

Ukrainian Photography Today

FALL 2022



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A Kaleidoscopic View:
Recent Prints from Graphicstudio

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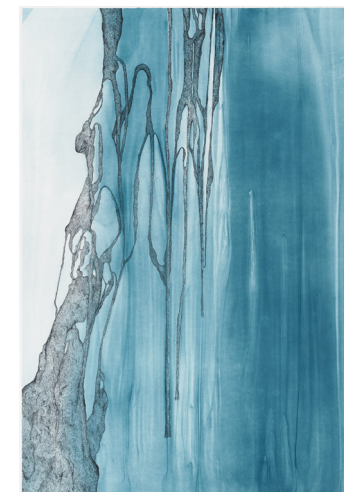
A Kaleidoscopic View: Recent
Prints from Graphicstudio

September 16 – November 12, 2022

The Print Center



(left) Yelena Yemchuk, *Boy at the Military Academy*, 2015, from the series "Odesa," pigment print, 23" x 16"; (right) Oksana Parafeniuk, *Untitled*, 2016, from the series "Wooden Box of Photographs," pigment print, 13 ½" x 10"



(left) William Villalongo, *Embodied*, 2018, laser cut felt and pigment print, 20" x 17 ½"; (right) Sandra Cinto, *Untitled #5*, 2016, from the series "Chance and Necessity," two-run, two-color direct gravure with photogravure, 49 ¾" x 34"

The Print Center is pleased to present two group exhibitions: ***Ukrainian Photography Today*** and ***A Kaleidoscopic View: Recent Prints from Graphicstudio***.

Group exhibitions are an opportunity to showcase a myriad of voices. The two exhibitions on view at The Print Center do that and more, as their themes touch upon urgent, timely topics. It is incredibly poignant to showcase contemporary Ukrainian photography in Philadelphia during this time of war being waged on Ukraine by Russia, as it is a city with a large Ukrainian community. We hope that its members, along with others, find the exhibition a place for reflection and refuge. Concurrently, it is exciting to host an exhibition of recent prints from Graphicstudio in Tampa, Florida. The atelier is very thoughtful in its collaboration with artists and is not afraid to take risks when pushing the parameters of both form and content.

– Dr. Ksenia Nouril, Jensen Bryan Curator

Now, more than ever, it is crucial to outwardly support artists from Ukraine. This exhibition, which came together in the months since Russia escalated their attack on Ukraine, is one expression of Ukrainians' unflagging creativity and immeasurable strength in the face of war. This exhibition is mounted in solidarity with the Ukrainian people.

– Elizabeth Spungen, Executive Director

The Print Center has been extremely supportive of me ever since I emigrated from Ukraine after the first wave of Russian aggression in 2014. I was privileged to intern at The Print Center. During the first weeks of Russia's full-scale invasion of Ukraine when my family was hiding in bomb shelters in Kyiv, The Print Center provided visible support – inviting me to takeover its Instagram feed to feature Ukrainian female photographers. This led to our collaboration in organizing Ukrainian Photography Today. Making a truthful account of this war visible is pivotal to defeating Russia's information war, consisting of propaganda and manipulation targeted at Ukraine and at liberal democratic countries and institutions.

– Irina Glik, Exhibition Advisor



Yelena Yemchuk, *At the Beach*, 2015, from the series "Odesa," pigment print, 16" x 23"

Ukrainian Photography Today

This exhibition features work by **Alena Grom**, **Oksana Parafeniuk**, **Yelena Yemchuk** and **Kateryna Yermolaeva** – four leading photographers from Ukraine. Together, they present work that touches upon themes that are relevant in times of need, including the fragility of childhood, the volatility of motherhood, the hopefulness of youth, the importance of family connections and the urgency of care. Grom, Parafeniuk, Yemchuk and Yermolaeva – all women-identifying artists – exemplify the creativity emerging from Ukraine and its artists dispersed to other parts of the world, as well as gesture to the various feminist positions that exist within Ukrainian art.

The exhibition was curated by Dr. Ksenia Nouril, a specialist in contemporary Eastern European art, with exhibition advisor Irina Glik, a Ukrainian-American photographer, educator and writer. Glik approached The Print Center to discuss potential collaborations in support of Ukraine immediately after Russia's invasion in late February 2022. We were honored to initiate this partnership with Glik, and a week later launched an Instagram takeover with her. On each Sunday in March, Glik shared a thorough and insightful post



Alena Grom, *Boy and Gift. Donbas. Trekhizbenka and Building. Donbas. Krasnogorovka*, 2017, from the series "Pendulum," pigment print, 19 1/4" x 34"

focused on a different female Ukrainian photographer, to honor both Women's History Month as well as to stand in solidarity with Ukraine. This takeover introduced us to artists Alena Grom and Oksana Parafeniuk, both of whom are included in *Ukrainian Photography Today*.

