

Fit to Print
May 1 – June 30, 2021



PHILADELPHIA, PA – (April 20, 2021) The Print Center is pleased to present *Fit to Print*, an online exhibition which explores the use of newspapers in art from the post-war era to the present day. It addresses how artists work with the medium of newsprint as a nexus where the studio, everyday life and current events perennially merge and collide. This exploration is particularly timely in an age when truth in news is fractured and suspect, due to the proliferation of sensationalist stories pitted against traditional sources of journalism.

Fit to Print features **Lisa Blas, Jennifer Bolande, Chrysta, Laura Fields, Jef Geys, Beatriz González, Helena Hernmarck, Rita Maas, Dan Perjovschi, Donna Ruff, Soledad Salamé and Paul Thek**. The works of these twelve modern and contemporary artists reveal slippages between everyday life and what is depicted and recounted on the printed, published page. In this exhibition, they present visual spaces of rupture as sites for re-inscription, socio-political critique and material transformation. In each artwork, image and language oscillate, stretching notions of time and triggering memories. The urgency and implications of our engagement with the news is highlighted, asking viewers, “What do you read, what do you retain, what do you share?”



Lisa Blas, *First(s), Monday's image, v. 2*, 2021, dye sublimation print, 40" x 32".
 Courtesy of the Artist

Fit to Print is inspired by the legacy of artists who have harnessed the potency of newspaper's form and surface. Since Robert Rauschenberg and Jasper Johns mined this territory, artists have continued to transform the newspaper and critique its form in a variety of ways. In the early 1980s, Doug Hall painted over newspaper columns in red and

black, isolating fragments of text and headline. More recently, Sarah Charlesworth used strategies of redaction in photographs and Joseph Bartscherer created a readymade, minimalist grid of *The New York Times* front page obituaries. These predecessors inspire and inform the work of artists featured in *Fit to Print*.

Fit to Print opens May 1, 2021 and will be on view through June 30, 2021 at www.printcenter.org. It is organized by Dr. Ksenia Nouril, The Print Center's Jensen Bryan Curator and Lisa Blas, the New York-based artist, who conceived the exhibition's premise and served as advisor, with contributions from Mikaela Hawk, Development & Communications Manager and Samantha Sacks, Curatorial Intern. *Fit to Print* is presented in three thematic sections: [Circuits of Print](#), [Print as Transposition](#) and [Print Interventions](#).

When someone says "newspaper," a very specific image is conjured in your mind. The artists in Fit to Print redefine the newspaper as we know it. For this exhibition, I was excited to extrapolate how artists materially deal with newspapers – in addition to how they address its often hotly debated subject matter. As a curator of a medium-specific institution dedicated to contemporary photography and printmaking, it is my responsibility to fuse form and content, parsing out the many ways artists interpret and execute these mediums today. It's an honor to work with Lisa Blas, whose interest in the newspaper foregrounds her globally acclaimed practice as an artist.

- Ksenia Nouril, Jensen Bryan Curator

Collaborating with curator Ksenia Nouril and The Print Center has been a dream come true. Ever since I began the "Monday's image" RSS feed in 2015, I envisioned organizing a group exhibition of peers who work with newspapers. I am passionate about the afterlife of images. Works of art occupy the time of their making and continue to send out lines of flight into the future. We skim or read the news and interpret images simultaneously, as if through automatic bodily function. I find the pairing of these two activities enormously instructive about the culture and time we are living in. My initial inquiry with Ksenia was met with enthusiasm. Over the course of a year of discussions and work, her expansive mind and curatorial expertise helped shape an idea into a show. Fit to Print is a meeting of vision and collaboration with the art community across generations and locations. I would like to express my utmost gratitude to The Print Center for its support of artists and bold engagement with the ideas outlining Fit to Print.

