

The Print Center Announces a New Publication *The Print Center at 100 – Volume 2: Gabriel Martínéz Bayside Revisited*



The Print Center at 100 – Volume 2: Gabriel Martínéz Bayside Revisited die cut cover and title page spread

PHILADELPHIA, PA – The Print Center is pleased to announce the release of the first of three volumes in its newest publication, ***The Print Center at 100***.

The Print Center at 100 marks the first 100 years of the organization. Founded in 1915, The Print Center is the oldest, continuously operating organization in the country dedicated to print (which includes both photography and printmaking). Through case studies and essays, the copiously illustrated, multi-volume publication covers a wide range of subjects relevant to the organization and to the larger cultural history of the 20th and 21st centuries, from the recognition of printmaking and photography as fine arts, to community arts education and issues of equity and accessibility. This is the first publication dedicated to the organization's history since *A History of The Philadelphia Print Club*, written by Dorothy Grafly, was published in 1929.

Volume I is dedicated to the history of The Print Center, its legacy of equitable access and its leading role in arts education in the United States. Volume II explores the state of contemporary photography; and Volume III, the state of contemporary print (Volumes I & III forthcoming).

It is quite rare for a small nonprofit to have the longevity that The Print Center enjoys. We are pleased to mark our extraordinary first 100 years with this three volume set, detailing the many significant accomplishments the organization has realized, as well as assessing the state of our field. With contributions by many exceptional thinkers, the publication explores The Print Center's relationship to photography and print, as well as numerous cultural and social issues. It is an honor to document the legacy of the institution through the recounting of stories about our historic past while assessing the vitality of contemporary photography and print in the current moment.

– Elizabeth Spungen, Executive Director

Published in September 2023 in an edition of 575, ***The Print Center at 100 – Volume 2: Gabriel Martínéz Bayside Revisited***, explores the state of contemporary photography using Martínéz's 2015 exhibition of the same name as its subject. The beautifully illustrated volume includes texts by John Caperton, The Print Center's former Jensen Bryan Curator; Julia Dolan, The Minor White Senior Curator of Photography, Portland Art Museum; and Darren Jones, artist, author and critic.



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About the Book

The Print Center at 100 – Volume 2: Gabriel Martínéz Bayside Revisited

Published by The Print Center, Philadelphia, PA (September 2023)

Soft, die cut cover, 9" x 8", 60 pages, 45 illustrations, in an edition of 575

Texts by John Caperton, Julia Dolan and Darren Jones

Designed by Laurie Churchman of Designlore, Philadelphia

Printed by DZS Grafik, Maribor, Slovenia

Available from The Print Center for \$25

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Book Launch: *The Print Center at 100 – Volume 2*

Thursday, October 19, 6pm

The Print Center will be joined by artist Gabriel Martínéz, contributor John Caperton and designer Laurie Churchman to celebrate the release of *The Print Center at 100 – Volume 2: Gabriel Martínéz Bayside Revisited*. Free and open to the public.

About the Contributors

John Caperton was the Jensen Bryan Curator at The Print Center, Philadelphia from 2007 to 2018, during which time he curated more than 40 exhibitions, including the Centennial exhibitions in 2015 of which *Gabriel Martínéz: Bayside Revisited* was one of three. Other highlights of his tenure include a retrospective exhibition and publication on the prints of Edna Andrade, *Color Motion* (2012); the immersive exhibition and artist book *Canicular* with Demetrius Oliver (2016); and a solo exhibition and book dedicated to the series “Party Pictures” by William Earle Williams (2009 and 2020).

Caperton was an integral member of the curatorial and publication team for *Philagrafika 2010: The Graphic Unconscious*, a citywide contemporary art festival. He participated in the Curatorial Intensive program of Independent Curators International and has a BA in art history from the University of Chicago, IL. Prior to his post at TPC, he was the exhibitions coordinator at Locks Gallery, Philadelphia, where he organized shows with Polly Apfelbaum, Thomas Chimes, Virgil Marti, Eileen Neff and Clare Rojas.