Alena Grom's diptychs, from the series "Pendulum," pair an image of a baby or toddler living in the Donbas region of Ukraine with a glimpse into and around war-torn buildings. The artist calls the latter "skeletons" – homes and businesses destroyed by war. While the portrait is direct and searing, the architectural landscapes are more abstract and melancholic. As a pair, the images make up the trajectory of a swinging pendulum – moving left to right, from birth to death. This is seen directly in the diptych *Ancestral Ward. Selidovo and Entrance to the Cemetery. Donbas*, which pairs a labor and delivery room in a maternity ward, denoted by a birthing ball, with the gate to a cemetery veiled by unkempt shrubbery.

As an artist, Grom observes life as governed by this pendulum and said, "While taking pictures upon my return to Donbas, I often met women with children – children who were born [in wartime]." She questions how this all was possible – how did these women find the strength? Where did they find the resources? Through her



Oksana Parafeniuk, *Untitled*, 2016, from the series "Wooden Box of Photographs," pigment print, 6 1/8" x 8"

work, which looks intimately at the relationships between mothers and children, as well as among children, Grom has deduced that a rise in births in precarious circumstances is nature's response to destruction. It is the organic ebb and flow of life.

In her series "Wooden Box of Photographs," **Oksana Parafeniuk** combines black-and-white archival photographs with contemporary color digital images, testifying to connections across generations. Each work pictures a family unit from both the past and the present – a mother and child, a group of children. The subjects are often pictured in repose – relaxing in nature, swimming in a lake, taking walks. These are moments of unadulterated joy in the midst of the tragedy and trauma of the reality of war.

For these works, Parafeniuk collaborated with a family from the Luhansk region, who was displaced due to war and resettled in Korostyshiv, a town about a hundred kilometers outside Kyiv. Parafeniuk's mother grew up in Korostyshiv, and the artist has many childhood memories from the bucolic town. "I photographed the family on a summer day, their poses mirroring the old black and white photos taken by my parents, in the very same places in Korostyshiv," said the artist. The work, which Parafeniuk considers a collaboration between herself and the family, is also a statement on

displacement due to war – a testament to the many displaced people within and outside of Ukraine. Place is the thread that connects people to their memories. Once untethered from a place, one's memories become vulnerable. Parafeniuk powerfully reconnects that thread through photography, old and new.

Yelena Yemchuk turns her attention to Ukraine's youth – teenagers who have been raised in a relatively peaceful and democratic country. Now, on the eve of their adulthood, they are faced with their greatest challenge yet: surviving and attempting to thrive in a country at war. In her series "Odesa," Yemchuk explores the mythical city on the Black Sea – famous for its beaches, nightlife and Potemkin stairs. The resulting images, which Yemchuk began making in 2015 after Russia's annexation of the nearby Crimean Peninsula, evoke a whimsy veiled by the ominous cloud of war.

There is a pointedly carnivalesque quality to Yemchuk's photographs. In the true Bakhtinian sense, opposites come together, even if for a moment in the series, an homage to a city that is "outside time," according to the artist.¹ A young woman dressed as an angel floats through a field while young men and women from the Odesa Military Academy prepare for combat. Youth exchange fatigues for popular graphic tees against the backdrop of timeless everyday scenes filled with sunbathers and pickled vegetables. Yemchuk, who emigrated from Ukraine to the United States at age 11, captures the essence of Odesa as a city of stark contrasts, now at the heart of a war.

Kateryna Yermolaeva suffered an identity crisis after being cut-off from her family and home in Donbas in 2014. Dressing up as non-binary characters, she experimented with embodying multiple personalities in her series "Me, Myself, and I," which comprises both male and female avatars. Each personality contains a piece of Yermolaeva's own personality and has a story conveyed by the context of the photograph. Together, they form a motley crew that reimagines the composition of our society.

¹ For more on the carnivalesque, see Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*. Minneapolis: University of Minnesota Press, 1984.