- Lisa Blas

Circuits of Print

Lisa Blas, Beatriz González, Helena Hernmarck and Soledad Salamé

Circuits of Print includes the work of [Lisa Blas](#), [Beatriz González](#), [Helena Hernmarck](#) and [Soledad Salamé](#), who re-present and recontextualize photographs and texts culled from newspapers in their prints, textiles and sculptures. Their diverse output is unified by common source material – the newspaper itself. **Blas** complements front pages of *The New York Times* with her work in painting and ephemera from art history. **González** uses the staged and candid photographs from above and below the fold as templates for her paintings, drawings and prints. **Hernmarck** also sees a direct correlation between what appears in the newspaper and in her works, as she transposes its printed pages through photography



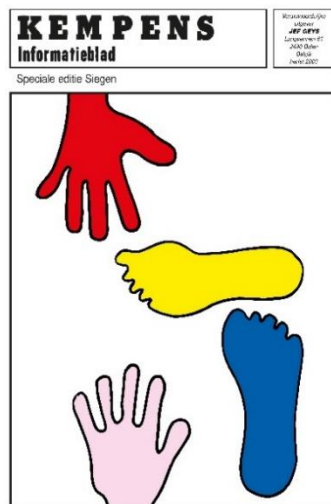
Beatriz González, *Jackeline Oasis*, 1975, screenprint, 19 3/4" x 19 3/4", edition of 25, master printer: Enrique Hernández. Courtesy of the Artist. Photo: Juan Rodríguez Varón; Soledad Salamé, *Obama*, 2019-2020, from the series "Layered News," embroidered print, 12" x 12". Courtesy of the Artist and Goya Contemporary Gallery, Baltimore. Photo: Michael Koryta

into textile. **Salamé** seamlessly traverses multiple mediums in a series of embroidered prints and glass sculptures that highlight key front page headlines and images from American and foreign newspapers published since the 9/11 attacks.

In conjunction with *Fit to Print*, Lisa Blas has been commissioned to create a site-specific installation for *Windows on Latimer*, on view in May 2021. This series was conceived in response to our temporary closure due to COVID-19 and utilizes our iconic bay window in Center City Philadelphia.

Print as Transposition

Jennifer Bolande, Chryssa, Jef Geys and Rita Maas



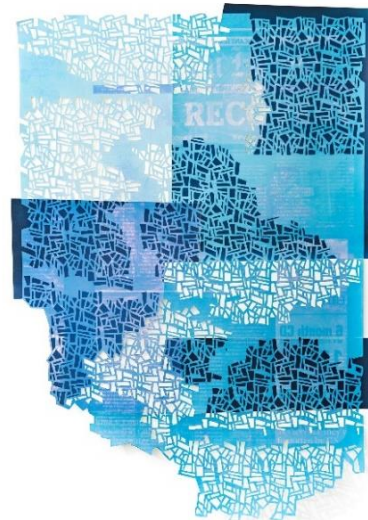
Jef Geys, *Kempens Informatieblad* (Fall 2003). Courtesy of Estate of Jef Geys; Rita Maas, *January 7 - January 13, 2021*, 2021, from the series "Today I Got Up," Sharpie and reclaimed Epson ink, 22" x 17", unique. Courtesy of the Artist

Print as Transposition foregrounds works by **Jennifer Bolande**, **Chryssa**, **Jef Geys** and **Rita Maas**, who use photographic and printmaking processes to transfer, merge, layer and cut images and texts from newspapers to create new compositions. Especially noteworthy is **Chryssa's** iconic *Newspaper*, c.1962, borrowed from the Menil Collection, Houston, TX – a larger-than-life-sized broadsheet that confronts the viewer with a deluge of indecipherable information. **Maas** takes the opposite approach – stripping the front page bare of the majority of its contents by digitally cutting and pasting headline excerpts into compositions made with used ink cartridges. While **Geys** produces his own newspapers inspired by traditional formatting, **Bolande** cuts into the newspaper itself, drawing serendipitous parallels from its layout, specifically between press images.

