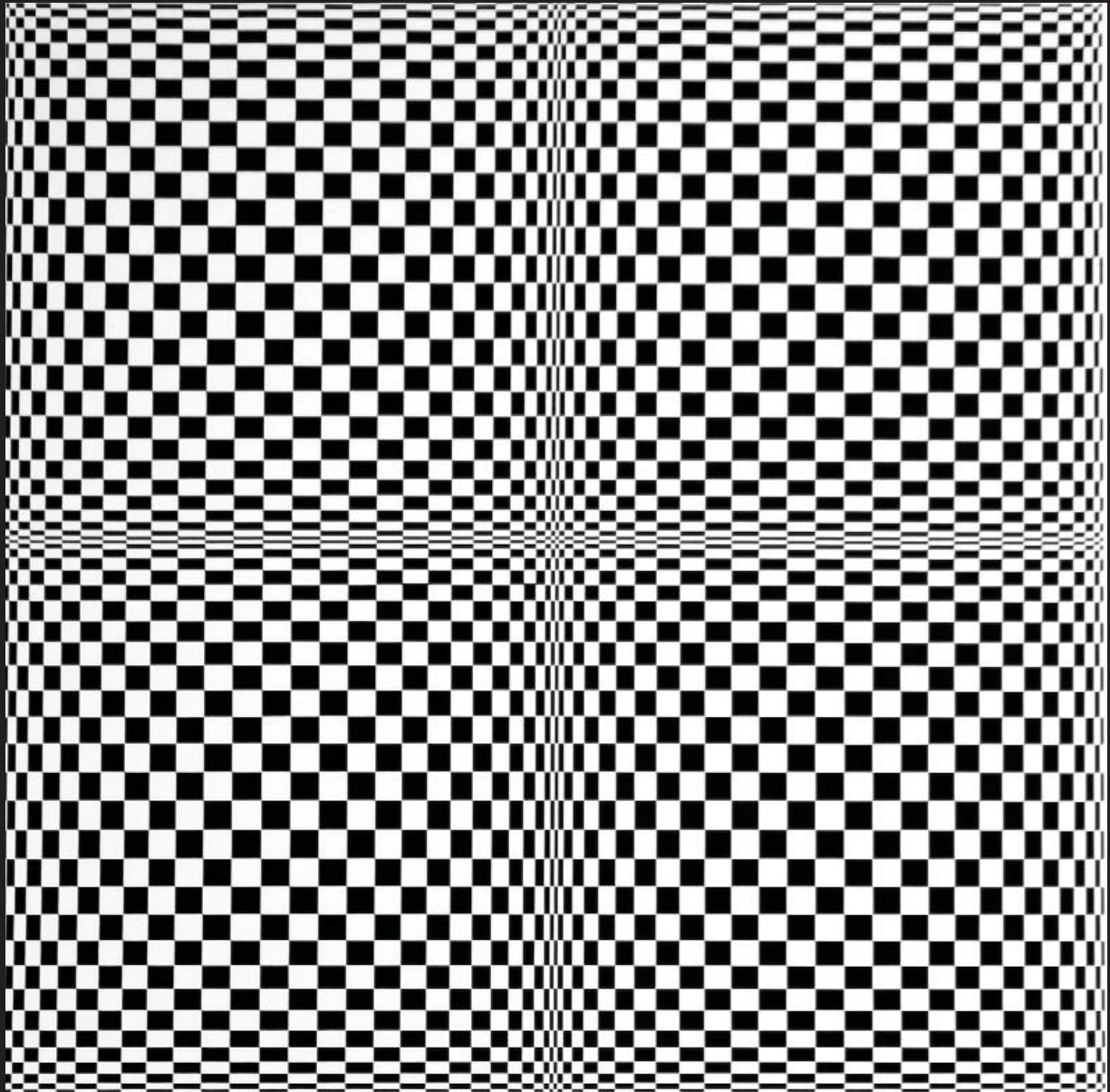


THE
print
center

CONTEMPORARY IMAGES IN PRINT SINCE 1915



90 years

NURTURING THE NEW

90years

NURTURING THE NEW

Celebrating new work, new artists, new processes and new collectors

Founded in 1915

The Print Center supports
printmaking and photography

as vital contemporary arts

and encourages the
appreciation of the printed

image in all its forms.

September 8 - November 9, 2005

Gala and

Tour by

John Ittmann,

Curator of Prints

Philadelphia Museum of Art

Thursday, September 8, 2005

5:00 - 7:00 p.m.

Introduction

Reflecting over The Print Center's 90 years history I feel very grateful for the many thousands of members and supporters, who have secured not only the longevity of the organization but its ongoing vitality. We are grateful for the support of the many artists, collectors and enthusiasts who have helped to make The Print Center what it is today, a national and international nexus for printmakers, photographers and collectors which pursues work at the cutting edges of technique and at the highest level of the art form.

At 90, The Print Center is a dynamic institution supporting prints and photographs and encouraging the appreciation of the printed image in all its forms. Encouraging new artists, new work, new processes and new collectors this visionary mission crossing two disciplines has provided a platform to showcase and educate in the latest developments in both of these media. But we never forget our roots and support all the traditional and older processes in conjunction with these modern advances. With the current rise in digital tools for both media, it has stimulated a renaissance in both older methods, and the mixing of these with the latest computer tools. With "Taken with Time," an upcoming exhibition featuring one of the oldest photographic techniques, the camera obscura, in 2006, The Print Center is as vital today as it was when it was founded in 1915.

Michal Smith
Executive Director

90 Years: Nurturing the New



The Print Center is an extraordinary nonprofit organization which has supported contemporary printed images since 1915. Often referred to as a small gem, The Print Center has depth, richness and countless facets radiating its brilliance; it can endure poor maintenance but only an insurmountable force could actually break it. It is a prized possession, treasured by each generation. And for all who have engaged with The Print Center (and there are many) it has been an unforgettable experience.

For ninety years The Print Center has been a nexus for artists, printmakers, collectors and the general public providing all with the exposure to new artists, new work and new processes, and offering them a supportive environment to exhibit and experience prints and photographs. The Print Center's founding principles, to nurture the new and to support the understanding and appreciation of prints and photographs, remain to this day the core mission and driving force of the organization.