Alena Grom, *The Mother Is Breastfeeding the Child. Donbas. Maryinka* and *Room in Maryinka. Donbas. Maryinka*, 2018, from the series "Pendulum," pigment print, 19 ½" x 34"

In this series, Yermolaeva plays with gender. She represents traditional femininity in *Eva*, which portrays a tarty-looking woman leaned up against a bar, and *Masha*, which portrays a princess-like figure literally surrounded by frilly tulle and fabric. She also plays with masculine stereotypes in works like *Edik* and *Yaroslav*, which symbolize machismo through sports and alcohol.



Kateryna Yermolaeva, (top) *Masha* and (bottom) *Edik*, both 2018, from the series "Me, Myself, and I," pigment prints, 14" x 19 ½"

All works from Ukrainian Photography Today are courtesy of the Artist.

About the Artists

Alena Grom's (b. Donetsk, Ukraine; I. Bucha, Ukraine) work has been included in exhibitions at venues around the globe, such as the Bronx Documentary Center, NY; Fridman Gallery, New York, NY; and Black Box Gallery, Portland, OR; as well as House of Lucie, Budapest, Hungary; Państwowa Galeria Sztuki, Sopot, Poland; and Mystetskyi Arsenal, Kyiv, Ukraine. Grom has received numerous international prizes, including LensCulture and Tokyo International Foto Awards.

Oksana Parafeniuk (I. Kyiv, Ukraine) received an MA from Middlebury College, VT and has studied at RISC HEFAT, a nonprofit that provides free medical training to freelance journalists working in war zones. She has been featured in numerous exhibitions at venues including Eyes on Main Street, Wilson, NC; as well as at Mystetskyi Arsenal, Kyiv and Odesa Photo Days, both Ukraine; and the Bristol Photo Festival, United Kingdom. Parafeniuk's photographs have been published in *Der Spiegel*, *Le Monde*, *L'Oeil de la Photographie*, *Newsweek*, *The New York Times*, *Time*, *The Wall Street Journal* and *The Washington Post*, among others.

Yelena Yemchuk (b. Kyiv, Ukraine; I. Brooklyn, NY) is a multimedia artist who studied at Parsons School of Design, New York, NY and the ArtCenter College of Design, Pasadena, CA. She has exhibited at galleries and museums worldwide, including the Dallas Contemporary, TX. Yemchuk has four books: *Gidropark* (Damiani, 2011), *Anna Maria* (United Vagabonds, 2017), *Mabel, Betty & Bette* (Kominek Books, 2021) and *Odesa* (Gost Books, 2022). Her photographs have been published in *The New Yorker*, *The New York Times* and *Vogue*, among others.

Kateryna Yermolaeva (b. Donetsk, Ukraine; I. Germany) holds a degree from the Donbas National Academy of Civil Engineering and Architecture, Kramatorsk. Her work has been featured in numerous exhibitions at venues including Fridman Gallery, New York as well as Closer Art Center, Mystetskyi Arsenal and PinchukArtCentre, all Kyiv, Ukraine. In Spring 2022, Yermolaeva received a three-month scholarship to the otte1 Artists' Residency in Eckernförde, Germany.



Glenda León, *Mirages: The Hidden Story of the Broken Sidewalk*, 2018, pigmented cast Hydro-Stone and dye-sublimation print on aluminum panel in custom walnut frame, 25 ½" x 40 ½" x 2"

A Kaleidoscopic View: Recent Prints from Graphicstudio

This exhibition features recent work from Graphicstudio, University of South Florida (USF), Tampa and includes work by **Diana Al-Hadid**, **Ingrid Calame**, **Sandra Cinto**, **Iva Gueorguieva**, **Trenton Doyle Hancock**, **Glenda León**, **Christian Marclay**, **Josiah McElheny**, **Ibrahim Miranda**, **Duke Riley** and **William Villalongo** as well as the *Life During Wartime* Portfolio, created in response to the global pandemic, with works by **Sebastiaan Bremer**, **Jake and Dinos Chapman**, **Mark Thomas Gibson**, **Ellen Harvey**, **Deborah Kass**, **Hew Locke** and **Narsiso Martinez**. This exhibition is one in a longstanding series in which The Print Center highlights studios whose work transforms the field of print.

