.

Nos complace reconocer a nuestros socios, los talleres gráficos que inspiraron *America Today*. Nuestros colegas acogieron la invitación con entusiasmo y han compartido con generosidad su tiempo y esfuerzo: de Brandywine Workshop and Archives, Rebecca Morrison, directora ejecutiva; de Coronado printstudio, Pepe Coronado, director y maestro impresor; de Crow's Shadow Institute of the Arts, Emma Barnes, directora ejecutiva interina; de EFA Robert Blackburn Printmaking Workshop, Jazmine Catusus, directora interina y maestra impresora y Essye Klempner, directora de programas y colaboraciones; de Self Help Graphics & Art, Paulina Flores, directora ejecutiva, Dewey Tafoya, impresor principal, Gabriela Padilla, gestora de proyectos públicos y Ashley McClain Vega, coordinadora de archivos y exhibiciones; de Women's Studio Workshop, Faythe Levine, archivera del instituto Hauser & Wirth y Natalie Renganeschi, directora interina.

También agradecemos a Jonathan Bucci, John Olbrantz curador de colecciones y exhibiciones, y John Olbrantz, director Maribeth Collins en The Hallie Ford Museum of Art, Willamette University, por facilitar los préstamos del archivo gráfico de Crows Shadow Institute of the Arts.

Tenemos una deuda para con los colegas que ayudaron a realizar la exhibición, entre ellos Charmaine Branch, asistente curatorial; Hannah Moran, asistente de comunicaciones; Scott Currie y C.J. Stahl por el diseño e instalación, y Matthew Colaizzo por su hermoso trabajo de enmarcado. Agradecemos además a Micah Barrett por su diseño excepcional y a la consultora de proyectos Anne Dunning de Arts Action Research por sus buenos consejos.



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