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CONTACT: Mikaela Hawk, mhawk@printcenter.org

The Print Center Announces Two New Exhibitions
September 12 – November 22

Nazanin Noroozi: False Dawn
and
Memory, Loss

And
"Window on Latimer"
Gerald Cyrus: Two Teenagers on Bike, Harlem, 1993

(left to right) Nazanin Noroozi, *False Dawn 0029*, 2025, pigmented linen pulp with thermal emergency blanket embedded in handmade paper, 30" x 40"; Will Harris, *Last Breakfast*, 2018, from the series "You can call me Nana," inkjet print, 24" x 30"

PHILADELPHIA, PA – The Print Center is pleased to announce two new exhibitions for fall 2025: a solo exhibition of work by **Nazanin Noroozi**, and a group exhibition exploring various facets of dementia-related memory loss, featuring the work of **Janet Biggs**, **Will Harris**, **Eloise Hess**, **Katherine Hubbard**, **Kaitlin Santoro, Edra Soto** and **Hester Stinnett.**

On view from September 12 – November 22, ***Nazanin Noroozi: False Dawn*** will highlight prints on handmade paper and a video work by the New York-based, multimedia artist from her series of the same name. Noroozi merges personal and collective histories. She draws attention to the

complexity of migrant experiences by juxtaposing images of the refugee crisis in southern Europe, culled from the media, with her family films and snapshots of the American landscape. ***Memory, Loss*** will present the work of multiple artists who explore the unknowable, physical and psychological experience of their loved ones' dementia through photography, printmaking and video. A new iteration of "**Windows on Latimer**," an ongoing series of site-specific installations in The Print Center's iconic bay window, is on view through September 10, 2025, with work by the highly respected Philadelphia-based photographer **Gerald Cyrus**.

An opening reception for the exhibitions and gallery talks with the curator and artists will be held Thursday, September 11, from 5:30 – 7:30pm.

> *The Print Center is honored to present the work of artist Nazanin Noroozi and the group exhibition* Memory, Loss. *Noroozi's compelling artworks explore the idea of migration, drawing connections between people worldwide who relocate for political reasons and those who travel as a means for exploration. The artist also considers the role of the photographic image in documenting these experiences. We are deeply grateful to the artists featured in* Memory, Loss *for their openness in sharing personal experiences and struggles while grappling with their loved ones' illness. They demonstrate a generosity of spirit that results in a poignant and emotionally powerful exhibition.*
>
> – Lauren Rosenblum, Jensen Bryan Curator

Nazanin Noroozi: False Dawn

Nazanin Noroozi, *False Dawn 0019*, 2025, photogravure, 11" x 15"

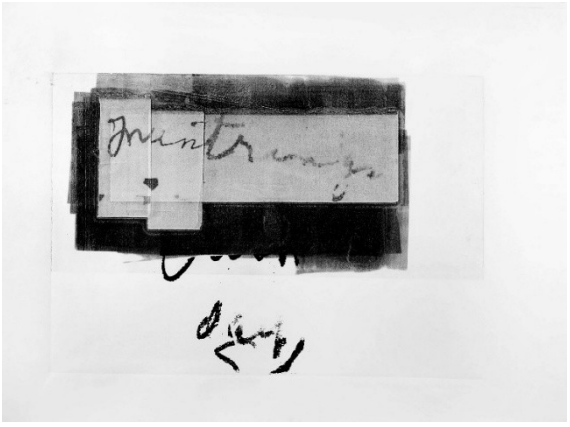
On view in The Print Center's first floor gallery, the solo exhibition will include large-scale, printed works on handmade paper, from the series "False Dawn," in which Noroozi examines issues of migration, displacement and collective history. "False Dawn," which translates to *Fajr'e Kâzeb* in Persian, refers to a natural phenomenon called zodiacal light. It is a transitional moment in which an ethereal glow appears on the horizon, anticipating the sun's rising. The artist draws a connection between this celestial movement and the migrant experience by focusing on their moments of departure.