A Kaleidoscopic View: Recent Prints from Graphicstudio explores the wide variety of works they have created in the last decade, emphasizing their mastery of technique, including cyanotype, intaglio, lithography, photogravure, relief and screenprinting. The sky is the limit at Graphicstudio, where master printmakers work with artists to support their exploration of content and form to realize their unique vision. Materiality is highlighted through the use of texture as



Trenton Doyle Hancock, *Give Me My Flowers While I Yet Live*, 2012, two 5 run, 4-color lithographs with etching, 32" x 24" each

in *Mirages: The Hidden Story of the Broken Sidewalk* by León. Bold color is also a significant element in many of these works, as seen in Calame's *Willa at 10 years old, 7/12/17* and Hancock's *Give Me My Flowers While I Yet Live*. The latter reproduces the lyrics of a classic gospel song forward and backward on a colorful background that draws attention to the duality of the words. Time and again, the prints coming out of Graphicstudio showcase the atelier's ability to handle any technique, from traditional 2D to experimental 3D, as well as their generous commitment of the resources necessary for optimal realization of projects. While fluency in technique is foundational to any print studio, this exhibition draws attention to Graphicstudio's grasp of content as something that truly sets them apart. The subjects of the prints included in this exhibition are timely – ranging from climate change to social justice. As highlighted in this exhibition, the artists engaged by Graphicstudio have their fingers on the pulse of current events, and their works stand as bastions of our pivotal moment in history.

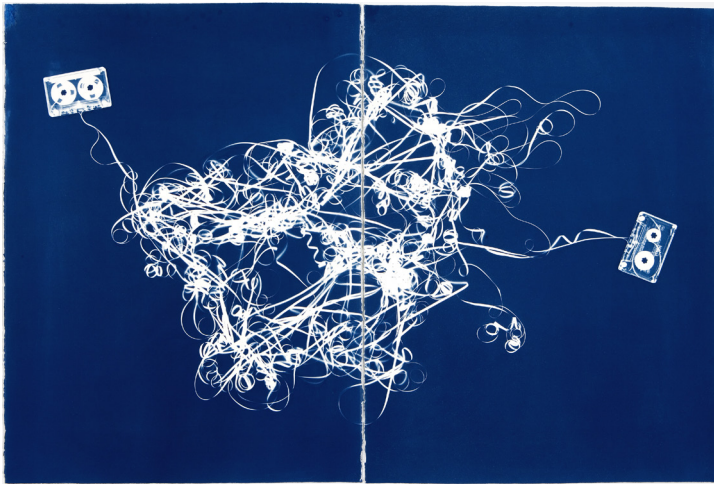
The exhibition is organized thematically. In the North Gallery, works by Al-Hadid, Calame, Cinto, Gueorguieva and McElheny investigate the potential of abstraction as a means of mediating reality. Al-Hadid is often inspired by architecture, chiefly that of her native Syria.



Diana Al-Hadid, *Reigning Queen*, 2017, spitbite aquatint with soapground and screenprint, 44 1/4" x 37 3/4"

Reigning Queen is a two-run print made in three stages. In the first, Al-Hadid worked directly on a copper plate to create a background image using spitbite, a type of aquatint which is an etching process. Once the plate was printed, Hadid painted gold leaf onto the surface of the print, which was then photographed. The resulting photograph was used to make digital color separations, and screens were cut of the separated layers. The last step was to screenprint with gold leaf to realize the final print. McElheny's long-term interest in the universe is seen in his suite of six photogravures with letterpress text. *Eternity through the stars* comprises the artist's photographs looking up at the iconic chandeliers in the Metropolitan Opera at Lincoln Center in New York City, which were designed by J & L Lobmeyr in the 1960s. The accompanying text is adapted from a cosmological treatise of the same name by the French Marxist revolutionary Louis Auguste Blanqui (1805-1881), written while he was imprisoned during the 1871 Paris Commune.

In the Zemel Family Gallery, the east wall highlights the use of specific techniques: cyanotype used in the work of Marclay and pigment-cast Hydro-Stone and dye sublimation printed on aluminum in a piece by León. Marclay's cyanotype is a multiple-exposure photogram in which the artist "draws" with cassettes and unfurled



Christian Marclay, *Mashup I*, 2008, cyanotype, 30 1/4" x 22 1/2" each

tape. No two compositions are alike. León employs dye sublimation, a digital printing technique that uses heat to transfer an image onto a substrate – in this case aluminum, which provides a rigidity to the work.

The south wall features the works of Hancock and Riley. Both artists address serious subjects using playful color palettes and cartoon-like lines. Riley's *Monkey Biz* weaves historical and contemporary references into a dense, satirical maritime scene with fantastic characters. It provides sharp social commentary, referencing globalism, capitalism and ecology as consumer culture wreaks havoc on Earth's oceans and other natural resources.