Print Interventions

Laura Fields, Dan Perjovschi, Donna Ruff and Paul Thek

Print Interventions examines the works of **Laura Fields**, **Dan Perjovschi**, **Donna Ruff** and **Paul Thek** who interact directly with the surface of newspapers – marking, cutting, pasting and rearranging the materiality of the newsprint itself. For several years, **Fields** has used the front pages of *The New York Times* as the foundation for her work. She extracts elements from its press photographs and transforms



Dan Perjovschi, *The Wall after the Wall after the Wall... (Hope)*, 2015, ink on newsprint. Courtesy of the Artist; Donna Ruff, *After Irma (Miami Herald)*, 2017, assembled print from photographs, 38" x 27", edition of 3. Courtesy of the Artist and Rick Wester Fine Art, New York. Photo: Pedro Wazzan

them into paintings, drawings and digital collages. **Perjovschi** makes quick and direct interventions that physically mark the page with handwritten texts and doodles. **Ruff** also alters the newsprint itself, using it as material for hand-cut geometric patterns that also form the basis for photograms. Newspapers were a popular substrate for **Thek**, too, as he prolifically painted onto broadsheets from around the world.

Public Programs

Curatorial Tour with Lisa Blas and Dr. Ksenia Nouril

Wednesday, May 5, 6:00pm (ET) – presented on Zoom

Panel Discussion – moderated by Lisa Blas

Wednesday, June 16, 1:00pm (ET) – presented on Zoom

Speakers include **Alice Centamore**, art historian and writer based in Paris, who will present on Simone Forti's "Newspaper Animations," and **Silvia Benedetti**, curator and writer based in New York, who will present on the relationship between the media and artwork of Beatriz González.

To register for either event, email mhawk@printcenter.org

Artist Biographies

Lisa Blas (born 1967, Burbank, CA; lives New York, NY) works in painting, photography and installation, utilizing sources from art history and newspapers to comment on the fragility of the natural world and social relations. Blas has a BA in political science from the University of Southern California, Los Angeles and an MFA in painting from Claremont Graduate University, CA. Her work has been exhibited in solo exhibitions at venues including Gettysburg College, PA; Kai Matsumiya Gallery and The Emily Harvey Foundation, both New York; as well as at Rossicontemporary, Brussels, Belgium; and Musée Matisse, Cateau-Cambrésis, France. Her numerous group exhibitions include those at Marquee Projects, Bellport, NY; Ortega y Gasset Projects, Brooklyn, NY; and Carriage Trade, Pierogi Gallery and Tanja Grunert Gallery, all New York. Since 2015, Blas has produced a weekly RSS feed titled "Monday's image," where she pairs the front page of a local newspaper with a work of art from a museum collection. In 2016, Blas created an artist project for the spring issue of *Public Art Dialogue* and in 2018, she contributed the article "Negative Space(s)" to *Monumental Troubles: Rethinking What Monuments Mean Today* (Midwest Art History Society and Snite Museum of Art: Notre Dame, IN). In March 2021, her paintings from "Dawn Studio" were published in *Effects Journal*.

Jennifer Bolande (born 1957, Cleveland, OH; lives Southern California) works in photography, sculpture, film and installation. Her conceptually-rooted artwork extracts meaning from the planned and unplanned relationships between objects and images. Bolande has a BFA from Nova Scotia College of Art & Design, Halifax. Her work has been shown in solo exhibitions including at MoMA P.S.1, Long Island City, NY; INOVA, Milwaukee, WI; Artists Space, Gallery Nature Morte, Magenta Plains, Metro Pictures and The Kitchen, all New York; and Institute of Contemporary Art, Philadelphia, PA; as well as Kunstraum München, Germany and Fotohof, Salzburg, Austria. She also has shown in notable group exhibitions, including those at the Museum of Contemporary Art, Chicago, IL; Queens Museum, Flushing, NY; Geffen Contemporary at MOCA, Los Angeles, CA; The New Museum of Contemporary Art, New York; Institute of