The Print Center was founded in 1915 and was the first club to be established by collectors. These collectors had experienced the revitalization of printmaking in Europe and wanted to support the print enthusiasm in the United States. One of Philadelphia's oldest grassroots arts organizations, The Print Center was built on philanthropy and connoisseurship that flourished in the city in the beginning of the 20th century. Prints had become the passion of artists and of important collectors including J. Sturgis Ingersoll, Charles M. Lea, Lessing J. Rosenwald, and Carl and Laura Zigrosser, all of whom were deeply involved with The Print Center. The print revival concurred with a prosperous time for the arts at large. In 1913 the pivotal Armory Show, which opened in New York and traveled to Chicago and Boston, included a number of prints. It introduced European art and artists to the United States bringing the most important European and American developments of the previous thirty years to the attention of the American public. In 1915 the Panama-Pacific Exposition in San Francisco featured the largest showing of prints anywhere in America. The new enthusiasm for prints spurred the establishment of many print clubs and societies; among them, the Chicago Society of Etchers (1910); Provincetown Printmakers (1915); The Print Center (1915); Society of American Graphic Artists (formerly Brooklyn Society of Etchers, 1916); and The Print Club in Cleveland (1919); of which the latter three are still in existence.

From the beginning The Print Center has nurtured new artists, new work, new processes and new collectors. As stated in a brochure from 1916, "The Print Club is an experiment. Its object is to render a practical service and to give practical encouragement to the living graphic arts in America - the art of etching, engraving, and of lithography." Fifty years later another brochure explains, "The Print Club offers to the young artist his first chance to exhibit in national print shows juried by outstanding professionals. Lectures and demonstrations by leading figures in American printmaking are available to him, as well as personal examination of the continually changing print collection in stock, he has a rare opportunity to see what is traditional and contemporary in prints by artists throughout the world. In his work, possibly for the first time, he receives a wide audience. The print workshop offers him its facilities and it is [T]he Print Club Gallery which more than likely makes his first sale to layman, collector or museum." In 2005, ninety years later, The Print Center continues to keep true to its foundation while staying contemporary; as its current mission states, to support printmaking and photography as vital contemporary arts and encourage the appreciation of the printed image in all its forms.



▶ **Earl Horter**
Rainy Night, Chinatown, c. 1933
Aquatint
10"x11"
© Licensed by ALC

The Print Center's exhibition history exemplifies the organization's ability to keep on the pulse of contemporary printmaking and later photography. Just to name a very few examples, solo exhibitions were given to James McNeil Whistler (1929), Rockwell Kent (1928; 1934), Joseph Pennell (posthumous 1932), Benton Spruance (1932; 1935; 1964), Mary Cassatt (1942), Jerome Kaplan (1952; 1966), Ansel Adams (1972), David Hockney (1981), Kara Walker (1998), Leon Golub and Nancy Spero (2001); the countless juried and annual exhibition and in recent times, three significant group exhibitions "Crossing Over/Changing Places" (1988-1991), "IMPRINT, a public art project" (2002) and "Taken with Time: a camera obscura project" (2006).

In the ninety years of The Print Center's existence, there have been nine directors (all females with one exception). In 1925 Mrs. Clothilde Crawford was hired as the first director and who held the position for nineteen years. Under her directorship, The Print Center had its formative years building a national and international reputation attracting artists and collectors from all over. It was the beginning of many annual exhibitions, one for each printmaking technique: International Exhibition of Etchings, Annual Exhibition of American Block Prints, and Annual Exhibition of American Lithographs. In 1929, The Charles M. Lea Prize for etching was the first established purchase prize print to be donated to the Philadelphia Museum for Art. It was soon followed by awards funded by other patrons, including the Eugenia F. Atwood Prize for woodblock prints, the Mary S. Collins Prize for lithography, and Mildred Boerick Prize for woodcuts and serigraphs and in more recent years museum purchase prizes have been sponsored by George Bunker, Josef Jaffe, Ann and Donald W. McPhail, Harvey S. Shipley Miller, Julie Jensen Bryan and Anne Kane. One of the earliest prized prints was awarded to Martin Lewis' 1929 drypoint, *Glow in the City*, now considered to be the artist's most important print. In addition to the Annuals, The Print Center presented group exhibitions of old Masters and European contemporaries who lead the revival of printmaking including Kirchner, Picasso, Beckmann, Matisse and Whistler.

By the early 1930s American artists were heralded and The Print Center, in tune with the times, exhibited prints by John Sloan,

Peggy Bacon and George Bellows who had a solo exhibition in 1931. It also showed work by Earl Horter and Morris Blackburn who were nurturing the next two generations of printmakers at Tyler School of Art and the Graphic Sketch Club respectively. One of Horter's students, Allan Randall Freelon, Sr. , became the first African-American member of The Print Center in 1929. He was joined by Dox Thrash who invented the experimental carborundum printmaking technique, and James Lesesne Wells who participated in the Fifth Annual Exhibition of American Block Prints (1931) with his print, *Mask Composition*.

The thirties nurtured European Abstraction, the Depression-era Works Progress Administration (WPA, 1934-1943), and the artistic ideologies and political tendencies of both American social realism and Mexican modernism. Under the WPA, innovative and less expensive printmaking techniques like lithography and serigraph or silkscreen flourished as artists looked for quick and easy ways to disseminate mass produced prints and to bridge the gap between the American public and the American artist. A leading figure of the Mexican movement, David Alfaro Siqueiros, adopted lithography as his medium, which allowed him to be more expressive and efficient with the execution of his prints. Another master of lithography, as it transitioned from being a commercial process to a fine art, was Benton Spruance. The expert technician in color lithography was first introduced to The Print Center in 1928 and remained active with exhibitions, membership and lead workshops until his death in 1967.

From 1931 to 1944 during World War II, The Print Center was less active but continued to take an important role in Philadelphia's printmaking circles. In 1942, The Print Center donated its special collection of Old Master and contemporary prints to the Philadelphia Museum of Art establishing The Print Center Permanent Collection at the museum. The gift included over 100 prints by artists ranging from Dürer to Rembrandt to Picasso. By 1964 there were over 800 prints and by 1997 The Print Center had

Ernst Ludwig Kirchner

Head of a Young Woman, 1915

Woodcut

20"x12 ½"

Philadelphia Museum of Art:

Print Club of Philadelphia Permanent Collection, 1950



Peggy Bacon
The Patroness, 1927
Drypoint
10"x8"



grown its collection to 1000 prints and photographs. To date, The Print Center continues to add to its collection by awarding purchase prizes at the annual international competition.

In 1944, Berthe von Moschzisker, daughter of one of The Print Center's founding members, became the second director and held the position for twenty-five years. Her arrival to The Print Center marked the end of a conservative era and its reestablished commitment to European modernism. She seized the opportunity to re-energize the organization's activities by exhibiting work of the avant-garde twentieth-century printmakers. At the same time, she secured an impressive array of prints by German Expressionist artists Ernst Ludwig Kirchner, Emil Nolde, Karl Schmidt-Rottluff and Max Beckmann. In the year of her appointment she purchased, Pablo Picasso's *La Source* (The Spring), a 1921 drypoint and engraving, which was followed by major works by Fernand Léger and Joan Miró, all added to The Print Center's collection at the museum.

