

The
Politics Keith
of Carter
Rhetoric Seek
& Find

**Keith Carter:
Seek & Find**

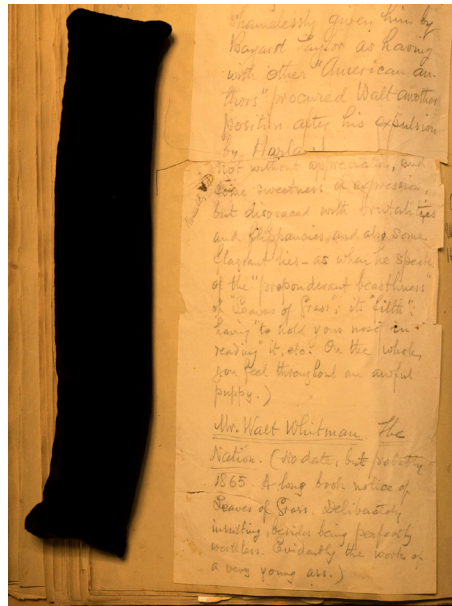
The Politics of Rhetoric

September 13 — November 16, 2019

The Print Center is pleased to present two exhibitions in fall 2019 in conjunction with the *Whitman at 200* initiative. The solo show, ***Keith Carter: Seek & Find***, of works by the renowned Texas-based photographer, is dedicated to a new series that mediates the papers and ephemera of Walt Whitman held by the Rubenstein Rare Book and Manuscript Collection, Duke University, Durham, NC. ***The Politics of Rhetoric*** is a group exhibition of new and recent works by **Bethany Collins, Sharon Hayes, Sarah McEneaney, Keris Salmon, María Verónica San Martín** and **Didier William** that draw from archived materials, exposing the biases in our everyday language.

The timing of these exhibitions coincides with a look back on the life and work of nineteenth century American writer Walt Whitman two centuries after his birth. The insightful photographs by Keith Carter have given us the occasion to partner with the Whitman at 200 initiative, organized by our colleagues Lynne Farrington and Judith Tannenbaum through the University of Pennsylvania Libraries' Kislak Center. Carter's intimate images of Whitman's archival materials increase our appreciation of the author's contributions by inviting discussions on topics, such as race, sexuality and class, relevant to our time. The power of language serves as the inspiration for The Politics of Rhetoric, which places several Philadelphia-based artists in a globally inspired conversation.

— Ksenia Nouril, PhD, Jensen Bryan Curator



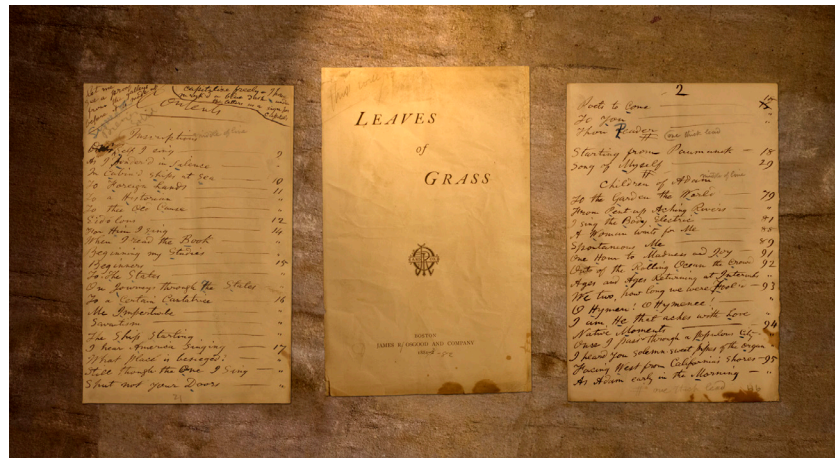
Keith Carter: Seek & Find

This is the artist's first exhibition in Philadelphia and the premiere of his latest series "Walt Whitman: 'Beautiful Imperfect Things'". Carter is a nationally-recognized artist and teacher, well-known for his workshop offerings. His over fifty-year career experimenting with both analog and digital photography techniques has been marked by an extraordinary roster of achievements. Critics have described Carter as "a poet of the ordinary," thus, it is fitting for him to turn to Walt Whitman, one of America's greatest poets, for inspiration.¹

"While not my normal photographic subject matter, he [Whitman] has been with me probably since junior high school, when I was first introduced to his writings," says Carter.² Whitman provided Carter with a compelling subject that may seem to stand in contrast to his previous work, which is primarily portraiture and landscape. However, his Whitman project is a portrait that represents the acclaimed artist in ways other than his visage.