The west wall addresses socio-political commentary with works by Miranda and Villalongo. A world-renowned woodblock printer, responsible for revitalizing Cuban printmaking in the 1990s, Miranda uses found maps in his works, often reimagining the island of Cuba to reveal its many influences on art and culture. *Isla laboratorio o 7 maravillas* (Island Laboratory or 7 Wonders) relocates the seven wonders of the world to Cuba, insinuating that the island has much more to offer than meets the eye. The cuts – laser cuts, that is – run deep in Villalongo's print *Embodied*. They refer to the violence wrought on Black bodies, which is a common theme in the artist's



Mark Thomas Gibson, *Last Gasp*, 2021, from the *Life During Wartime* Portfolio, 2021, pigment print, 12 1/4" x 17 3/4"

practice. Abstraction is also important to Villalongo. While Black lives are abstracted due to the cycle of violence, protest and erasure, they are also resilient, steadfast in their presence.

Works by Sebastiaan Bremer, Jake and Dinos Chapman, Mark Thomas Gibson, Ellen Harvey, Deborah Kass, Hew Locke and Narsiso Martinez from the *Life During Wartime* Portfolio are displayed in vitrines throughout the exhibition. It includes Gibson's *Last Gasp*, which provides acerbic political commentary in his characteristic comic book vernacular. The portfolio is a tangible result of a virtual exhibition titled *Life During Wartime: Art in the Age of Coronavirus*, mounted by the USF Contemporary Art Museum in June 2020. For the portfolio, the artists responded to the realities of life in a global health crisis, conveying images mixed with trauma and hope.

All works from A Kaleidoscopic View are published by and courtesy of Graphicstudio, University of South Florida Collection. Photos: Will Lytch.



Ibrahim Miranda, *Isle laboratorio o 7 maravillas* (Island Laboratory or 7 Wonders), 2012, 13 color screenprint and woodcut, 42 3/4" x 56 5/8"

About the Artists

Diana Al-Hadid (b. Aleppo, Syria; l. Brooklyn, NY) received an MFA from Virginia Commonwealth University, Richmond and later attended the Skowhegan School of Painting and Sculpture, Madison, ME. Al-Hadid has had solo exhibitions at venues including the Nasher Sculpture Center, Dallas, TX; Jaffe-Friede Gallery, Hannover, NH; Hammer Museum, Los Angeles, CA; and Mills College Art Museum, Oakland, CA; as well as the Vienna Secession, Austria; and Art Gallery at NYU Abu Dhabi, United Arab Emirates. Her work is held in the collections of The Museum of Fine Arts, Houston, TX; deCordova Sculpture Park and Museum, Lincoln, MA; Whitney Museum of American Art, New York, NY; and Virginia Museum of Fine Arts, Richmond, among others.

Sebastiaan Bremer (b. Amsterdam, Netherlands; l. New York, NY) studied at the Vrije Academie voor Beeldende Kunsten, The Hague, Netherlands, as well as the Skowhegan School of Painting

and Sculpture, Madison, ME. He has exhibited at the Brooklyn Museum, NY; The Andy Warhol Museum, Pittsburgh, PA; The Aldrich Contemporary Art Museum, Ridgefield, CT; Tang Teaching Museum, Saratoga Springs, NY; and Museum of Contemporary Art Tucson, AZ; as well as Projektraum Berlin, Germany; Kunstmuseum Den Haag, Netherlands; and Tate Modern, London. His work is represented in the collections of the Los Angeles County Museum of Art, CA and The Museum of Modern Art, New York, in addition to the Victoria & Albert Museum, London.

Ingrid Calame (b. Bronx, NY; l. Los Angeles, CA) received a BFA from Purchase College, State University of New York and an MFA from the California Institute of the Arts, Santa Clarita. She has exhibited internationally, including a mid-career retrospective at the Fruitmarket Gallery, Edinburgh, Scotland in 2011. Her work is in the collections of the Los Angeles County Museum of Art; Albright-Knox Art Gallery, Buffalo, NY; and The Museum of Modern Art and Whitney Museum of American Art, both New York, NY; as well as the Kunstmuseum St. Gallen, Switzerland.