Berthe von Moschzisker did everything she could to involve young artists and the interest of influential collectors. As the late Samuel Maitin recalls in a 2004 interview, "Berthe was an extremely generous person who talked to me straight away as if I were an important person and I was only a naïve shy kid of about 16 or 17 years old then. You could come in the afternoon and there was always tea available and she would show you some newly acquired print for the museum's collection or to be sold to a collector." Her enthusiasm for prints was irresistible. When a new print was delivered or a new printmaker arrived she was known to immediately call a collector or another printmaker to see/meet her new finding. In full support and actively encouraging younger artists to experiment with printmaking, von Moschzisker invited the English artist, Stanley William Hayter, to Philadelphia to hold monthly workshops from 1945-1950 and again in the winter of 1951-1952. Hayter was known for his Parisian Studio, Atelier 17 (named for its Paris address) where before World War II he pioneered printmaking practices: making prints larger, mixing techniques and influencing leading artists as Max Ernst and Pablo Picasso. Hayter's presence at The Print Center helped the organization to foster a new spirit of freedom and discovery in American printmaking enticing younger artists to the field. Among



◀ **Pablo Picasso**

La Source (The Spring), 1921

Drypoint and engraving

6 ½"x9"

Philadelphia Museum of Art: Print
Club of Philadelphia Permanent
Collection, 1944

© 2005 Estate of Pablo Picasso /
Artists Rights Society (ARS), New
York

them was Mauricio Lasansky who won The Charles M. Lea Prize in 1951 for his surrealist richly textured soft-ground etching *Sol y Luna* (Fire Bird). Another notable member, Benton Spruance who taught at Arcadia University (then Beaver College) and at The University of the Arts (then Philadelphia College of Art), taught and greatly influenced several Philadelphia printmakers who first became involved at The Print Center at a very young age and remained engaged for over 35 years in various capacities. Peter Paone was eleven years old when he exhibited work in a student group show at The Print Center. He purchased his first print at The Print Center, was on the Board for 15 years and had four one person exhibitions. Samuel Maitin met Berthe von Moschzisker in c. 1947 and was immediately taken by her democratic sensibility, "prints are for and by the people". Maitin helped Hayter with his workshop and had a key to The Print Center to use the presses onsite during off hours. His brother Irving Jacob Maitin was the architect for The Print Center's addition (of the now Gallery Store and second floor south gallery) funded by the Ford Foundation in 1948. Sam Maitin exhibited extensively and received several awards for his prints including The Charles M. Lea Prize in 1955 for his color etching and aquatint of the same year, *Palace of Darius*. Jerome Kaplan, influenced primarily by Hayter, taught at The University of the Arts (then Philadelphia College of Art) and debuted his work at The Print Center during the rise of color woodcuts in printmaking. In 1951 Kaplan was awarded the first of many prizes, the Rosenwald Prize for his color woodcut from 1951 *Chastisement* and in 1973 the organization held a retrospective of his prints from 1948 to 1973. And lastly, Romas Viesulas, originally from Lithuania, exhibited at The Print Center from 1956-1969. Viesulas along with Arthur Flory created the print department at Tyler School of Art, Temple University, and like their colleagues at the other Philadelphia art institutions influenced many generations of printmakers.

To support the democratic nature of printmaking, The Print Center launched Prints in Progress in 1960, a program to bring together practicing artists and children through printmaking. It sought to provide high quality, affordable visual arts programs in neighborhoods where access is limited. With a portable press, artists could bring printmaking into local schools. Besides the countless prints generated by Prints and Progress, it also influenced the beginning of two print shops in Philadelphia: the Fabric Workshop and Museum established in 1977 by Marion Boulton Stroud and Brandywine Workshop in 1972 by Allen L. Edmonds, an artist who exhibited at The Print Center and was commissioned by the organization to make a print.

Advocacy of contemporary art has always been an integral part of The Print Center's mission. In the late 1940s and early 1950s The Print Center exhibited émigré artists from Europe and the new techniques they brought with them. These artists claimed new status for the independent printmaker in the United States. They frequently chaired university art departments or built the printmaking facilities to make the best printmaking opportunities available to their students. American prints gained a new vitality and diversity shifting from intricate and fine detail to large painting type work. New tools, materials and graphic methods were introduced, pushing artist to experiment in line, color, texture and subject matter. The Print Center was in the forefront during this new wave of excitement for the printed image. Misch Kohn, hailed as a pioneer for breaking the shackles of conventionality, won several prizes at The Print Center including the Philadelphia Museum of Art's Purchase Prize in 1960 for his 1959 wood engraving, *Prometheus*. Similarly, Gabor Peterdi known for using rich textured surfaces, received the same prize as Kohn a year later for his 1959 soft-ground aquatint, *Vertical Rocks*.

By the late 1950s and early 1960s printmaking exploded into the art world at large attracting contemporary painters and sculptors. Fundamental to this change was the founding of three new print workshops Universal Limited Art Editions (ULAE), 1957 in New York, Tamarind Press, 1959 and Gemini Graphics Editions Limited (G.E.L.), 1966 both in Los Angeles. They invited painters and sculptors who lacked graphic training to their shops and encouraged them to make prints. Printmaking no longer was a specialized craft rather it became an art technique available to all artists. This celebrated renaissance of printmaking created a renewed enthusiasm for the process, introduced new art markets for prints, and most importantly brought printmaking to the attention of a larger general public as the prints from the WPA had done in 1930s. The Print Center, still led by Berthe von Moschzisker, was once again at the forefront of this movement, purchasing prints by Jasper Johns, Robert Rauschenberg and Larry Rivers when they were barely off the press and directly from the owners of the newest printshops including Sidney Felsen,

Stanley William Hayter
Ceres, 1948
Etching
24"x15 1/2"
© 2005 Artists Rights Society
(ARS), New York/ ADAGP, Paris





▶ **Warrington Colescott**
In Birmingham Jail, 1963
 Mixed Intaglio and Photo-Etching, Color
 17³/₄" x 23¹¹/₁₆" (Sheet 21¹⁵/₁₆" x 28⁷/₈"")
 Philadelphia Museum of Art: Print Club of
 Philadelphia Permanent Collection, 1965

Stanley Grinstein, Ken Tyler, Tatyana Grosman and June Wayne, who traveled the country to sell the prints. Similarly, The Print Center endorsed the civil rights movement by purchasing prints with strong political statements as in Warrington Colescott's 1963 mixed intaglio and photo-etching *In Birmingham Jail*.