Jennifer Bolande, *Composition of Decomposition #164*, 2016-2017, pigment print, 19 3/4" x 32". Courtesy of the Artist and Magenta Plains, New York

Contemporary Art, Philadelphia; and Hirshhorn Museum, Washington, D.C.; as well as the Museo Nacional Centro de Arte Reina Sofia, Madrid. Her billboard project *Visible Distance/Second Sight* was featured in the inaugural *Desert-X Exhibition of Art*, 2017. She is a John Simon Guggenheim Foundation Fellow and has received awards from the New York Foundation for the Arts and the Lower Manhattan Cultural Council, among others. Bolande has three self-published books: *The Times*, *Excavation Volumes* and *Short Story*. A monograph of her work was published in 2012 by JRP Ringier. She is Professor of New Genres in the Department of Art, University of California, Los Angeles.

Laura Fields (born 1959, Los Angeles, CA; lives New York, NY) is interested in seriality and media, addressing the space between words and art and extrapolating meanings from the front pages of *The New York Times*. She received a BA in art history from the University of California at Berkeley and an MFA in painting from Hunter College, City University of New York, NY. Fields has had a solo exhibition at the Fernando Alcolea Gallery, New York, NY and has shown in group exhibitions at numerous venues

including The Flag Art Foundation, Home for Contemporary Theatre and Art, New Museum of Contemporary Art and Whitney Museum of American Art; all New York, NY. She has received grants from Artists Space and The New York Foundation for the Arts. Fields has self-published two monographs: *Front Pages with Pictures of Women and Flowers*, *The New York Times*, 2017, and *Front Pages with Pictures of Women*, *The New York Times*, 2014. Her work has been reviewed in *The New York Times*, *The Village Voice* and *Newsday*, among others.



Laura Fields, *The New York Times*, December 24, 2020, 2021, spread from the self-published book *Front Pages with Pictures of Women Fighting Covid*, 12" x 6". Courtesy of the Artist. Photo: Dado Galdieri for *The New York Times*

Jef Geys (born 1934, Leopoldsburg, Belgium; died 2018, Genk, Belgium) was a prolific artist who melded photography, painting, sculpture, installation art, performance, publishing and art education in his work. He studied at the Royal Academy of Fine Arts, Antwerp, Belgium. Teaching for more than 30 years at a middle school in Antwerp, Geys intertwined art with the everyday. His work became a place of shared authorship between student and teacher, artist and audience. Geys' work has been featured in numerous exhibitions including those at the Museum of Contemporary Art Detroit, MI; and International Center of Photography, New York, NY; as well as CAPC musée d'art contemporain de Bordeaux, France; Palais des Beaux-Arts and Royal Museum of Fine Arts of Belgium, both Brussels, Belgium; Van Abbemuseum, Eindhoven, Netherlands; SMAK, Ghent, Belgium; Cubitt, London, UK; Kunstverein Munich, Germany; and Kunstinstituut Melly, Rotterdam, Netherlands. Geys' publication *Quadra Medicinale* was shown in the Venice Biennale, 2009 and he was included in the *Sao Paulo Biennale*, 1991 and *documenta 11*, 2002.

Beatriz González (born 1938, Bucaramanga, Colombia; lives Bogotá, Colombia) has worked for over six decades producing paintings, prints, drawings and sculptures that connect local aesthetics with universal emotions. She studied architecture at Universidad Nacional de Colombia, Bogotá and later got an MFA from Universidad de los Andes, Bogotá. Gonzalez has had solo exhibitions at the Museum of Fine Arts Houston, TX; Pérez Art Museum Miami, FL; and Museo del Barrio, New York, NY; as well as KW Institute for Contemporary Art, Berlin, Germany; Biblioteca Nacional de Colombia and Bogotá Museum of Modern Art, both Bogotá; CAPC musée d'art contemporain de Bordeaux, France; Museo de Arte Moderno, Bucaramanga; Museo de Bellas Artes, Caracas, Venezuela; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Museo de Arte Moderno de Medellín, Colombia; and Galerie Peter Kilchmann, Zurich, Switzerland, among others. Her work has been featured in group exhibitions at