Keith Carter, *Deliberately Insulting*

All Keith Carter works: 2018, pigment prints, edition of 5. Courtesy of the Artist



Carter embarked on this work in 2018 while on a Cassilhaus Residency in North Carolina. The nearby Duke University collection provided the artist unparalleled access to the most intimate materials from the celebrated American writer's life, including a well-preserved lock of the author's hair. "When they brought me the first box of materials from Whitman's archives, my heart was pounding. The objects—they were so human," recalls Carter.³ From Whitman's personal correspondence with his mother to drafts of his magnum opus *Leaves of Grass*, Carter's photographs explore the many sides of Whitman's complex character.

During the course of this project, Carter deepened his affinity for Whitman. The goal was not to document the archive faithfully but to reframe its materials in a way that would draw out both its historical and emotional impact. The late author and the living artist share an outlook on life that is influenced by Transcendentalist ideas, which advocate for finding solace in nature and the forces governing it. "Spending time with those ephemeral pieces of paper was to me, close to saying a prayer. Exhibiting them at the venerable Print Center for the first time is like listening to the choir sing," states Carter.⁴ His photographs elicit poetry from even the most banal materials in the Whitman archive, evoking what the artist calls "a metaphysical curiosity" and "a democratic way of loving stars as much as spiders." Carter's series of intimate images reveals



Whitman's humanity, dispelling some of the many myths surrounding his legacy. These photographs by Keith Carter, this exhibition and its associated programs enrich the legacy of Whitman as well as critically examine his ideas in light of current discourse.

1. Kristine McKenna, "A Poet of the Ordinary: Keith Carter's Photographs," Los Angeles Times, August 9, 1994, accessed July 29, 2019, <https://www.latimes.com/archives/la-xpm-1994-08-09-ca-25318-story.html> and Rosellen Brown, "The Poet of the Ordinary," in Keith Carter: Fifty Years (Austin: University of Texas Press, 2018).
2. Keith Carter in conversation with Ksenia Nouril, August 14, 2019.
3. Keith Carter in conversation with Ksenia Nouril, March 27, 2019.
4. Keith Carter in an email to Ksenia Nouril, July 30, 2019.

Left: Keith Carter, *Leaves of Grass*
Right: Keith Carter, *Lock of Hair*

About the Artist

Keith Carter (b. 1948, Madison, WI) is a Beaumont, Texas-based photographer, author and educator who has explored time, place and vernacular culture in his work for over 50 years. He received a BA in business administration from Lamar University, Beaumont, TX before turning to photography. Carter's photographs have been exhibited in over 100 solo exhibitions in 13 countries in North America, South America and Europe.

His work has been the subject of numerous books including: *Keith Carter: Fifty Years* (University of Texas Press: Austin, 2019); *From Uncertain to Blue* (University of Texas Press: Austin, 2011); *Fireflies* (University of Texas Press: Austin, 2009); *A Certain Alchemy* (University of Texas Press: Austin, 2008); *Opera Nuda* (Lodima Press: Revere, 2005); *Holding Venus* (Arena Editions: Santa Fe, 2000); *Ezekiel's Horse* (University of Texas Press: Austin, 2000); *Keith Carter Photographs: Twenty-Five Years* (University of Texas Press: Austin, 1997); *Heaven of Animals* (Rice University Press: Houston, 1996); *Bones* (Chronicle Books: San Francisco, 1996); *Mojo* (Rice University Press: Houston, TX, 1992); and *The Blue Man* (Texas A&M University Press: College Station, 1990).

Carter is a recipient of the prestigious Texas Medal of Arts, 2009 and the Lange-Taylor Prize from the Center for Documentary Studies at Duke University, Durham, NC, 1991. His work is included in many private and public collections, such as the Art Institute of Chicago; The Museum of Fine Arts, Houston; J. Paul Getty Museum, Los Angeles; George Eastman Museum, Rochester, NY; San Francisco Museum of Modern Art; The Wittliff Collections, San Marcos, TX; and the Smithsonian American Art Museum and National Portrait Gallery, both Washington, D.C.

Carter has held the Endowed Walles Chair of Art at Lamar University for 25 years and has received Lamar University's highest teaching honors: the Regent's Professor Award, 2010 and the Distinguished Faculty Lecturer Prize, 1998.