In 1969 under The Print Center's Board of Governor's directorship of Robert Hauslohner, The Print Center's first and only male director, Robert Grigor-Taylor was hired as the third director. Four years later he was succeeded by Margo Dolan (then Devereux) who held the position for five years and worked three years as assistant to Grigor-Taylor. Their tenures mark another momentous shift in The Print Center's history: its embrace of photography. The 1960s and 1970s was a time of transition in American art. Artists clamored for change crossing boundaries previously drawn between art and popular culture. Performance, Pop, conceptual and earth art emerged. Photography played an active role in this period as artists (who were not photographers) used the medium at the service of their ideas, as collage material or addressed the nature of photographic representation itself. The medium was embraced by the art world at large. At the same time, a growing number of photographers, curators and art historians asserted the independence of the photographer's artistic voice. In art journals, newspapers, and exhibitions they championed the medium as an autonomous means of creative expression with its own pictorial language. By the late 1970s the roster of galleries and museums exhibitions of photographs increased and academic programs expanded to meet the demands of interested students.

Grigor-Taylor and Dolan presented significant exhibitions by Imogen Cunningham, Ansel Adams, Henri Cartier-Bresson, and Walker Evans at The Print Center between 1972-1974. In 1974 Ray Metzker debuted his recent photographs from New Mexico; George Krause had a solo exhibition in 1974 and Emmet Gowin had one in 1975. By the late 1970s The Print Center's Annual International Competition began accepting photographs and by 1989 the photography entries were so many they warranted a separate photography competition; today the Annual International Competition alternates each year between printmaking and photography.

At the same time, Grigor-Taylor introduced artists from California and England who were unknown to the east coast; in 1973 he curated a group exhibition of California printmakers including Vija Celmins, William Crutchfield, Tony Delap, Joe Goode and Ed

Ruscha; in 1971 he presented a solo exhibition of R. B. Kitaj's complete graphic work (The Print Center purchased *Photo-Eye*, color silkscreen, 1970 for its permanent collection at the Philadelphia Museum of Art. Dolan, in addition to an impressive exhibition schedule, focused on strengthening membership, particularly by encouraging non-artists to join and by instigating interactions between artists and collectors. Exhibitions were as frequent as twice a month accompanied by at least two related events every month, one for artists and one for collectors. Two favorite local printmakers, Peter Milton and Anthony Peter Gorny, often exhibited with selling most of their prints from each show. The Print Center's annual auctions - the major fundraiser for the year - had also reached one of its grander moments. According to Dolan, they had become mini Sotheby and Christie's sales, offering gems for great values.

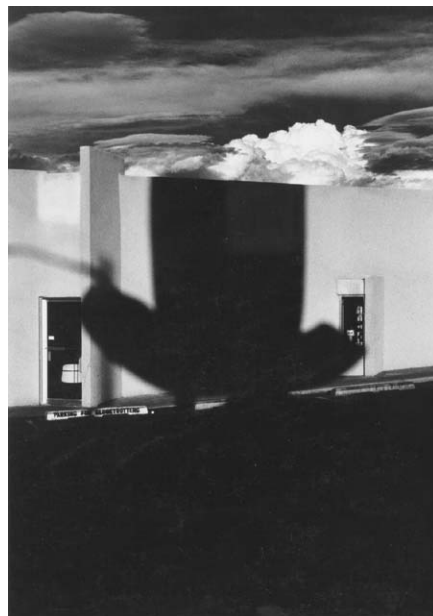
In 1978 The Print Center's sixty year long practice of selling prints while having nonprofit status was scrutinized by the federal government. The IRS concluded The Print Center was a cooperative gallery and revoked its nonprofit status. The Board decided to separate The Print Center's activities. The Print Center remained on the ground floor and while American Art Association (AAA) in New York, directed by Sylvan Cole, was invited to Philadelphia to open a branch on the second floor and as a for-profit business handle all of The Print Center's sales. In 1978 Margo Dolan became the director of AAA's branch and Ofelia Garcia became the fifth director of The Print Center. This forced separation of activities had positive results. AAA gallery annually held 12-14 short one-person and group exhibitions which encouraged a steady stream of artists and collectors to The Print Center and art into collections. The Print Center, on the other hand, was able to pay full attention to its competitions, its artist members and on its educational programs. It focused on being a service for artists. By 1985 Garcia had built The Print Center's membership to a record high of 3,200 members; the annual international competition drew notable curators to be the juror; museums and private collectors continued to award purchase prizes. As only 5% of the entries to the competition were juried in the exhibition, Garcia invited directors of commercial galleries to consider work while she placed about another 150 artists' work into other exhibitions and collections; organized traveling group exhibitions; and lastly published a professional catalog to accompany and circulate beyond the Annual International Competition.



▶ **Imogen Cunningham**
Glacial Lily, 1926
Gelatin Silver Print
8 1/2" x 8 3/8"
© The Imogen Cunningham Trust

Exhibitions during this time took place in both galleries. Some of the highlights include a 1980 retrospective of Philip Pearlstein's prints; David Hockney one-person exhibition of lithographs in 1981; and the introduction of Pravaslav Sovák and the Englishman Norman Ackroyd to Philadelphia (the latter's prints were purchased by many local collectors.) Eric Avery's large expansive woodcuts, criticizing the medical world, were often juried into The Print Center's competitions. The Print Center published the "Philadelphia Portfolio" commissioning prints by Elizabeth Osborne, John Edward Dowell Jr., Edna Andrade, and Peter Paone; all of whom taught at local art departments and universities. In 1984, in response to new spike of interest in mezzotint, The Print Center held a significant International Mezzotint Competition which included Craig McPherson, Richard Hricko and several non-American artists, Katsunori Hamanishi, Udo Claassen and Yuji Morita among others. Photography continued to flourish as well. Artists like David Lebe and Don Camp began to explore with alternative process and materials to alter the 'pure' gelatin silver print.

In the spring of 1984 The Print Center regained its right to sell. AAA closed. Ofelia Garcia left and Margo Dolan opened her own commercial gallery Dolan/Maxwell right around the corner on 1701 Walnut Street. Jane Landis became the interim director from 1984 - 1987 until Anne Schuster Hunter was hired in 1987. During her brief stay of two years, Schuster Hunter began a visiting-critic program with A.D. Coleman and Belinda Rathbone to cover local photographers and curated the exhibition "Natural Magic: Four Pinhole Photographers" as photography was gaining more and more recognition in the art world. The pinhole exhibition highlighted work by pioneers of contemporary pinhole photography such as Ruth Thorne-Thompson and Barbara Ess. On the other end of the spectrum, the mid 1990s also marked the beginning of digital images. Silicon Gallery in Philadelphia was founded in 1994 as the first fine art printing studio working on the collaborative approach in Philadelphia. Digital was in the air. In 1989 The Print Center jointly with the Brandywine Workshop presented an exhibition, "Printmaking: at the speed of thought" which presented algorithmically generated computer prints followed by two more digital exhibitions in 1991 and 1999. Schuster Hunter's final efforts were put towards opening an official store, now The Print Center Gallery Store, to sell prints, photographs and artists' books. Her goal was supported and funded with a grant from The Pew Charitable Trusts to transform the first floor back room into a retail area. The Print Center Gallery Store opened in 1991.