venues including the Brooklyn Museum, NY; Hammer Museum, Los Angeles, CA; and The Museum of Modern Art, New York, NY; as well as the Museo Nacional de Colombia, Bucaramanga; Museo de Arte Moderno (MAMBA) and Museo de Bellas Artes, both Buenos Aires, Argentina; Kunstverein, Hamburg, Germany; Tate Modern, London, UK; Rockbund Art Museum, Shanghai, China; and Mori Art Museum, Tokyo, Japan. González was included in the Berlin Biennale, 2014; Venice Biennale, 1978; and São Paulo Biennale, 1971. Her work can be found in numerous public collections worldwide.

Helena Hernmarck (born 1941, Stockholm, Sweden; lives Ridgefield, CT) is a textile artist whose work couples fleeting subject matter with a time-intensive format and contemporary design with folk history and tradition. She studied weaving at the Swedish Association of Friends of the Textile Arts and continued her studies at Konstfack University College of Arts, Crafts and Design, Stockholm, Sweden. Hernmarck has exhibited in numerous solo exhibitions including at the American Swedish Institute and Minneapolis Institute of Art, both Minneapolis, MN; New Britain Museum of American Art, CT; Museum at the Fashion Institute of Technology and The Museum of Modern Art, both New York, NY; American Swedish Historical Museum, Philadelphia, PA; and Aldrich Contemporary Art Museum, Ridgefield, CT; as well as the Zorn Museum, Mora, Sweden and the Prins Eugens Waldemarsudde Museum, Stockholm. She has been featured in many group exhibitions including those at the American Textile History Museum, Lowell, MA; Minneapolis College of Art and Design, MN; and American Craft Museum, New York, NY; as well as Victoria & Albert Museum, London, UK. Her work can be found in numerous public collections worldwide.



Helena Hernmarck, *Front Pages*, 1981-82, tapestry of wool, cotton & linen with discontinuous tabby weave and discontinuous pattern including soumak technique, 94" x 118 1/2". Courtesy of the Artist and the Museum of Arts and Design, New York. Photo: Eva Heyd

Rita Maas (born 1956, New York, NY; lives Chappaqua, NY) creates conceptually-driven work that explores the gap between representation and abstraction. Her imagery is constructed through playful use of photographic materials and processes. Maas received a BFA in photography from the School of Visual Arts, New York, NY and an MFA in visual arts from Lesley University College of Art and Design, Cambridge, MA. Her work has been exhibited at Klompching Gallery, Brooklyn, NY; Filter Photo, Chicago, IL; Katonah Museum of Art, Katonah, NY; Phoenix Art Museum, AZ; and Griffin Museum of Photography, Winchester, MA, among others. Her work is included in the collections of The Museum of Fine Arts, Houston, TX; Archive 92, New York, NY; Center for Creative Photography, Tucson, AZ; and Griffin Museum of Photography.

Dan Perjovschi (born 1961, Sibiu, Romania; lives Sibiu and Bucharest, Romania) hand draws interventions onto walls, windows, and newspapers, providing satirical and incisive critiques of international media and current events. Perjovschi holds an MFA from George Enescu Conservatoire of Fine Arts, Iasi, Romania. He has exhibited in solo exhibitions at Jane Lombard Gallery and The Museum of Modern Art, both New York, NY; San Francisco Art Institute and Walter & McBean Galleries, both San Francisco, CA; as well as Reinbeckhallen, Berlin, Germany; Sandwich Art Space, Bucharest, Romania; The City Museum of Art, Cluj, Romania; Hamburger Kunsthalle, Hamburg, Germany; Museum of Contemporary Art Kiasma, Helsinki, Finland; Tate Modern, London, UK; Total Museum of Contemporary Art, Seoul, South Korea; and Royal Ontario Museum, Toronto, Canada, among others. His work has also been featured in group exhibitions at the Museum of Contemporary Art Chicago, IL; and Institute of Contemporary Art, Philadelphia, PA; as well as Kunsthal Extra City, Antwerp, Belgium; Centrale for Contemporary Art, Brussels, Belgium; Musée Nationale d'Art Moderne Centre Pompidou, Paris, France;