At the heart of the exhibition will be the video *False Dawn*, 2025, that intersperses media coverage and coast guard footage of the ongoing refugee crisis along southern European shores with clips of hand-painted Super 8 family films and found, mid-20th-century images taken by American tourists. The images of overcrowded migrant boats and stranded individuals, which were initially circulated through the news media, are altered and re-contextualized. Noroozi's use of these news clips highlights the experiences of some of the approximately 123.2 million refugees, asylum-seekers and internally displaced persons. The clips incorporated from home videos were taken in Iran before the Revolution in 1979, in which women in her family are joyfully celebrating and swimming. These moving images are interspersed with pictures of scenic landscapes captured by American tourists. Noroozi uses water as a symbolic visual motif to unite these distant places.

The exhibition will also include numerous large-scale works on handmade paper, screenprinted with stills from the video. Noroozi developed a highly experimental process of layering screenprinting and wet-hand papermaking at the renowned papermaking studio Dieu Donné in Brooklyn, NY. This technique allows her to transfer photographic images onto paper as she makes it, resulting in richly pigmented colors and highly tactile surfaces.

Memory, Loss

Filling the two second floor galleries at The Print Center, the group exhibition will bring together artists' prints, photographs and videos that explore the unknowable, physical and psychological experiences of dementia. Artists Janet Biggs, Will Harris, Eloise Hess, Katherine Hubbard, Kaitlin Santoro, Edra Soto and Hester Stinnett employ intentionally chosen artmaking processes and techniques in attempts to understand the inner lives of their loved ones.



(left to right) Eloise Hess, *14.27*, 2025, from the series "Early morning Tomorrow," screenprint, inkjet print and encaustic medium on birch panel, 5 ¼" x 9 ¾"; Hester Stinnett, *Sequence*, 2007, from the series "Syntax," monoprint with relief transfer and screenprint, 22 ½" x 30"

The works in *Memory, Loss* grapple with the challenges of dementia from the position of a caregiver. Dementia – a general term that describes severe loss of memory, attention, language, reasoning and thinking – is a very common, yet little-understood health concern. It is estimated that among Americans over the age of 65, 7.2 million, or 1 in 9 people, live with Alzheimer's, a degenerative brain disease that is the most common cause of dementia. In addition, nearly 12 million people provide unpaid care for their afflicted loved ones. As the population continues to live longer, so will the number of people with dementia and those who care for them. Caregiving, often but not always performed by family members, may be rewarding, but usually results in high levels of burden and stress.

Artworks by Janet Biggs, Eloise Hess and Hester Stinnett will be mounted in the Zemel Family Gallery. Organized around the theme of "mediation," their works serve as pathways for grappling with the unknowable interiority of a person with memory loss. Biggs' video, *Breathing Without Air*, 2015, juxtaposes disparate images: abandoned swimming pools, a polo player paddling a kayak, and an elderly mineral collector wandering through a trade show. These images create feelings of confusion and exasperation. The pieces from Hess' series "Early Morning Tomorrow," 2025, result from a collaborative project in which the artist aligned her camera behind her father's, who is living with Alzheimer's, to capture his picture of their family home. After printing their photograph, she manipulates the surfaces to suggest the quality of his altered sight. Stinnett's mother, who lived with dementia for many years, frequently made notes on scraps of paper. In the print series "Syntax," 2007, Stinnett collages snippets of her mother's text, creating abstract images of undecipherable words, forging a unique language connecting parent and child.

(left to right) Janet Biggs, video still from *Breathing Without Air*, 2015. Courtesy of the Artist and Cristin Tierney Gallery, NYC; Edra Soto, *por la señal*, 2025, paint, wood, plastic, porcelain, inkjet print, 16" x 16" x 3". Courtesy of the Artist and Luis de Jesus Gallery Los Angeles.

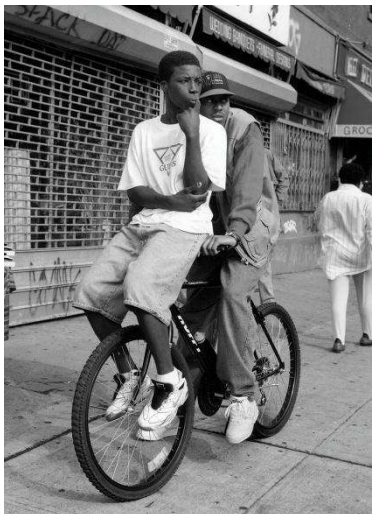
Edra Soto's architectural sculptures will be installed on the second floor landing, and are based on *rejas* (ornamental wrought iron grilles) commonly used in Puerto Rican domestic architecture. The

sculptures function as viewfinders with pictures of her childhood home, where her mother remained while living with Alzheimer's, creating a portal between past and present.