The Politics of Rhetoric

The exhibition brings together a diverse selection of new and recent works from across media that address the inherent biases in everyday language. Delving into a variety of personal and public archives for source material, the artists **Bethany Collins, Sharon Hayes, Sarah McEneaney, Keris Salmon, María Verónica San Martín** and **Didier William** draw our attention to how words and phrases can be manipulated, especially by those in power. As a result, language can become gendered, racist and/or classist. The exhibition's title is inspired by rhetoric – the ancient art of discourse or argumentation – which plays to the *logos* (logic), *pathos* (emotions) and *ethos* (morals) of the listener. The artists included explore the uses and abuses of rhetoric in their works, which feature texts pulled from sources, such as audiotapes, musical scores, newspapers and the records of southern American plantations. Their works in print, photography, painting, video and performance art call us to think before we speak.

Premiering in the United States at The Print Center, *The Nature of the Beast* is a suite of five color plate lithographs by **Sharon Hayes** published by the Brodsky Center at the Pennsylvania Academy of the Fine Arts in Philadelphia and printed by Master Printer Peter Haarz. The work culls its text from an audiotape found in the archives of U.S. Congresswomen Bella Abzug (1920-1998), which Hayes previously used as source material in her 2014 video *Fingernails on a Blackboard: Bella*, also on view. “In essence, the five prints are coming from this transcript of a voice lesson that Abzug had with a voice coach,” says Hayes, “but I was specifically interested also in extracting and allowing another set of meanings to come through this selection of five utterances – in that they both come from Abzug and depart from Abzug, in that they move to questions around political voice, the articulation of politics and the specific gendered conundrum of speaking in and through politics.”⁵ In her practice, Hayes is sensitive to the nature and limits of a medium – transposing Abzug’s words from an imageless audiotape to a silent video, and



finally, to five still prints. In both *Fingernails on a Blackboard: Bella* and *The Nature of the Beast*, Abzug's words – as well as the prompts of her voice coach – take on new meaning in our current political climate.

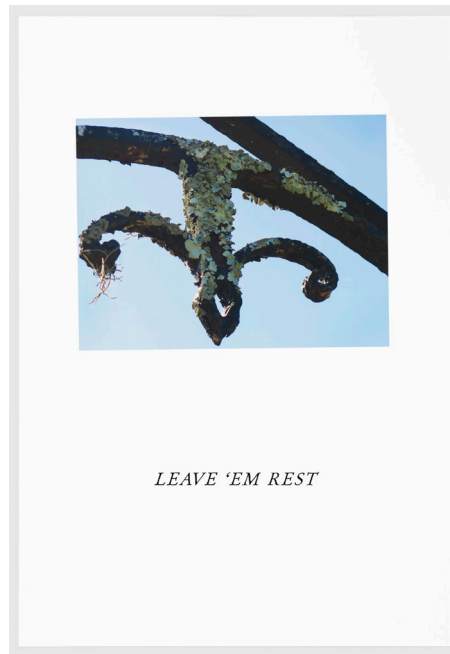
Audiotapes are the foundation of **María Verónica San Martín's** ongoing research-based project *Colonia Dignidad*, which highlights the human rights violations committed in an isolated settlement established in 1961 by Nazis, who relocated from Germany to southern Chile. Throughout its existence, local government officials, including officers of the Chilean National Intelligence Directorate (DINA), as well as U.S. and other foreign intelligence agencies were aware of the commune's activities, which included torture, execution and child abuse. San Martín became acutely aware of Colonia Dignidad, which translates to Colony of Dignity, through the pioneering activism of lawyer Winfried Hempel, who was born into the commune and lived there until the age of 20. Through Hempel, the artist gained access to audio recordings made in 1976, shortly after the 1973 coup d'état in Chile, which enumerated some of the