MeetFactory, Prague, Czech Republic; and The Museum of Contemporary Art Tokyo, Japan. Perjovschi was included in the Moscow Biennale, 2007 and 2009; Venice Biennale in 1999 and 2007; and the Istanbul Biennale, 2005. His work can be found in the collections of the Nasher Museum of Art, Duke University, Durham, NC; Spencer Museum of Art, Lawrence, KS; Walker Art Center, Minneapolis, MN; and The Museum of Modern Art, New York, NY. He has won many prizes, including the European Cultural Foundation Princess Margaret Award and George Maciunas Prize.

Donna Ruff (born 1947, Chicago, IL; lives Miami, FL) is interested in using art to push the economy of communication to its limits. Working primarily with and on paper, Ruff manipulates, cuts and burns the material to subvert narratives, highlight positive and negative space and create something aesthetically beautiful. She holds a BA in art from the University of Miami, FL; an MA in art history from Florida State University, Tallahassee; and an MFA from Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ. Ruff has exhibited in solo and two person exhibitions at venues such as the Bakehouse Art Complex and Laundromat Art Space, both Miami; Artspace, New Haven, CT; Rick Wester Fine Art, New York, NY; and Jack Fischer Gallery, San Francisco, CA; as well as in group exhibitions at Artium Gallery, The Emerson Dorsch Gallery, LnS Gallery and Patricia & Phillip Frost Art Museum at Florida International University, all Miami; Central Booking Art and FLAG Foundation, both New York, NY; Tiger Strikes Asteroid Gallery, Philadelphia, PA; and New Mexico Museum of Art, Santa Fe; among others. Her work is in the collections of The Morgan Library & Museum, New York, NY; Smith College Museum of Art, Northampton, MA; and Library of Congress, Washington, D.C.; as well as Victoria & Albert Museum, London, UK.

Soledad Salamé (born 1954, Santiago, Chile; lives Baltimore, MD) is an artist and activist, exploring the intersections between technology and the environment through printmaking, painting and sculpture. She received a BA from Santiago College, Chile and an MA from the Graphic Arts Institute for Graphic Instruction, CONAC, Caracas, Venezuela. She has had many noteworthy solo and group exhibitions, including those at Baltimore Museum of Art, Goya Contemporary Gallery and Contemporary Museum, all Baltimore, MD; Katonah Museum of Art, NY; and Museum of Fine Arts, Santiago. Her work was included in the national traveling exhibition *Latin American Women Artists, 1915-1995*, hosted by the Denver Art Museum, CO; The Center for the Fine Arts, Miami, FL; Milwaukee Art Museum, WI; Phoenix Art Museum, AZ; and the National Museum of Women in the Arts, Washington, D.C. Salamé's work is found in collections including the Baltimore Museum of Art, National Museum of Women in the Arts and the University of Essex, UK. She has received scholarships, awards and grants, including the Pollock Krasner Grant and the Latina Excellence Award from *Hispanic Magazine*. She is the founder and director of Sol Print Studios, where she teaches print workshops.