▶ **Ray Metzker**
Untitled, (72 GI-27), 1972
Gelatin Silver Print
11"x7"

David Hockney,
*Christopher Isherwood and Don
Baccardy*, 1976
Lithograph
28"x37"



Kathleen Edwards was hired in 1989 as the seventh director and lead The Print Center for nine years of which most of the time Richard Jaffe was President of the Board (1986-1995). In addition to seeing the Gallery Store to completion Edwards also secured a grant to begin extensive work on cataloging The Print Center archives which under Ofelia Garcia's directorship were moved from The Print Center to the Historical Society of Pennsylvania in Philadelphia. Research fellow, Scott Diamond, led the project and in nine months achieved a list of exhibitions at The Print Center from 1924 - 1969.

In 1989 The Print Center introduced a portfolio project, 25x25, to engage artists of the community. The project had no curatorial restrictions. The project was open to anyone who made an edition of 25 prints at 25 centimeters square. The results were 25 portfolios of 25 prints which featured work of some three hundred locally and nationally known artists. This project was most popular and lasted until 1998.

Edwards set out to make the Center as well-known within the city as it was nationally and internationally. She decided that the club should recognize the national trend toward collaborative printmaking and the second wave of print shops opening across the country. Smaller and more intimate, the new print shops reached the next generation of artists and a new audience of collectors. In response to this renaissance, The Print Center established The Print Center Residency Series, co-developed with Hester Stinnett. Four artists, Robert Cumming, Winifred Lutz, Art Spiegelman and Lois Lane were invited to work with master printers Timothy Sheesley and Shigemitsu Tsukaguchi. This led to "Crossing Over/Changing Places" a seven year project and exhibition of commissioned prints by the Lower Eastside Print Shop, Pyramid Atlantic, Rutgers Center for Innovative Print and Paper, C. R. Ettinger Studio and The Print Center. The exhibition traveled through the US and Europe from 1992-1995. Other significant exhibitions organized by Edwards includes prints by Jerome Kaplan, work by Fluxus artist David Thompson, Philadelphia's first exhibition of Kara Walker's prints, a group exhibition Meeting of the Satie Society in conjunction with the Philadelphia Museum of Art's John Cage exhibition, and first time solo exhibitions for Laura Letinsky and John Andrews, both 'discovered' in The Print Center's annual competitions.



IMPRINT: A Public Art Project, 2002

clockwise from top Kerry James Marshall - Billboard

John Coplans - Inquirer Magazine Page

Dotty Attie, Susan Fenton, Kerry James Marshall, Virgil Marti and James Mills - Paper Cups

From 1915 until 1996 The Print Center was known as The Print Club. However, The Print Club has always been a misnomer for the organization. From its inception the Center has been a nexus for artists, collectors and the community alike to exchange ideas, meet each other and enjoy the shared excitement for printmaking. In 1996, The Print Center changed its name to finally mark a history of embracing the community at large and opening its doors to anyone interested in the printed image. To celebrate the name change and the significance of The Print Center to Philadelphia as well as to the print world, the Philadelphia Museum of Art presented the exhibition, "Prized Impressions: Gifts from The Print Center of Philadelphia", July 12 - September 14, 1997, curated by Thomas Loughman, the National Endowment for the Arts Curatorial Intern, supervised by John Ittmann, Curator of Prints, the Philadelphia Museum of Art. It included 100 prints and 10 photographs which had been awarded prizes in Print Center juried exhibitions or purchased specifically for the collection. In conjunction to the exhibition, David Kiehl, Curator of Prints at the Whitney Museum of American Art gave a lecture on the significance of The Print Center and its contributing community.

Debra Werblud
Totentanz, 2004
Mixed Media
Installation View



The eighth director, Christine Filippone, hired in 1998, led The Print Center during a new cultural era; one in which fundraising and marketing became essential for the well being of a nonprofit. Until Filippone's arrival, The Print Center was run by one full-time director and a part-time assistant director and/or gallery store manager. Times were changing. Filippone's first goal included to increase the staff to four full-time employees and to hire The Print Center's first Curator of Prints and Photographs. The position was funded by a William Penn Foundation grant and filled by Jacqueline van Rhyn. In full force and with Filippone's endless energy and spirit, backed by a Board of Governors led by Co-Presidents Jeffrey Cooper, Esq. and Louise Curl Adams, The Print Center took on larger and more ambitious projects while solidifying its administrative and managerial basis. The efforts culminated in Philadelphia's largest public art project, IMPRINT which was funded by Philadelphia Exhibitions Initiative, a grant program funded by The Pew Charitable Trusts and administered by The University of the Arts, Philadelphia. IMPRINT was a highly visible and seen by more than 5 million people. Six artists were commissioned to make over 46 billboard and bus shelter posters; six collectible inserts in the Sunday Inquirer magazine (circulation 742,000); together with 300,000 paper cups randomly distributed to coffee shops throughout the city. Accompanying this volume was a comprehensive catalog, an educational outreach program and IMPRINT was presented on a panel at the Museum of Modern Art in New York. Along with this immense undertaking, The Print Center launched its current logo, tagline, website and various new printed materials including a brochure for membership and the Gallery Store.

Prior to IMPRINT, The Print Center embraced the digital print with the exhibition, "The Digital Press: Artists Exploring New Technologies". It featured 45 works by nine artists who used computer-aided techniques to blend old imagery with new formats and ideas. Other exhibitions presented a range of techniques and materials pushing the boundaries of the flat printed image. In 2001, Nancy Spero exhibited *A Cycle in Time*, an 88 foot long silk banner printed on both sides filled the center of the gallery as it spiraled from the ceiling to the floor leaving the gallery walls bare; the group exhibition "Sculptural Prints" included work by twenty-three artists in which not one image was traditionally two-dimensional and framed; and all time Philadelphia favorite, Red Grooms, exhibited several of his three-dimensional lithographs. Van Rhyn's curatorial direction fortuitously converged in Debra Werblud's exhibition "Totentanz"; A print and photographic installation which used every surface of the gallery from the floor along the walls to the ceiling. At the same time, traditional prints or photographs were equally represented with solo exhibitions by Ann

Chernow, Lesley Dill, Carl Fudge, Guerrilla Girls, Leon Golub, David Graham, Elizabeth Osborne and a group exhibition on out of focus photographs, "Blurred Vision".

In 2004 Michal Smith became the ninth Executive Director perfectly timed to celebrate The Print Center's 90th Anniversary. As much as the organization continues to move forward and embrace the 21st Century, it also reflects upon its past with awe. An upcoming exhibition responds to this fore-/backward look by launching yet another large exhibition, "Taken with Time" funded again by Philadelphia Exhibitions Initiative, a grant program funded by The Pew Charitable Trusts and administered by The University of the Arts, Philadelphia which includes three artists, Ann Hamilton, Vera Lutter and Abelardo Morell, each installing a camera obscura in Philadelphia. This exhibition appropriately marks the end of the 90th anniversary and The Print Center counts toward to the organization's centennial in 2015. Until then, this small gem focused on prints and photographs will continue to nurture new artists, new work, new technologies and new collectors, supporting all who are passionate about the printed image.