Sharon Hayes, *The Nature of the Beast: Pussycat*, 2019, five color plate lithographs on Somerset Satin White paper, paper size: 17" x 20", image size: 12" x 16", edition of 10, published by the Brodsky Center at the Pennsylvania Academy of the Fine Arts, Philadelphia, printed by Collaborating Master Printer Peter Haarz. Courtesy of the Artist and the Brodsky Center at PAFA. Photo: Barbara Katus



commune's most illicit acts. "It was difficult for me to find a way to visually express over five decades of human rights violations committed by the leaders of Colonia Dignidad, the Chilean enclave that collaborated with the Augusto Pinochet regime (1973-1990)," says San Martín. "As a printmaker, I found that I couldn't use traditional techniques to convey this impact, so I turned to what I call 'political abstraction' that allows me to deconstruct symbols of power through a combination of research, performance, audio and metal book-sculptures."⁶ With the support of additional materials from the National Archives of Chile, San Martín produced a number of artist books, each made from over thirty pounds of steel, which are both a prop and a costume for a performance, featuring a soundtrack with original music by Diego Las Heras and a reading of an audiotape by Elisa Linn. Over the course of thirty minutes, the books open and close to form a myriad of shapes, including a cross and a swastika. While the books have no texts or images, the history of Colonia Dignidad is not erased but repeatedly rewritten with each reconsideration of the traumas it inflicted.

María Verónica San Martín, *Dignidad*, 2019, performance featuring Paloma Estevez and the artist at The Center for Book Arts, New York. Courtesy of the Artist. Photo: Corina Reynolds



Keris Salmon turns to the archives of southern American plantations in the series “We Have Made These Lands What They Are: The Architecture of Slavery”. Each of the 18 prints features a photograph juxtaposed with a letterpressed quotation representing the many sides of the relationships directly connected to slavery in the United States. This project began with “Don’t Knock at the Door Little Child: Wessyngton Plantation”, 2014, a portfolio of six similarly constructed pairings that Salmon made after visiting the Tennessee plantation once owned by her husband’s family. This research led her to other similar antebellum plantations throughout the American South. “As a journalist, I am drawn to storytelling through words, and as a visual artist I respect the way an image can bring a text alive,” states Salmon.⁷ Her photographs do not capture the iconic relics of the slave trade, such as auction blocks or shackles, but the more banal elements of everyday plantation life, like wooden benches in a schoolhouse or the roughly patinated surfaces of wrought-iron fences.

Keris Salmon, *Leave ‘em Rest*, from the series “We Have Made These Lands What They Are: The Architecture of Slavery,” 2016-2017, digital print with letterpress, sheet size: 19” x 13”, edition of 12, printed and produced by Sayre Gaydos and Peter Kruty at Peter Kruty Editions, published by Sockeyelabs. Courtesy of the Artist and Arnika Dawkins Gallery, Atlanta



Newspapers are not neutral sources of information. In the work *April 8, 1963*, 2015, **Bethany Collins** reproduces the front page of *The Birmingham News* through the use of blind embossment, a process that renders text through pressure but not ink. The headlines on that day read: “Body of dam victim recovered”, “Why do some seem immune to cancer?”, “‘Alabama film’ up for eight Oscars”. These stories would be newsworthy, if it were not the height of the Civil Rights Movement, led by Martin Luther King, Jr. and others whose campaign of nonviolence was met with racist aggression by the Birmingham Police Department. Collins’ work demonstrates how this major local publication blatantly ignored these incidents, silencing the voices of African Americans and their allies in their struggle for equality. In this exhibition, *April 8, 1963* is hung in relationship to Collins’ *America: A Hymnal*, an artist book comprised of laser-cut sheet music for 100 versions of “America”.⁸ Samuel Francis Smith wrote the lyrics for the most widely known version of this patriotic song – “My Country ‘Tis of Thee” – in 1831. Since then, its words have been rewritten in support of various causes from abolition and temperance to suffrage and even the Confederacy. This book, which can disintegrate as it is read, eliminates the musical notations to emphasize the differences in the lyrics. Presenting us with the multiple versions of the same well-known melody, Collins urges us to consider the values for which America stands today.

Bethany Collins, *America: A Hymnal*, 2017, book with 100 laser cut leaves, 6" x 9" x 1", special edition of 25. Courtesy of the Artist and PATRON Gallery, Chicago



In contrast to Collins' approach to the newspaper as archive, **Sarah McEneaney** highlights the monopolization of coverage by the current U.S. president in her ongoing series “#wehavenopresident”. It began in May 2016, when the artist “impulsively altered a *New York Times Magazine* cover that had a photo of Donald Trump on it.”⁹ This practice became a daily ritual in which McEneaney would wake up, sit down at the kitchen table with a cup of tea and draw on newspapers – altering photographic reproductions of and relating to the sitting U.S. president. After completing one of her daily drawings, McEneaney photographs it with her iPhone and uploads it to her personal Instagram account. By hashtagging it, she creates a living archive that expands with each passing day. “I will continue [the series] until the current occupant of the White House goes back to where he came from,” she says. This work is an extension of McEneaney's activism, which includes her integral role in the community-organized campaign to establish Philadelphia's Rail Park.