Jake and Dinos Chapman (Jake, b. Cheltenham, United Kingdom; l. Cotswolds, UK / Dinos, b. and l. London) began collaborating in 1991 and have since become known for their deliberately controversial subject matter. Dinos studied at the Ravensbourne College of Art, London; Jake studied at the North East London Polytechnic. Both studied at the Royal College of Art, London. Their works have been exhibited at MoMA PS1, Long Island City and Gagosian Gallery, New York, both NY; as well as ARoS Aarhus Art Museum, Denmark; Kamel Mennour, Paris, France; Triumph Gallery, Moscow, Russia; Magasin III, Stockholm, Sweden; Arter, Istanbul, Turkey; and Blain|Southern, Tate Britain, Serpentine Gallery and White Cube Gallery, all London.

Sandra Cinto (b. Santo André, Brazil; l. São Paulo, Brazil) studied at the Faculdades Integradas Teresa D'Ávila, Lorena, Brazil. Cinto has been the subject of solo exhibitions at the University of South Florida Contemporary Art Museum, Tampa, as well in Brazil and Spain. Her mural commissions have been sited at institutions in Dallas, TX; Seattle, WA; and Washington, DC; as well as Santo André, São Bernardo do Campo and São Paulo, all Brazil.

Mark Thomas Gibson (b. Miami, FL; I. Philadelphia, PA) received a BFA from The Cooper Union for the Advancement of Science and Art, New York, NY and an MFA from Yale School of Art, New Haven, CT. In 2016, he co-curated the traveling exhibition *Black Pulp!* with William Villalongo. Gibson has had a solo exhibition at M+B Los Angeles, CA and has been in group exhibitions at Paul Kasmin Gallery and Salon 94, both New York, as well as the University of South Florida Contemporary Art Museum, Tampa, among others. He received a John Simon Guggenheim Memorial Fellowship; Elizabeth Murray Artist Residency; Hodder Fellowship, Lewis Center for the Arts, Princeton University; and Pew Fellowship, The Pew Center for Arts & Heritage. Gibson has released two artist books, *Some Monsters Loom Large* (International Print Center New York, 2016) and *Early Retirement* (Edition Patrick Frey, 2017). He is Assistant Professor of Painting at Tyler School of Art and Architecture, Temple University, Philadelphia.

Iva Gueorguieva (b. Sofia, Bulgaria; I. Los Angeles, CA) received a BA from Goucher College, Baltimore, MD and an MFA from Tyler School of Art and Architecture, Temple University, Philadelphia, PA. She has been in group exhibitions at the Los Angeles County Museum of Art; Pasadena Museum of California Art; as well as Tampa Museum of Art and University of South Florida Contemporary Art Museum, both Tampa. Her work is included in many public and private collections, including the Pomona College Museum of Art, Claremont, CA; University Art Museum, California State University, Long Beach; Los Angeles County Museum of Art; Museum of Contemporary Art Los Angeles; Minneapolis Institute of Art, MN; and Art, Design and Architecture Museum, University of California Santa Barbara. She received a California Community Foundation Fellowship, Orange County Contemporary Collectors Fellowship and a Pollock-Krasner Foundation Grant.

Trenton Doyle Hancock (b. Oklahoma City, OK; I. Houston, TX) received a BFA from Texas A&M University, Commerce and an MFA from the Tyler School of Art and Architecture, Temple University, Philadelphia, PA. Hancock was featured in the 2000 and 2002 Whitney Biennial. His work has been the subject of solo exhibitions across the United States and Europe, including at the Akron Art Museum, OH; Modern Art Museum of Fort Worth, TX; Weatherspoon Museum, Greensboro, NC; Contemporary Arts Museum and

Museum of Fine Arts, both Houston; Locust Projects, Miami, FL; Studio Museum in Harlem, New York, NY; Massachusetts Museum of Contemporary Art, North Adams; Institute for Contemporary Art, University of Pennsylvania and Temple Contemporary, both Philadelphia; Ringling Museum of Art, Sarasota, FL; and Contemporary Art Museum St. Louis, MO; as well as Museum Boijmans Van Beuningen, Rotterdam, Netherlands; and Fruitmarket Gallery, Edinburgh, Scotland.

Ellen Harvey (b. Farnborough, United Kingdom; I. Brooklyn, NY) is a graduate of the Whitney Independent Study Program, New York, NY; and studied at Harvard College, Cambridge, MA; Yale Law School, New Haven, CT; as well as Berlin Hochschule der Künste, Germany. She has exhibited at the Bass Museum, Miami, FL; Whitney Museum of American Art, New York; Barnes Foundation and Pennsylvania Academy of the Fine Arts, both Philadelphia; Corcoran Gallery of Art, Washington, DC; as well as Museum der Moderne Salzburg, Austria; Groeninge Museum, Bruges, Belgium; Turner Contemporary, Margate, UK; and Center for Contemporary Art, Warsaw, Poland. She received a John Simon Guggenheim Memorial Fellowship, George A. & Eliza Gardner Howard Foundation Fellowship, Smithsonian Artists Research Fellowship and Wivina Demeester Prize for Commissioned Public Art.