Jacqueline van Rhyn
Curator of Prints and Photographs, The Print Center

Exhibition Checklist

Ernst Ludwig Kirchner (1880-1938)

Head of a Young Woman, 1915

Woodcut

Lent by the Philadelphia Museum of Art: Print Club of Philadelphia Permanent Collection, 1950

This print is the second of three prints by Kirchner that were given by The Print Center to its Permanent Collection at the Philadelphia Museum of Art and the first works by Kirchner to enter the museum's collection; Exhibited in '51.

Pablo Picasso (1881-1973)

The Spring, 1921

Drypoint and engraving

Lent by the Philadelphia Museum of Art: Print Club of Philadelphia Permanent Collection, 1944

Given by The Print Center in 1944 to its Permanent Collection at the Philadelphia Museum of Art and is the third work by Picasso to enter the museum's collection; Exhibited in '30, '31, '37, '38, '40, '48, '54; and Exhibition of Prints by Picasso 1948.

Albrecht Dürer (1471-1528)

Christ in Limbo, 1511

Woodcut

Collection of Donald Selkow and Lynne Clibanoff

Exhibited in '27, '31, '37; and Exhibition of Engravings and Woodcuts by Albrecht Dürer 1940.

James A. McNeill Whistler (1834-1903)

The Broad Bridge, 1878

Lithotint and chine collé

Collection of Ann and Don McPhail

Exhibited in '31, '51; Exhibition of Lithographs by James A. M. Whistler 1937; and Whistler Lithographs 1980

John Taylor Arms (1887-1953)

Early Morning, North River, 1921

Colored etching and aquatint

Collection of Ann and Don McPhail

Exhibited in '27, '28, '31, '37-'39, '41, '47, '49, '51, and '53

Joseph Pennell (1857-1926)

Independence Hall, c.1920

Etching

Collection of Jonathan Chalmers

Exhibition of Selected Masterpieces Engraved by Joseph Pennell from the Collection of Ellis Ames Ballard (incl. *Independence Hall*) 1932; and Pennell/Sovak 1982.

John Sloan (1871-1951)

The Women's Page, 1905

From the series "New York City Life"

Etching

Collection of Jack and Ruth Solomon

Exhibited in '28, '31, '37; and Etchings by John Sloan 1941.

George Bellows (1882-1925)

Riverfront, 1923-24

Lithograph

Collection of Samuel Michael Sherman

Exhibited in '31, Lithographs by George Bellows.

Rockwell Kent (1882-1971)

Voyaging, 1924

Chiaroscuro wood engraving

Collection of Jack and Ruth Solomon

Exhibited in '29-'33, '41; Rockwell Kent 1928; Exhibition of Drawings, Watercolors, Lithographs, and Wood Engravings (incl. Illustrations for *Voyaging*) 1937; Rockwell Kent: A Retrospective of his Prints 1980.

Martin Lewis (1881-1962)

Glow of the City, 1929

Drypoint

Lent by the Philadelphia Museum of Art: Gift of the Print Club of Philadelphia, 1931

Exhibited in '31, '37-'40, '48-'49; and Awarded the Lea Prize in The Print Center's 7th Annual Exhibition of American Etchers in 1930.

Allan Freelon (1895-1960)

Welding, c.1940

Etching

Collection of Joyce W. Bridges

Freelon studied and worked with two of Philadelphia printmakers Earl Horter and Dox Thrash; exhibited in '29, '33, and '46.

Earl Horter (1881-1940)

Rainy Night, Chinatown, c.1933

Aquatint

Collection of Ron Rumford

Horter's print *Light and Shadows* won The Charles M. Lea Prize at The Print Center for its innovative use of aquatint; exhibited in '27, '30-'33, '37-'40, and '48.

Wanda Gag (1893-1946)

Lamplight, 1929

Lithograph

Collection of Ofelia Garcia

Awarded First Prize at The Print Center's Second Annual Exhibition of American Lithography in 1930; exhibited in '28, '31-'32, and '37-'38.

Reginald Marsh (1898-1954)

Battery Belle, 1938

Etching

Anonymous

Exhibited in '30, '32, and '38.

David Alfaro Siqueiros (1896-1974)

Fantasia de la Carcel, c.1960s

Lithograph

Collection of Robert J. Brand and Elizabeth Werthan

From the "Prison Portfolio" made right after Siqueiros was released from prison in 1964; exhibited in '31.

James Lesesne Wells (1902-1993)

Shipyards, c.1940s

Lithograph

Collection of Reginald Govan

Exhibited in '31.

Dox Thrash (1892-1965)

Cabin with a Star in the Window, c.1944-45

Carborundum mezzotint

Collection of Robert J. Brand and Elizabeth Werthan

This print may have been exhibited at The Print Center as *Back Home* in 1945; also exhibited in '39-'41.

Benton Spruance (1904-1967)

Forward Pass, Football, 1944

Lithograph in five colors

Collection of Jay Zemel

Exhibited in '29-'33, '37-'41, '45-'69; Drawings and Lithographs 1938; Solo Exhibition 1960; New Lithographs by Benton Spruance, Teacher, Painter and Printmaker 1964; and Working Studies to Finished Prints 1971.

Ben Shahn (1898-1969)

Passion of Sacco and Vanzetti, 1958

Serigraph

Collection of Robert J. Brand and Elizabeth Werthan

Exhibited in '54, '56, and '61.

Peggy Bacon (1886-1987)

The Patroness, 1927

Drypoint

Collection of Ofelia Garcia

The woman in this print commissioned the artist to come to Philadelphia and make sketches of her cats. Exhibited in '27-'28, and '31-'32.

Agnes Weinrich (1873-1946)

Leaves, n.d.

Woodcut, color

Lent by the Philadelphia Museum of Art: Purchased with the Thomas

Skelton Harrison Fund, 1943

Exhibited in '28 and '33.

Stanley William Hayter (1901-1988)

Ceres, 1948

Etching

Collection of Margo Dolan and Peter Maxwell

Exhibited in '46, '49, '51-'53, '56-'60, '62-'63, '65, '67, '75, 78, '80;

Twenty-fifth Annual Exhibition of Etching (incl. *Ceres*) 1948; and

Stanley William Hayter 1987.

Gabor Peterdi (b. 1915)

Vertical Rocks, 1959

Aquatint etching and engraving

Lent by the Philadelphia Museum of Art: Gift of the Print Club of Philadelphia, 1961

Exhibited in '47, '51, '91; and Experts' Choice (incl. *Vertical Rocks*) 1963.