The phrase “We will win” has a long history of use as a rhetorical device. Within the twentieth century alone, it has been adopted and adapted by numerous groups with divergent agendas – from athletes in the Civil Rights era to students in the U.S. Naval Academy. It is a motto of the Black Lives Matter movement and has been

Sarah McEneaney, from the series “#wehavenopresident”, 2016 - present, inkjet print.
Courtesy of the Artist



proclaimed in speeches by politicians, including Donald Trump. “Right after Trump won the election, there seemed to be a knee jerk reaction from many people,” reflects **Didier William**. Turning to the phrase “We Will Win” as the subject of his work, the artist implores us to question what “winning” means. “There was a rush to heal from mainstream media,” he says, “but why not double down on our multiplicity instead of trying to erase the differences?” His two complementary works in painting and print made in 2017 and 2019, respectively, reinforce the immense power but also ambiguity of these and similar platitudes in contemporary society.

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5. Sharon Hayes in conversation with Paola Morsiani in an unpublished interview regarding *The Nature of the Beast* at the Brodsky Center at PAFA, Philadelphia on July 10, 2019.
 6. María Verónica San Martín in an email to Ksenia Nouril, July 30, 2019.
 7. Keris Salmon, “We Have Made These Lands What They Are: The Architecture of Slavery,” accessed August 30, 2019, <https://kerissalmon.com/about-1>
 8. The music for the song is or was the national anthem of at least six countries, including the United Kingdom. Bethany Collins, “*America: A Hymnal*,” accessed August 30, 2019, https://bethanyjoycollins.com/artwork/4271823_America_A_Hymnal.html
 9. Sarah McEneaney in an email to Ksenia Nouril, July 26, 2019.

Didier William, *Godforsaken Asylum*, 2017, wood carving and ink on panel, 60” x 48”. Courtesy of the Artist and Anna Zorina Gallery, New York

About the Artists

Bethany Collins (b. 1984, Montgomery, AL) is a Chicago-based multidisciplinary artist who examines the relationship between race and language in her work. She earned a BA in studio art and visual journalism from the University of Alabama, 2007 and an MFA in drawing and painting from Georgia State University, 2012.

Collins has had solo exhibitions at The University of Kentucky Art Museum, Lexington; University Galleries of Illinois State University, Normal; and Contemporary Art Museum St. Louis, all 2019; Patron Gallery, Chicago, 2017 and 2018; Locust Projects, Miami, 2018; Center for Book Arts, New York, 2018; Davidson College Smith Gallery, Davidson, NC, 2016; and Athens Institute of Contemporary Art, Athens, GA, 2015.

Selected group exhibitions include Museum of Contemporary Art Chicago; Smart Museum, Chicago; Museum of Contemporary Art Detroit; and Institute for Contemporary Art at Virginia Commonwealth University, Richmond, all 2019; Tarble Arts Center at Eastern Illinois University, Charleston; DePaul Art Museum, Chicago; and the Richard M. Ross Art Museum at Ohio Wesleyan University, Delaware, OH, all 2018; the Wexner Center for the Arts, Columbus, OH and Pennsylvania Academy of the Fine Arts, Philadelphia, both 2017; as well as The Studio Museum in Harlem, New York, 2014 and 2017. Additional selected New York group exhibitions include those at Galerie Lelong, The Drawing Center and Wallach Art Gallery at Columbia University, all 2016. Collins' work has been included in exhibitions internationally at Goodman Gallery, Johannesburg, South Africa; and the University of Toronto Art Centre Barnicke Gallery, both 2015.

The artist has received awards, grants, fellowships and residencies including The LeRoy Neiman and Janet Byrne Neiman Artadia Award, 2019; Artist Fellowship Award, Illinois Arts Council Agency, 2019; the Efroymson Contemporary Arts Fellowship, 2018; Jackman Goldwasser Residency and Hyde Park Art Center Residency, 2016; Bemis Center for Contemporary Art Residency; Hudgens Prize; and Pollock-Krasner Foundation Grant, all 2015; The Studio Museum in Harlem, Artist-in-Residence, 2013-2014; and the Artadia Award, 2014, among others.