The north gallery will feature the work of Will Harris, Katherine Hubbard and Kaitlin Santoro, organized on the theme of “the present body.” These artists’ photographs of their loved ones with dementia reveal the widening chasm between their minds and bodies. Harris’ installation, *You can call me Nana*, 2021-25, features portraits of the artist’s grandmother, and the interior spaces of her home, which draw a poignant connection between her cognitive decline and the home’s fall into disrepair. Hubbard collaborated with her mother, who experiences severe memory loss due to a brain disease, on the photographic series “body print.” Together they make unique, body-size prints that suspend their relationship in a given moment. Santoro uses light-sensitive pigments to re-print her family photos on linen napkins that look empty in darkness. The images reappear when exposed to direct light, but their stories remain lost due to dementia.

Windows on Latimer

A new iteration of the highly regarded series **“Windows on Latimer”** is on view from July 24 – September 10, 2025, showcasing Philadelphia-based photographer **Gerald Cyrus**. In *Two Teenagers on Bike, Harlem, 1993*, teenagers on a bicycle look attentively towards the street. The balance of their poses parallels the geometry of the pavement and the shop windows behind them. Their ease with one another symbolizes the camaraderie found in their Harlem community.



Gerald Cyrus, *Two Teenagers on Bike, Harlem, 1993*, 1993/2025

Cyrus’ approach to composition and style embraces the improvisational nature of jazz and the earthy tones of the blues. He engages in conversation with his subjects, capturing the visual lyricism of their personal narratives. Cyrus prompts us to consider the timeless value of authenticity and the power of collective community.

“Windows on Latimer” presents the vital work of Philadelphia artists in The Print Center’s iconic, street-facing bay window on the 1600 block of Latimer Street. Taking the history of photography as its conceptual foundation, the window itself becomes both a picture frame to look through and a lens onto the world. Initially launched in 2020 as a monthly series of installations, it was lauded as a safe and thoughtful way to access art during the COVID-19 pandemic. It has since become an essential platform for The Print Center to introduce artwork into the public sphere.

The Print Center is pleased to share these exceptional works with those who walk, run, bike, skate, or drive by.

Previous iterations of “Windows on Latimer” have presented artwork by James B. Abbott, Jaime Alvarez, Edna Andrade, Roxana Azar, Lisa Blas, Kevin Claiborne, Asuka Goto, David Graham, Naomieh Jovin, Dawn Kim, Bella Logachova, Alexis Nutini, Cecilia Paredes, Ted Partin, Hannah Price, David Rothenberg, Krista Svalbonas, Shawn Theodore and former University of the Arts students: Kelly Buruca, Isabella Kahn, Maria Kortz, Brittney Mallon, Alex Stevenson and Brielle Walton.

About the Artists

Janet Biggs (b. 1959, Harrisburg, PA; l. Brooklyn, NY) has a BFA from Moore College of Art and Design, Philadelphia, and studied at the Rhode Island School of Design, Providence. Biggs has exhibited nationally and internationally, including at the Mint Museum of Art, Charlotte, NC; Berman Museum of Art, Ursinus College, Collegeville, PA; Blaffer Art Museum, University of Houston, TX; and Hirshhorn Museum and Sculpture Garden, Washington, DC; as well as the Musée d’art contemporain de Montréal, Canada. Biggs’ work is held in numerous collections. She has been the recipient of awards and grants including the Anonymous Was a Woman Award, Artic Circle fellowship and residency, John Simon Guggenheim Foundation Fellowship and a National Endowment for the Arts Fellowship. Biggs is represented by Cristin Tierney Gallery, New York.

Gerald Cyrus (b. 1957, Los Angeles, CA; l. Philadelphia, PA) has an MFA from the School of Visual Arts, New York, NY. Cyrus’ work is held in the collection of the Wadsworth Athenaeum, Hartford, CT; New Orleans Museum of Art, LA; Museum of the City of New York, NY; and the Philadelphia Museum of Art, among others. His publications include *Stormy Monday: New York’s Uptown Jazz Scene* (2008), *Portrait of Camden in Photographs, 2001–2008* (2013) and *Harlem Nights 1990-2001*, (2022). Cyrus was a Pew Fellow for the Arts in 2005 and he is a member of the historic Kamoinge Workshop.