Mauricio Lasansky (b. 1914)

Luis Felipe, 1963

Engraving, etching, soft ground, aquatint, electric stippler, drypoint, scraping

Collection of Katharine Keene

Exhibited in '48-'51, '53, '57, '62-'64, and '71.

Leonard Baskin (1922-2000)

Mantegna at Eremitani, 1952

Woodcut

Lent by the Philadelphia Museum of Art: Print Club of Philadelphia

Permanent Collection, 1953

Purchased by The Print Center and given to its Permanent Collection

at the Philadelphia Museum of Art in 1953. Exhibited in '52-'54, '56-'58, '62-'63; and Prints by Leonard Baskin 1959.

Morris Blackburn (1902-1979)

Street Scene II, 1953

Screenprint

Collection of Russell Healy

Exhibited in '40-'41, '46-'54, '58, '80, Prints by Morris Blackburn (incl.

Street Scene) 1949; and Morris Blackburn 1983.

Robert Blackburn (1920-2003)

Interior, 1971

Lithograph

Collection of Reginald Govan

Blackburn became the first master printer for the prestigious Universal Limited Art Editions (ULAE) in 1957 printing with artists including Jasper Johns, Robert Rauschenberg and Helen Frankenthaler.

William Barnet (b. 1911)

Summer Idyll, 1976

Screenprint

Collection of Ann and Don McPhail

Exhibited in '38, '48-'49, '51, '53, '77, '80, '82, '87; Exhibition of Prints by Will Barnet 1945; Will Barnet: Retrospective Exhibition of Prints Since 1959, 1976.

June Wayne (b. 1912)

Star Dust (Stellar Winds Series), 1978

Lithograph

Published by Tamarind Press

Collection of Ofelia Garcia

Wayne founded Tamarind Lithography Workshop in 1959. Exhibited in

'51, '56-'58, '62-'66, '73, '87; Prints by Jeremy Gentelli, Romas

Viesulas, June Wayne 1960; June Wayne (incl. *Star Dust*) 1985.

Robert Rauschenberg (b. 1925)

Kip-Up, 1964

Lithograph

Published by Universal Limited Art Editions, Inc., West Islip, NY

Lent by the Philadelphia Museum of Art: Print Club of Philadelphia

Permanent Collection, 1965

Prints by Rauschenberg and Warrington Colescott were purchased by

The Print Center and given to its Permanent Collection at the

Philadelphia Museum of Art in 1965.

Warrington Colescott (b. 1921)

In Birmingham Jail, 1963

Mixed Intaglio and photo-etching, color

Lent by the Philadelphia Museum of Art: Print Club of Philadelphia

Permanent Collection, 1965

Exhibited in '51-'56, '63-'71, '76, '80-'88, '90; and Prints by Colescott

and Robert Fiedler 1966.

Larry Rivers (1923-2002)

Lenin, 1973

Lithography and 4-color screenprint

Collection of Jack and Ruth Solomon

Exhibited in '85-'88, and '90.

Peter Paone (b. 1936)

The Temptation of Saint Anthony/The City, 2003

Etching

Courtesy of the artist

Exhibited in '50, '53, '58-'66, '73, '75, '77, '83, '86-'87; Etchings by

Peter Paone 1961; Peter Paone: Prints 1960-1971, 1972; Peter

Paone: Recent Prints 1978; and Peter Paone: Drawings and

Watercolors 1982.

Jerome Kaplan (1920-1997)

City Hall, 1966

Color drypoint

Gift from Rachel Kaplan

The initials at the bottom are of Print Center Board Members;

Exhibited in '50-'69, '72-'81, '87, '94; Prints by Jerome Kaplan 1952;

Philadelphia Views by J. Kaplan 1966; Retrospective of Prints 1948-

1973; and Solo Exhibition 1994.

Samuel "(Sam)" Maitin (1928-2004)

Reflections on a Painting by a Little Girl, 1963

Intaglio and aquatint

Collection of Lilyan Maitin

Exhibited in '50-'69, '78-'80; Prints and Drawings by Jerome Kaplan

and Samuel Maitin 1959; and Sam Maitin: New Directions 1979.

Romas Viesulas (1918-1986)

Since Then, 1966
From The Print Center Workshop Portfolio
Lithograph
Collection of James D. Crawford and Judith N. Dean
Exhibited in '53, '56-'89; and Prints by Jeremy Gentelli, Romas Viesulas, June Wayne 1960.

Allan L. Edmunds (b. 1949)

9:05, RM 302, 1975
Photo etching with drypoint and burnishing
Courtesy of the artist
This print was commissioned by The Print Center.

Ray K. Metzker (b. 1931)

Untitled (72 GI-27), 1972
Gelatin silver print
Courtesy of the artist
Ray K. Metzker: Recent Photographs of New Mexico (incl. *Untitled (72 GI-27)*) 1974; and Illustrated Limited Edition Books at The Print Club 1976.

Walker Evans (1921-1975)

Construction of Skyscraper, NYC, c. 1929
Vintage gelatin silver print
Collection of Susan Arthur Whitson and Willard Whitson
Exhibited in '74, Walker Evans: A Selected Retrospective of Photographs.

Ansel Adams (1902-1984)

Merced River, Cliffs, Autumn, Yosemite, c. 1972
Gelatin silver print
Anonymous
Exhibited in '72, Ansel Adams: A Retrospective (incl. *Merced River, Cliffs, Autumn, Yosemite*).

Imogen Cunningham (1883-1976)

Glacial Lily, 1926
Gelatin silver print
Collection of Judith and Jonathan Stein
Exhibited in '75, Imogen Cunningham: A Retrospective of Photographs (incl. *Glacial Lily*).

Henri Cartier-Bresson (1908-2004)

Hyerres, France, 1932
Gelatin silver print
Collection of Marvin and Susan Greenbaum
Exhibited in '73, Henri Cartier-Bresson: Photographs of France.

George Krause (b. 1937)

Fountain Head, Philadelphia, 1970
Gelatin silver print
Collection of Marvin and Susan Greenbaum
Exhibited in '83, '93; An Exhibition of Prints by English Printmaker Norman Ackroyd and Photographs by George Krause 1974; and George Krause: Photographs 1974, 1975.

Emmet Gowin (b. 1941)

Edith, Danville, VA, 1970
Gelatin silver print
Collection of D. W. Mellor
Exhibition of Photographs by Emmet Gowin, Bill Larron and Stephen Williams (may have incl. *Edith, Danville, VA*) 1975.

Eugene Feldman (1921-1975)

Rudolf Nureyev, 1969
Offset Lithography
Collection of Rosina Feldman
Exhibited in '81, Eugene Feldman: Retrospective.