Her work is part of many public collections including the High Museum of Art, Atlanta, GA; Birmingham Museum of Art, AL; University of Virginia, Special Collections Library, Charlottesville;

The Art Institute of Chicago; Smart Museum of Art, Chicago; The University of Chicago; Agnes Scott University, Decatur, GA; Zuckerman Museum of Art, Kennesaw, GA; Montgomery Museum of Fine Arts, AL; The Studio Museum in Harlem, New York; Illinois State University, Special Collections Department, Normal; Pennsylvania Academy of the Fine Arts Museum, Philadelphia; and The Peabody Essex Museum, Salem, MA.

Sharon Hayes (b. 1970, Baltimore, MD) is a Philadelphia-based multi-media artist, whose work addresses the intersections of history, art and politics through video, performance, photography and installation. Hayes attended Bowdoin College, Brunswick, ME and the Trinity/LaMama Performing Arts Program, New York in the 1990s. She participated in the Whitney Independent Study Program, New York from 1999 to 2000, and received an MFA in interdisciplinary studies from the University of California, Los Angeles, 2003.

She has had solo exhibitions at Andrea Rosen Gallery, New York, 2014; the Whitney Museum of American Art, New York, 2012; as well as at Tanya Leighton Gallery, Berlin, 2018 and 2019; Museo Nacional Centro de Arte Reina Sofia, Madrid, 2012; and The Museum of Modern Art in Warsaw, 2008. Her work has been in group exhibitions at the Venice Biennale, Italy, 2013; The Museum of Modern Art, 2012, 2013 and 2016; MoMA PS1, 2001, 2007, 2010 and 2015; Whitney Museum of American Art, Whitney Biennial, 2010; and the Solomon R. Guggenheim Museum, 2009, all New York.

Hayes is a recipient of numerous awards, including a Pew Center for Arts & Heritage Fellowship, 2016; Guggenheim Fellowship, 2014; the Alpert Award in Visual Arts, 2013; Anonymous Was a Woman Award, 2013; and Louis Comfort Tiffany Foundation Fellowship, 2007. In 2019, she was an artist-in-residence at the Brodsky Center at the Pennsylvania Academy of the Fine Arts, Philadelphia. She is Associate Professor of Fine Arts at the University of Pennsylvania and is represented by Tanya Leighton Gallery, Berlin.

Sarah McEneaney (b. 1955, Munich, Germany) is a Philadelphia-based artist and community activist who is well known for creating intricately detailed and intimately autobiographical works. She graduated from the Pennsylvania Academy of the Fine Arts, Philadelphia, 1979.

She has had solo exhibitions at Locks Gallery, Philadelphia, 2008, 2013, 2016 and 2019; Tibor de Nagy Gallery, New York, 2006, 2008, 2009, 2012, 2014, 2017 and 2019; Mills College Art Museum, Oakland, CA, 2008; Institute of Contemporary Art, Philadelphia, 2004; and the List Gallery, Swarthmore College, Swarthmore, PA, 2000. In addition, she has participated in over 70 group shows over the last 20 years.

McEneaney is the recipient of grants and fellowships including the Ballinglen Arts Foundation Residency, Ireland, 2016; Joan Mitchell Center Residency, New Orleans, 2013; Chianti Foundation Residency, Marfa, TX, 2009; Pew Foundation Residency, 2008; Yaddo Fellowship, Saratoga Springs, NY, 1995, 1997 and 2006; MacDowell Colony Fellowship, Peterborough, NH, 1998; and a Pew Fellowship in the Arts Grant, 1993. Her work is held in the permanent collections of Bryn Mawr College, PA; State Museum of Pennsylvania, Harrisburg; Mills College Art Museum, Oakland, CA; Pennsylvania Academy of the Fine Arts, Philadelphia; the Philadelphia Museum of Art; Rhode Island School of Design, Providence; and the Neuberger Museum of Art, Purchase, NY; among others. McEneaney is represented by Tibor de Nagy Gallery, New York and Locks Gallery, Philadelphia.

Keris Salmon (b. 1959, New York, NY) is a New York-based multi-media artist and award winning broadcast journalist whose work reckons with the legacies of both personal and collective histories. She earned a BS from Stanford University, CA, 1981 and completed her graduate studies at The University of California Berkeley School of Journalism. She has worked for major broadcasters such as ABC, NBC, the National Geographic Channel and PBS. Salmon received a Broadcast Emmy for Outstanding Interview in 2005 for her work as a producer on NBC Dateline's "Bin-Laden's Brother."