Deborah Kass (b. San Antonio, TX; I. Brooklyn, NY) received a BFA from Carnegie Mellon University, Pittsburgh, PA; is a graduate of the Whitney Independent Study Program, New York, NY; and studied at The Art Students League of New York. She had a mid-career retrospective at The Andy Warhol Museum, Pittsburgh and has been included multiple times in the Venice Biennale. Her work is held in the collections of the Museum of Fine Arts, Boston, MA; Cincinnati Art Museum, OH; New Orleans Museum, LA; Jewish Museum, Metropolitan Museum of Art, The Museum of Modern Art, Solomon R. Guggenheim Museum and Whitney Museum of American Art, all New York; and National Portrait Gallery, Smithsonian Institution, Washington, DC. Her monumental sculpture *OY/YO* is permanently installed in front of the Brooklyn Museum and Cantor Arts Center, Stanford University, CA. Kass is a senior critic at the Yale School of Art, New Haven, CT.

Glenda León (b. Havana, Cuba; I. Havana and Madrid, Spain) received a BA from the University of Havana and an MFA from the Academy of New Media, Cologne, Germany. Her work was exhibited in the Cuban Pavilion, 55th Venice Biennale, as well as at the Centre D' Art Contemporain Optica, Montreal, Canada; Metropolitan Museum, Manila, Philippines; and Matadero Madrid Centre for Contemporary Creation, Spain. She received a Pollock-Krasner Foundation Grant and had artist residencies in Canada, France and Germany. Her work is held in the collection of the Musée des Beaux Arts de Montréal and the Art Gallery of Ontario, Toronto, both Canada, as well as the Centre Georges Pompidou, Paris, France.

Hew Locke (b. Edinburgh, Scotland; I. United Kingdom) received an MA from the Royal College of Art, London. He was elected a member of the Royal Academy of Arts in 2022. In that same year, Locke was awarded both Tate Britain's Duveen Hall Commission and The Metropolitan Museum of Art Facade Commission. His comprehensive solo exhibition, *Here's the Thing*, opened at Ikon Gallery, Birmingham, UK in 2019 and toured to Kemper Museum of Contemporary Art, Kansas City, MO and Colby College Museum of Art, Waterville, ME. His works are in the collections of the Brooklyn Museum, NY; Kemper Museum of Contemporary Art; Miami Art Museum and Perez Art Museum Miami, both FL; Rhode Island School of Design Museum, Providence; and Santa Barbara Museum of Art, CA; as well as Kunsthalle Bremen, Germany; Henry Moore Institute, Leeds, UK; British Museum, Tate Britain and Victoria & Albert Museum, all London; and New Art Gallery, Walsall, UK, among others.

Christian Marclay (b. San Rafael, CA; I. London) studied at the Ecole Supérieure d'Art Visuel, Geneva, Switzerland, Massachusetts College of Art and Design, Boston and The Cooper Union for the Advancement of Science and Art, New York, NY. His work has been the subject of solo exhibitions at MoMA PS1, Long Island City, NY; and Whitney Museum of American Art, New York; as well as the Australian Centre for the Moving Image, Melbourne; Les Rencontres Internationales de la Photographie, Arles and Palais de Tokyo, Paris, both France; Staatsgalerie, Stuttgart, Germany; Sapporo Art Museum, Japan; Samsung Museum of Art, Seoul, South Korea; Museu d'Art Contemporani de Barcelona, Spain; Moderna Museet, Stockholm, Sweden; Aargauer Kunsthau, Aarau and Musée d'Art

Moderne et Contemporain, Geneva, both Switzerland; and Barbican Art Gallery and Tate Modern, both London. His 24-hour video work *The Clock* received the Golden Lion Award at the 2011 Venice Biennale.

Narsiso Martinez (b. Oaxaca, Mexico; I. Long Beach, CA) received an AA from Los Angeles City College, CA, as well as a BFA and MFA from California State University, Long Beach (CSULB). His work has been exhibited at venues including the CSULB Art Museum; Los Angeles Municipal Art Gallery, National Immigration Law Center, Palos Verdes Art Center, Rancho Palos Verdes and Angels Gate Cultural Center, San Pedro, all CA; as well as Art Space Purl, Daegu, South Korea. He was awarded a Dedalus Foundation MFA Fellowship in Painting and Sculpture.