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Julia Dolan is the Minor White Senior Curator of Photography at the Portland Art Museum (PAM), OR, where she has curated, co-curated or hosted over 45 photography exhibitions since joining the museum in 2010. Dolan’s exhibitions at PAM include *Hank Willis Thomas: All Things Being Equal...* (with Sara Krajewski, 2019–20); *Toughened to Wind and Sun: Women Photographing the Landscape* (2019–20); *In the Beginning: Minor White’s Oregon Photographs* (2017–2018); *Representing: Vernacular Photographs*

of, by, and for African Americans (2017); *Contemporary Native Photographers and the Edward Curtis Legacy: Zig Jackson, Wendy Red Star, Will Wilson* (with Dr. Deana Dartt, 2016); and *Blue Sky: The Oregon Center for the Photographic Arts at 40* (2014).

Dolan has a BFA in photography from Maryland Institute College of Art, Baltimore; an MA in art history from Pennsylvania State University, University Park; and a PhD in art history from Boston University, MA. She has worked with the photography collections at institutions including Addison Gallery of American Art, Andover, MA; Fogg Art Museum at Harvard University, Cambridge, MA; and the Philadelphia Museum of Art, PA.

Darren Jones is a Scottish-American art critic, educator, curator and artist. He is the US editor-at-large for *New Art Examiner* and a frequent contributor to *Artforum*. In 2018, he was awarded an Andy Warhol Foundation Arts Writers Grant. Jones is the co-author (with David Carrier) of *The Contemporary Art Gallery: Display, Power and Privilege* (2016) and a faculty member in the Curatorial Practice MFA program at Maryland Institute College of Art, Baltimore.

His exhibitions and writing have been covered extensively, including in *Artforum*, *Brooklyn Rail*, *The Guardian*, *Huffington Post*, *Los Angeles Times* and *Scotland on Sunday*. Jones has a BFA from Central Saint Martins College of Art, London and an MFA from Hunter College, New York, NY.

Gabriel Martínéz is a Cuban-American, Philadelphia-based artist working principally with photography, performance and installation. Martínéz's work has consistently addressed issues surrounding the gay male experience and the history of gay activism from the Stonewall Riots to the beginnings of the AIDS epidemic. Martínéz has created projects, performances and installations for Miami Art Central and Bernice Steinbaum Gallery, both Miami, FL; Exit Art, Franklin Furnace, Leslie-Lohman Project Space, Thread Waxing Space and White Columns, all New York, NY; and The Fabric Workshop and Museum (FWM), Institute of Contemporary Art, Marginal Utility, Philadelphia Art Alliance, Philadelphia Museum of Art and William Way LGBT Community Center, all Philadelphia, PA. His work is included in Phaidon Press' *Art & Queer Culture* (2019) and in *Nueva Luz: The Queer Issue* (Volume 22.2) and is held in the collections of FWM, the Leslie-Lohman Museum of Art, NY and the Philadelphia Museum of Art.

Martínéz has received an Independence Foundation Fellowship, Joan Mitchell Foundation Fellowship and Pew Fellowship in the Arts. He has had residencies at Acadia Summer Arts Program, Banff Center, FWM, Fountainhead Residency, Joan Mitchell Center, MacDowell Colony, Ox-Bow, Studios at MASS MoCA and Yaddo. Martínéz attended Skowhegan School of Sculpture and Painting, Madison, ME, and earned a BFA from the University of Florida, Gainesville and an MFA from Tyler School of Art and Architecture, Temple University, Philadelphia.

The Print Center at 100 was generously supported by Julie Jensen Bryan and Robert Bryan as well as the National Endowment for the Arts.



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 temporary 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 98th year, provides the Artists-in-Schools Program to Philadelphia public high school students and its Gallery Store offers a carefully selected array of contemporary prints and photographs onsite and online.

Funders

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