Selected solo exhibitions of her artwork have taken place at Arnika Dawkins Gallery, Atlanta, GA; as well as Minnesota Street Project and Grace Cathedral, both San Francisco, 2018; Josée Bienvenu Gallery, New York, 2014; and internationally at Galerie Frank Elbaz,

Paris, 2017. She has been included in group exhibitions at the International Print Center New York and The Chrysler Museum of Art, Norfolk, VA, both 2019; Smith Gallery, Santa Cruz, CA and Original Thinkers Festival, Telluride, CO, both 2018; B-Complex Gallery, Atlanta, 2016 and 2017; Samsøn Projects, Boston, 2017; as well as Arsenal Gallery, New York, 2015; Space Gallery, Portland, ME, 2014; and Powerhouse Arena, Brooklyn, 2012. She exhibited internationally at the Joost Van Den Bergh Gallery in London, 2018. Salmon is represented in the permanent collections of the Addison Gallery of American Art, Phillips Academy, Andover, MA; Tennessee State Museum, Nashville; and Smith College Museum of Art, Northampton, MA.

María Verónica San Martín (b. 1981, Santiago, Chile) is a New York-based artist who explores the impacts of history, memory and trauma in her prints, artist books, installations, sculptures and performances. She received her MA in book arts from the Corcoran School of the Arts and Design, Washington, D.C. San Martín attended the Whitney Museum Independent Study Program, New York, 2017-2018, was an artist-in-residence at Art OMI, Ghent, NY, 2016 and a scholar at the Center for Book Arts, New York, 2017. She has been awarded two grants from the National Art Fund of Chile. San Martín has exhibited nationally and internationally, including at the Center for Book Arts, New York; and Museum Meermanno-Westreenianum, The Hague, Netherlands, both in 2019; the Chilean National Archives, Santiago, 2018; BRIC Arts Media, Brooklyn, 2017; and the Chilean Museum of Memory and Human Rights, Santiago, 2013. She has participated in group exhibitions at Artists Space, New York, 2018; Stanford University, CA, 2015; and internationally at the Bayerische Staatsbibliothek, Munich, 2016.

Her work is held in the collections of Harvard University, Cambridge; the Walker Art Center, Minneapolis; Yale University, New Haven; The Metropolitan Museum of Art, New York; New York Public Library; Stanford University, CA; and the Library of Congress, Washington, D.C.; as well as internationally by the Museum Meermanno-Westreenianum, The Hague, Netherlands; Klingspor Museum, Offenbach am Main, Germany; and the Centre Pompidou, Paris. San Martín has been performing and lecturing her “Moving Memorial” series and *Dignidad* project at international museums, galleries, public libraries and schools since 2016.

Didier William (b. 1983, Port-au-Prince, Haiti) is a Philadelphia-based painter and printmaker whose mixed-media works use form and narrative to question issues of race, gender, identity and history. He earned a BFA in painting from the Maryland Institute College of Art, Baltimore, 2007 and an MFA in painting and printmaking from Yale University School of Art, New Haven, 2009. William has had solo exhibitions at Anna Zorina Gallery and James Fuentes Gallery, both New York, 2018; Tiger Strikes Asteroid, New York, 2017; and Hap Gallery, Portland, 2015. Selected group exhibitions include Gildar Gallery, Denver, CO; Morgan Lehman Gallery, New York; and Volta Art Fair, New York, all 2018; Museum of Latin American Art, Long Beach, CA and C.R. Ettinger Studio, Philadelphia, both 2017; The Bronx Museum of the Arts, New York and Fraenkel Gallery, San Francisco, both 2015; Fredericks & Freiser Gallery, New York, 2010; and Galerie Schuster, Berlin, Germany, 2008.

He has been a recipient of numerous awards, honors and residencies, such as a Fountainhead Residency, 2019; Rosenthal Family Foundation Award in Art, 2018; Artist In the Market Place, The Bronx Museum of Art, 2014; Artist-in-Residence, Marie Walsh Sharpe Art Foundation Space Program, 2012; Hearst Foundation Grant, 2009, 2010 and 2011; and a Toby Devan Lewis Fellowship for Painting, 2009. He is Assistant Professor of Expanded Print at Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ and is represented by James Fuentes Gallery, New York.

Exhibition Related Programs

All of The Print Center's Exhibitions and Programs are free and open to the public.