Will Harris (b. 1990, Philadelphia, PA; l. Philadelphia) has a BFA from University of the Arts, Philadelphia, and an MFA from Lesley University, Cambridge, MA. In 2019, he was a Critical Mass finalist and received their MFA Scholarship. He has exhibited in the US, India and Denmark. In 2020, he received a Black Creative Endeavors Grant from Something Special Studios, NY and in 2024 was an artist-in-residence at TILT, Philadelphia. His book, *You can call me Nana*, was recognized as a finalist for the 2021 Paris Photo-Aperture Foundation PhotoBook Award and was shortlisted for a Lucie Foundation Photobook Award. The book is in collections including the Museum of Modern Art, New York and George Eastman Museum Library, Rochester, both NY.

Eloise Hess (b. 1995; l. Los Angeles, CA) has a BA from Bennington College, VT and an MFA in Painting and Printmaking from Yale University, New Haven, CT. Hess has had solo exhibitions at Helena Anrather, New York, NY; von ammon, Washington, DC; and Matta, Milan, Italy. She has participated in group exhibitions at 86 Walker and Yossi Milo Gallery, both New

York; SPURS Gallery, Beijing, China; and Zero… & Matta, Paris, France. Her work has been reviewed in *Artforum*, *Flash Art* and *Mousse Magazine*.

Katherine Hubbard (b. 1981, Philadelphia, PA; l. Stone Ridge, NY and Pittsburgh, PA) received a BFA from Parson School of Design, New York, NY, and an MFA from Bard College, Annandale-on-Hudson, NY. Hubbard has exhibited nationally and internationally, including at the Institute of Contemporary Art, Boston, MA; Brooklyn Museum, The Kitchen, MoMA PS1, and New York Public Library, all New York, NY; as well as the Centre Pompidou, Paris, France. Hubbard's work is in the Whitney Museum of American Art collection and has been discussed in *Art in America*, *Artforum*, *n+1*, *The New York Times*, *The New Yorker* and *The Village Voice*. She has had residencies at The Chinati Foundation, Recess and Skowhegan School of Painting & Sculpture. Hubbard is MFA Program Director and Associate Professor of Art at Carnegie Mellon University, Pittsburgh. She is represented by Company Gallery, New York.

Nazanin Noroozi (b. 1985, Tehran, Iran; l. New York, NY) has a BA from Soore University, Tehran, an MA in Art History from the University of Art, Tehran and an MFA in Painting and Drawing from Pratt Institute, New York. She has exhibited widely, including at the Noyes Museum of Art, Atlantic City, NJ; SPACES, Cleveland, OH; and Baxter St. Camera Club and Nevelson Chapel, both New York, NY; among others. Her work is in the collections of Alfred University, NY; Harvard Art Museum, Cambridge, MA; New York Public Library, New York; and Arizona State University, Tempe. Noroozi has had residencies with the Artistic Freedom Initiative and Mass MoCA, as well as received fellowships from the New York Foundation for the Arts and Dieu Donné. Her work was featured in the *British Journal of Photography*, *Brooklyn Rail*, *Die Zeit Magazine* and the *Financial Times*. Noroozi is editor-at-large for *Kaarnamaa: A Journal of Art History and Criticism*.

Kaitlin Santoro (b. 1991; l. New York, NY) has a BFA from the University of Connecticut, Storrs and an MFA from Tyler School of Art and Architecture, Temple University, Philadelphia. Santoro has exhibited at the International Center of Photography and Print Center New York, both New York, NY; and DaVinci Art Alliance, Fabric Workshop and Museum and Temple Contemporary, all Philadelphia. Her work is held in the collections of the Corning Museum of Glass, NY; Fabric Workshop and Museum; Thomas Dodd Research Library, University of Connecticut, Storrs; and Sculpture Space, Utica, NY. Santoro has participated in residencies at the Manhattan Graphics Center, Oxbow School of Art, and Pilchuck Glass School. Santoro is Assistant Teaching Professor at Montclair State University, NY.