Paul Thek (born 1933, Brooklyn, NY; died 1988, New York, NY) was a leading postwar artist whose paintings, sculptures and installations employ complex iconography, mythic allusions, recognizable imagery and biographical references. Thek studied at the Art Students League of New York and Pratt Institute, Brooklyn, NY, before attending The Cooper Union for the Advancement of Science and Art, New York. In 1977, Thek was the subject of the solo exhibition *Processions* at the Institute of Contemporary Art, Philadelphia, PA. His work has been exhibited widely, including posthumous solo exhibitions at the Hammer Museum, Los Angeles; Alexander and Bonin and Whitney Museum of American Art, both New York, NY; and Carnegie Museum of Art, Pittsburgh, PA; as well as Fundació Antoni Tàpies, Barcelona, Spain; Neue Nationalgalerie, Berlin, Germany; Pace Gallery, London, UK; Museo Nacional Centro de Arte Reina Sofia, Madrid; Musee d'Art



Paul Thek, *Untitled (Birds and Mushroom)*, c.1969, gouache and collage on newspaper, 23" x 17". Courtesy Alexander and Bonin, New York. Photo: Jorge Lohse © The Estate of George Paul Thek

Contemporain, Marseille, France; and Museum Boijmans Van Beuningen, Rotterdam, Netherlands, among others. His many group exhibitions include those at the Walker Art Center, Minneapolis, MN; Leslie-Lohman Museum of Gay and Lesbian Art and Met Breuer, both New York, NY; as well as The ZKM Center for Art and Media, Karlsruhe and Sammlung Falckenberg, Hamburg, both Germany; Museu de Arte Contemporânea de Serralves, Porto, Portugal; and the Montreal Museum of Fine Arts, Quebec, Canada. In addition, Thek's work was exhibited in *documenta 4*, 1968; *documenta 5*, 1973; and the Venice Biennale, 1976.

Chryssa Vardea-Mavromichali (born 1933, Athens, Greece; died 2013, Athens), known as **Chryssa**, was a pioneer of light art and luminist sculpture, made of neon, steel, aluminum and acrylic glass, that prefigured the Pop Art and Minimalist movements. Chryssa studied at the Académie de la Grande Chaumière, Paris, France and later attended the California School of Fine Arts, San Francisco. She has had solo exhibitions at Harvard University, Cambridge, MA; Solomon R. Guggenheim Museum and Whitney Museum of American Art, both New York, NY; Institute of Contemporary Art, Philadelphia, PA; and the Musée d'Art Moderne de la Ville de Paris, France. She has exhibited in group exhibitions at Castelli Gallery and The Museum of Modern Art, both New York; Princeton University Art Museum, NJ; and the European Cultural Centre of Delphi, Greece; as well as *documenta 6*, 1977 and *documenta 14*, 2017. Her work can be found in the collections of the Albright-Knox Art Gallery, Buffalo, NY; Whitney Museum of American Art and The Museum of Modern Art, both New York; as well as the National Gallery of Athens and National Museum of Contemporary Art, both Athens. Chryssa was a John Simon Guggenheim Fellow.



Chryssa, *Newspaper*, c.1962, transfer print and pencil on canvas, 104 ½" × 120 ½" × 1". Courtesy of The Menil Collection, © Bridgeman Images

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 art competitions in the country, now in its 96th year and the Gallery Store offers the largest selection of contemporary prints and photographs available for sale in Philadelphia, as well as being available online.

Funders

Support for The Print Center is offered by Bryn Mawr Trust; COVID-19 Arts Aid PHL Fund; Dolfinger-McMahon Foundation; Forman Family Fund; Sheila Fortune Foundation; Fund for Children; Allen Hilles Fund; Christian R. and Mary F. Lindback Foundation; Christopher Ludwick Foundation; Manko, Gold, Katcher & Fox; The Andrew W. Mellon Foundation; National Endowment for the Arts; William Penn Foundation; Pennsylvania Council on the Arts; The Pew Center for Arts & Heritage; Philadelphia Cultural

Fund; The Philadelphia Foundation; Rosenlund Family Foundation; Henrietta Tower Wurts Memorial; and our Board of Governors, Luminaries, members and friends.



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The Print Center's offices and galleries are closed due to COVID-19.

The Gallery Store is open by appointment: gallerystore@printcenter.org

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