Gallery Talk with the Artists and Curator + Opening Reception

The Print Center

Thursday, September 12, 5:30pm – 7:30pm

Gallery Talk: 5:30pm

Opening Reception: 6:00 – 7:30pm

Gallery Talk & Book Launch, The Print Center

Wednesday, October 2, 6:00pm

Keith Carter leads a walkthrough of the exhibition *Keith Carter: Seek & Find* followed by a signing of his newest book *Keith Carter: Fifty Years* (University of Texas Press, 2018).

Lecture by Keith Carter, University of Pennsylvania

Kislak Center, Van Pelt-Dietrich Library Center

3420 Walnut Street, Philadelphia, PA 19104

Thursday, October 3, 6:00pm

Keith Carter speaks about his career with a focus on his most recent series "Walt Whitman: 'Beautiful Imperfect Things'".

Lecture by Bethany Collins, The University of the Arts

Gershman Hall, Elaine C. Levitt Auditorium

401 South Broad Street Philadelphia, PA 19102

Thursday, October 10, 1:00pm

Bethany Collins speaks about her career, exploring how race and language interact in her work through drawing, printmaking, sculpture and performance.

Conversation with Bethany Collins, The Print Center

Thursday, October 10, 6:00pm

Bethany Collins joins Ksenia Nouril in conversation about her works within the context of the exhibition *The Politics of Rhetoric*.

Panel on Race, Sexuality, and Whitman, The Print Center

Wednesday, October 16, 6:00pm

Writer **Lavelle Porter**, artist **Jonathan Lyndon Chase** and *Whitman at 200* curator **Judith Tannenbaum** join Ksenia Nouril in a panel discussion addressing race and sexuality in the work of Walt Whitman. Using examples from their respective practices as examples, the panelists will reflect on the implications of Whitman's writings on issues of race and sexuality today.

Letterpress Workshop with Common Press, The Print Center

Saturday, November 2, 1:00 – 3:00pm

Master printer **Mary Tasillo** of Common Press, the letterpress and book arts studio at the University of Pennsylvania, leads an interactive, hands-on workshop inspired by Whitman's poetry. Spotlight talks on topics including the technique of letterpress and the history of Whitman as a printmaker will take place throughout the duration of the workshop.

Performance by María Verónica San Martín, The Print Center

Thursday, November 7, 6:00pm

María Verónica San Martín performs a 30-minute, endurance-driven performance in conjunction with her installation *Dignidad*. The performance features a musical composition based on audiotapes of conversations recorded at the infamously isolated Chilean settlement, founded in the 1960s by Nazi agents.

Panel with Sharon Hayes, Sarah McEneaney

and Keris Salmon, The Print Center

Wednesday, November 13, 6:00pm

Sharon Hayes, Sarah McEneaney and **Keris Salmon** join Ksenia Nouril in conversation about their works within the context of the exhibition *The Politics of Rhetoric*.

About Whitman at 200: Art and Democracy

Whitman at 200: Art and Democracy, organized by the University of Pennsylvania Libraries' Kislak Center is a region-wide series of cultural events initiated in partnership with organizations throughout the region, as well as four new artistic commissions supported by The Pew Center for Arts & Heritage. The celebration marks the bicentennial of Walt Whitman, America's "poet of democracy," who was born on May 31, 1819. Whitman lived the last two decades of his life in Camden, New Jersey, across the Delaware River from Philadelphia. In 2019, we recognize his connection to the region and his far-reaching relevance today. (www.whitmanat200.org)



About Common Press

Common Press is the letterpress and book arts studio at the University of Pennsylvania. A collaboration of the University of Pennsylvania Libraries, Penn Design and Kelly Writers House, the press supports interests in writing and text, print culture and history and visual arts and design. The facility provides an environment where students can move between digital and manual image making, collaborating with writers, printmakers, designers, scholars and others with an interest in printing. The Common Press exists to support teaching and to facilitate collaborative projects across the university.

About The Print Center

For more than a century, The Print Center has encouraged the growth and understanding of photography and printmaking as vital contemporary arts through exhibitions, publications and educational programs. The Print Center has an international voice and a strong sense of local purpose. Free and open to the public, it presents changing exhibitions which highlight established and emerging, local, national and international contemporary artists. It mounts one of the oldest art competitions in the country, now in its 94th 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.

**THE
PRINT
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Notes

Gallery notes are generously provided by

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**THE
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