Edra Soto (b. 1971, Puerto Rico; l. Chicago, IL) earned a BFA from the Escuela de Artes Plásticas y Diseño de Puerto Rico, San Juan and an MFA from the School of the Art Institute of Chicago. Soto has exhibited extensively, including at The Arts Club of Chicago, Hyde Park Art Center and Museum of Contemporary Art Chicago, all Chicago; Abrons Art Center, El Museo del Barrio and Whitney Museum of American Art, all New York; Carnegie Museum of Art, Pittsburgh, PA; Institute of Contemporary Art, San Diego, CA; and Headlands Center for the Arts, Sausalito, CA. Her work is held in collections including the Pérez Art Museum, Miami, FL; and Museo de Arte Contemporáneo de Puerto Rico and Museo de Arte de Puerto Rico, both San Juan. Soto received awards from the Bemis Center and a College Arts Association Public Art Dialogue Funders Award, among others. She has received fellowships from the Illinois Arts

Council, Joan Mitchell Foundation and US LatinX Art Forum. Soto is co-director of outdoor project space The Franklin in Chicago. She is represented by Luis de Jesus Los Angeles.

Hester Stinnett (b. 1956; l. Philadelphia, PA) holds a BFA from the Hartford Art School, University of Hartford, CT and an MFA from the Tyler School of Art and Architecture, Temple University, Philadelphia. Her work has been exhibited nationally and internationally, and is held in numerous private and public collections, including the Walker Art Center, Minneapolis, MN; Philadelphia Museum of Art; Rhode Island Museum of Art; Providence; and the National Gallery of Art, Washington, DC. In 2004, she was awarded a Pennsylvania Council Artist Fellowship. Stinnett was an Artist in Residence at the Fabric Workshop in 2003 and co-authored *Water-based Inks: A Screenprinting Manual for Studio and Classroom* (1987) with Lois M. Johnson. She is professor emerita of printmaking at Tyler School of Art and Architecture, where she taught for 40 years.

All images courtesy of the Artists unless otherwise noted.

Programs

Gallery Talk & Opening Reception
Thursday, September 11
5:30pm Gallery Talk with the artists and Lauren Rosenblum, Jensen Bryan Curator
6 – 7:30pm Reception

Book Launch + Conversation: Undesirability and Her Sisters
Friday, September 19
6pm, presented in-person and on Zoom
Author **Dr. Tiffany Barber** and **Dejay Duckett**, AAMP, will discuss topics from the book.

Additional public programs and exhibition tours will be announced. All of The Print Center's exhibitions and programs are free and open to the public. For more information or to register for Zoom, visit **printcenter.org**.

About The Print Center

Mission

For more than a century, The Print Center has encouraged the growth and understanding of photography and printmaking as vital contemporary arts through exhibitions, publications and educational programs. The Print Center has an international voice and a strong sense of local purpose. Free and open to the public, it presents changing exhibitions, which highlight established and emerging, local, national and international contemporary artists. It mounts one of the oldest annual art competitions in the country, now in its 100th year, provides the Artists-in-Schools Program to Philadelphia public high school students and its Gallery Store offers a carefully selected array of contemporary prints and photographs onsite and online.

Funders

Support for The Print Center is offered by: Edna W. Andrade Fund; Children Can Shape the Future; Geraldine R. Dodge Foundation; Dolfinger-McMahon Foundation; Forman Family Fund; Fund for Children; Allen Hilles Fund; IFPDA Foundation; Independence Foundation; William King Foundation; Phillip and Edith Leonian Foundation; Christopher Ludwick Foundation; William Penn Foundation; Pennsylvania Council on the Arts; Philadelphia Cultural Fund; The Philadelphia Foundation; Rosenlund Family Foundation; Henrietta Tower Wurts Memorial; and our Board of Governors, Luminaries, members and friends.

The Print Center

1614 Latimer Street
Philadelphia, PA 19103
215.735.6090
info@printcenter.org

www.printcenter.org
Bluesky/Instagram: @ThePrintCenter
Facebook: @PrintCenterPhilly

Free and open to the public
Tuesday – Saturday, 11am – 6pm
Closed on Saturdays through September 6

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