Josiah McElheny (b. Boston, MA; I. New York, NY) received a BFA from the Rhode Island School of Design, Providence. He has exhibited widely, including solo shows at the Wexner Center for the Arts, The Ohio State University, Columbus, OH; Moody Center for the Arts, Rice University, Houston, TX; Cantor Arts Center, Stanford University, CA; as well as MAK Österreichisches Museum für angewandte Kunst, Vienna, Austria, among others. He received a Louis Comfort Tiffany Foundation Award, MacArthur Fellowship and the 15th Rakow Commission from The Corning Museum of Glass. McElheny's books include *Josiah McElheny: A Prism* (Rizzoli, 2010) and *The Light Club: On Paul Scheerbar's "The Light Club of Batavia"* (University of Chicago Press, 2010).

Ibrahim Miranda (b. Pinar del Rio, Cuba; I. Havana, Cuba) studied at the Instituto Superior de Arte, Havana. He has exhibited in Argentina, Cuba, Mexico, Spain and the United States. His works are in the permanent collections of the Museum of Fine Arts, Boston, MA; and The Museum of Modern Art, New York, NY; as well as Casa de las Americas and Museo Nacional de Bellas Artes, both Havana.

Duke Riley (b. Boston, MA; I. Brooklyn, NY) received a BFA from Rhode Island School of Design, Providence and an MFA from Pratt Institute, New York, NY. He has had solo exhibitions at the Museum of Contemporary Art Cleveland, OH; and Queens Museum of Art and Magnan Metz Gallery, New York, both NY. He has received a Joan Mitchell Foundation Painters & Sculptors Grant, Pratt Institute's

Mid-Career Achievement Award, Percent for Art Commission and MTA Arts for Transit Commission. Riley was a visiting artist at Ox-Bow School of Art, Douglas, MI and has had residencies at Creative Time's Global Residency Program for Eastern Africa, Gasworks, MacDowell Colony and Yaddo.

William Villalongo (b. Hollywood, FL; l. Brooklyn, NY) received a BFA from The Cooper Union for the Advancement of Science and Art, New York, NY and an MFA from Tyler School of Art and Architecture, Temple University, Philadelphia, PA. His work is included in the permanent collections of the Baltimore Museum of Art, MD; Denver Art Museum, CO; Yale University Art Gallery, New Haven, CT; Studio Museum in Harlem and Whitney Museum of American Art, both New York; and Princeton University Art Museum, NJ. He is a 2021 recipient of the American Academy of Arts and Letters Purchase Prize. He is Assistant Professor at The Cooper Union for the Advancement of Science and Art.

Programs

Thursday, September 15, 2022
Gallery Talk, 5:30pm
Opening Reception, 6 – 7:30pm

Conversation with Mark Thomas Gibson & William Villalongo
Tuesday, October 25, 2022, 6pm
Co-sponsored and hosted by Tyler School of Art and Architecture
Temple University

For additional details, please visit printcenter.org.

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

About Graphicstudio

Graphicstudio was founded in 1968 by Dr. Donald J. Saff as an experiment in art and education. Since then, they have worked with dozens of leading artists from all over the world, including Louise Bourgeois, Judy Chicago, Roy Lichtenstein, Robert Rauschenberg, Robert Mapplethorpe, Robert Rauschenberg and Kiki Smith, to produce over 1,000 cutting-edge print and sculpture multiples in a variety of processes. The atelier remains at the forefront of international fine art publishing, supporting a diverse roster of artists who push the boundaries of print. The National Gallery of Art in Washington, DC acquired the archive of Graphicstudio in 1990. A major survey of works produced at Graphicstudio was presented at the Tampa Museum of Art in 2014. Today, Graphicstudio is part of the USF Institute for Research in Art, an umbrella organization that includes the Contemporary Art Museum and the Public Art program on campus.



About The Print Center

For more than a century, The Print Center has encouraged the growth and understanding of photography and printmaking as vital contemporary arts through exhibitions, publications and educational programs. The Print Center has an international voice and a strong sense of local purpose. Free and open to the public, it presents changing exhibitions, which highlight established and emerging, local, national and international contemporary artists. It mounts one of the oldest annual art competitions in the country, now in its 97th 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

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FINE ART PRINT STUDIO

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

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