R. B. (Ronald Brooks) Kitaj (b. 1932)

Photo-Eye No. 21, 1970
From the set "In our Time, Covers for a Small Library after the Life for the Most Part"
Color screenprint
Published by Marlborough AG
Lent by the Philadelphia Museum of Art: Print Club of Philadelphia Permanent Collection, 1971
Exhibited in '71, R. B. Kitaj: His Complete Graphic Work (may have incl. *Photo-Eye No 21*).

William Crutchfield (b. 1932)

(Meringue), 1975
Color screenprint and airbrush
Lent by the Philadelphia Museum of Art: Print Club of Philadelphia Permanent Collection, 1978
Exhibited in '73, '78, '87; and William Crutchfield: Sage of Machine Wit 1974.

Ed Ruscha (b. 1937)

Sin, 1970
Screenprint
Collection of Sylvan and Barbara Savadove
Exhibited in '98; and California Printmakers (incl. William Crutchfield, Joe Goode, John Baldassari and many others) 1973.

Peter Milton (b. 1930)

Passage III, 1972
Etching, engraving and direct photo transfer
Collection of Donald Selkow and Lynne Clibanoff
Exhibited in '65-'69, '72-'82, '87-'88; and Prints by Peter Milton 1967; and Peter Milton Complete Etchings 1977.

Anthony-Peter Gorny (b. 1950)

Polytypch, Of course it is a Cross, 1982
Lithograph laminated to handmade paper
Collection of James D. Crawford and Judith N. Dean
Exhibited in '74, '78, '80-'81, '86, and '88.

Lois M. Johnson (b. 1943)

City Hall, 1970
Screenprint
Courtesy of the artist
This print was commissioned by the city of Philadelphia to hang in each council person's office; Exhibited in '65, '75, '77-'81, '84-'87, '94; Prints by Charles Fahlen, Lois Johnson, Georgia Pugh and Clayton Pond 1969; and Lois Johnson: Recent Prints and Silkscreened Decals 1973.

John Edward Dowell Jr. (b. 1941)

Whew!, 1968
Etching
Courtesy of the artist
Exhibited in '67, '69, '75, '78, '81, '87-'88; Juried Members' Exhibition (incl. *Whew!*) 1968; and John Dowell: 10 Years on Paper 1977.

Edna Andrade (b. 1917)

Color Motion 5-65, 1965

Screenprint

Courtesy of the artist and Locks Gallery, Philadelphia

Exhibited in '66, '68-'75, '83; and Juried Members' Exhibition (incl. *Color Motion 5-65*); 1965.

David Hockney (b. 1937)

Christopher Isherwood and Don Bacchardy, 1976

Lithograph

Collection of Peter Maxwell

Exhibited in '78, '87; Contemporary English Prints, 1981; David Hockney Lithographs 1977.

Pravoslav Sovak (b. 1926)

Untitled (Print Club poster), 1970

Etching

Collection of Jay Zemel

Exhibited in '77, '82; Retrospective of Pravoslav Sovak's Graphics 1970; and Pravoslav Sovak: Etchings 1971-1978.

Don Camp (b. 1940)

Face from Million Man March, 1995

Casein and earth pigment monoprint

Courtesy of the artist

Exhibited in '82, '85-'86; and Selected Photographs 1984.

Margo Humphrey (b. 1942)

Brian, The Boy with Four Small Dogs, 1981

Lithograph

Published by Tamarind Press

Collection of Ofelia Garcia

Exhibited in '83, '87, '91; and The Print Club Selects: Fisher and Humphrey (incl. *Brian, The Boy with Four Small Dogs*) 1984.

Katsunori Hamanishi (b. 1949)

Correlation Work #4, 1983

Mezzotint

Collection of James D. Crawford and Judith N. Dean

Exhibited in '85, '87-'88; and International Mezzotint Competition 1984.

Ruth Thorne-Thomsen (b. 1943)

Dot-Lady, 1983

Toned gelatin silver print

Courtesy of the artist

Exhibited in Natural Magic: Pinhole Photography 1990.

Norinne Betjemann (b. 1959)

Hoboken/Egypt, 1992

Hand-colored gelatin silver print

Collection of James D. Crawford and Judith N. Dean

Betjemann's work has been available at The Print Center Gallery Store for over ten years. Exhibited in Flood: An Exhibition of Manipulated Photographs 1990.

Art Spiegelman (b. 1948)

Lead Pipe Sunday, 1989

Color lithograph

Courtesy of The Print Center

Exhibited in Crossing Over/Changing Places 1991; and A Group Show of Prints By Former Artist-In-Residence 1997.

Robert Cumming (b. 1943)

Burning Box, 1989

Woodcut

Courtesy of The Print Center

Exhibited in Crossing Over/Changing Places 1991; and A Group Show of Prints By Former Artist-In-Residence 1997.

Maggie Taylor (b. 1961)

Moth Dancer, 2004

Inkjet print

Courtesy of the Laurence Miller Gallery, New York

Exhibited in '89, '91; and Artist in Cybertech: Issues and Advances in Digital Printing 1999.

Laura Letinsky (b. 1962)

Untitled, (Laura & Eric), 1993

From the Venus Inferred Series

C-print

Courtesy Edwynn Houk Gallery, New York

Exhibited in Venus Inferred (incl. *Untitled, (Laura & Eric)*) 1995.

Todd Hido (b. 1968)

1975-a, 1996-1997

C-print

Courtesy of Stephen Wirtz Gallery, San Francisco

Exhibited in 72nd Annual International Competition: Photography (incl. *1975-a*) 1998.

Guerrilla Girls

Advantages, 1988

Offset lithograph

Courtesy of The Print Center

Exhibited in All the News that's Fit for Prints (incl. *Advantages*) 1988; and Girls on Politics: Posters by the Guerrilla Girls (incl. *Advantages*) 2000.

Inquirer Magazine Pages

IMPRINT, 2002

Courtesy of The Print Center

Commissioned for IMPRINT: A Public Art Project 2002.

Liliana Porter (b. 1941)

Disguise, 2000

Lithograph in four colors and toy tiger's head pin

Published by Tamarind Press

Collection of Ofelia Garcia

Exhibited in For You (incl. *Disguise*) 2004.

Red Grooms (b. 1937)

Traffic!, 1999

Folded lithograph

Collection of Mr. and Mrs. Thomas M. Miles

Exhibited in Extra! Extra! 2D and 3D Graphic Work by Red Grooms (incl. *Traffic!*) 2003.

Lesley Dill (b. 1950)

Leave me Ecstasy, 1997

Lithograph, etching and silkscreen

Published by Landfall Press, Chicago, IL

Collection of Katherine Ware

Exhibited in Multiple Impressions (incl. *Leave me Ecstasy*) 2004.

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*A special thanks to all the collectors who generously
took the art from their walls to make this exhibition possible*

Edna Andrade *Color Motion 5-65*, 1965, Screenprint, 29"x29"

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