

MEDIA RELEASE

## ***Photography in Ink***

A look at Contemporary Copper-Plate Photogravure

**Opening Reception:** Thursday, December 1st, 2022, 6 - 8 PM

Penumbra Foundation's Exhibition Space

36 E 30th St, New York, NY 10016

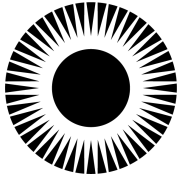
**On View:** November 30, 2022 - March 15, 2023, Mondays through Fridays, from 2 - 6 PM.

Admission is free and by reservation only. To make an appointment, please visit our [website](#) or email [lisa@penumbrafoundation.org](mailto:lisa@penumbrafoundation.org).

**NEW YORK, NEW YORK**— Penumbra Foundation is pleased to present *Photography in Ink: A Look at Contemporary Copper-Plate Photogravure*, a group exhibition of photogravure prints, which offers viewers the rare opportunity to expand their understanding of material photography. Photogravure is a 19th-century-derived process used to create highly tactile and compelling images by combining photography and printmaking. Known for its deep velvety shadows, rich tones, and luminous highlights, photogravure is considered one of the most expressive ways to print photographs with ink. This exhibition celebrates a selection of exceptional contemporary artists working with this rigorous process. Their prints, plates, books, and portfolios vary in subject and approach, demonstrating the ample scope of the practice.

*Photography in Ink* presents works by two groups of artists: photographic artists who work with gravure printers, and gravure printers with their own art practices. The artists featured in this exhibition include Fanny Boucher, Miguel Counahan, Beth Ganz, Jon Goodman, Marie Levoyet, Lothar Osterburg, Jennifer Page, Thomas Palmer, Paul Taylor, Unai San Martin and Craig Zammiello. The exhibition also includes photogravure prints and plates, books and portfolios of work by Berenice Abbott, Kim Anno, Eric Chenal, Lois Conner, Roy DeCarava, Jenia Fridlyand, Costanza Gastaldi, Luis González Palma, Deborah Luster, Robert Mapplethorpe, Kurt Markus, Daido Moriyama, Ken Schles, Eric Taubman, Milagros de la Torre and Tufic Yazbek.

**A Short History of the Development of the Photogravure Process**



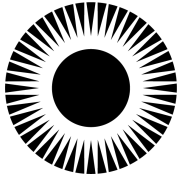
Photogravures are photographs etched into copper and printed with ink. This 19th-century process involves transferring photographic images onto a copper plate using a light sensitive carbon tissue (gelatin). The copper plate is then etched with ferric chloride to finally be inked and printed using an etching press.

In the mid 1820s, Joseph Nicéphore Niépce (1765-1833) discovered the photosensitive properties of Bitumen of Judea and created the first means of photomechanical reproduction. In 1841, the French physicist Hippolyte Fizeau (1819-1896) patented a process to etch a daguerreotype and use the plate to print an image with ink on paper. William Henry Fox Talbot (1800-1877) spent more than twenty years developing and perfecting the photogravure technique, looking for a more stable way to reproduce images. In England, he patented two advances: *photographic engraving* (1852), which created a plate that could be printed using traditional gravure practices; and *photoglyphic engraving* (1858), which used a gelatin surface sensitized with potassium dichromate to fix the photographic image to the copper plate.

In 1856 in France, Charles Nègre (1820-1880), patented the *heliogravure*, a photomechanical process that employs light sensitive asphaltum to create a resist for directly etching metal plates to print positives on paper. And Alphonse Louis Poitevin (1819-1882) replaced Niépce's bitumen with potassium dichromate and albumen, leading to the discovery of the photolithographic transfer. Others contributed to the development of the practice, such as the British inventor Joseph Wilson Swan (1828-1914), with his introduction of carbon printing and carbon paper (*autotype*). However, it was the 1879 refinements of the Talbot process by graphic artist Karel Klíč (1841-1926), using fine-grained resin and carbon tissue, that brought about what we know today as the Talbot-Klíč technique.

In the early 20th century, a diminishing number of image makers were working in photogravure, and by the 1960s, the practice was almost extinct. However, over the past 50 years, the Talbot-Klíč technique has been revived in the United States (and abroad) by Jon Goodman and other artists featured in this exhibition. The rise and improvement of digital technology has modified how these artists create positive images today. Analogue film has been replaced by inkjet printers and transparency sheets, expanding the creative and physical possibilities for those who use this 19th-century photomechanical process.

*Photography in Ink* celebrates a wide scope of contemporary artists whose work is rooted in photogravure's rich history.



## **Related Programming**

*Step-by-Step Photogravure*, Beth Ganz, Thursday, January 12, 5-8 PM

*Photogravure Panel Discussion*, Paul Taylor, Fanny Boucher, Marie Levoyet, Mike Counahan, Moderated by Beth Ganz. Saturday, February 4, 1 PM EST

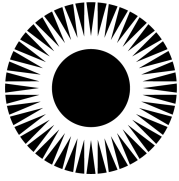
*Printing a Photogravure Plate*, Craig Zammiello, Thursday, February 9, 5-8 PM

*Solarplate*, Dan Welden, Thursday, March 16, 5-8PM

## **About the Artists:**

**Fanny Boucher** (b. 1976, France) is a gravure artist and printer. She studied under the tutelage of Jean-Daniel Lemoine, and in 2000, she founded Atelier Heliog. In 2015, she received the distinction of ‘Master of Art’ from the Ministry of Culture of France. She participated in the Wonder Lab exhibition dedicated to French art masters at the National Museum of Tokyo in 2017 and then at the National Museum of China in 2019. In 2020, she received the Liliane Bettencourt Prize for the work *Arboris*. She has printed for numerous artists, including Yuri Kuper, Jean-Michel Othoniel, Jean Gaumy, and Eric Baudelaire. For more information, visit <https://www.heliog.com>

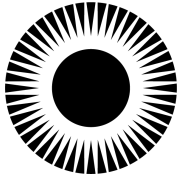
**Miguel Counahan** (b. 1976, Mexico) is an artist and printer. Blending abstraction and tradition, Counahan considers depictions of the Mexican landscape, using historical photographic processes to look at the core tenets of photography in Mexico. He has exhibited his work individually and collectively; in Mexico, Ireland, the United States, Argentina, Brazil, and Uruguay. He was awarded the XVI National Prize for Engraving, and his work is held in the National Engraving Museum and the José Guadalupe Posada Museum collections. In addition, he founded Zopilote studio, dedicated to large-format printmaking techniques and historical photographic processes. He has printed the work of Rodrigo Valenzuela, Jenia Fridlyand, Tufec Yazbec, Eric Taubman, and Graciela Iturbide, among many other artists. For more information, visit <https://mcounahan2.wixsite.com/misitio-1> <https://www.mcounahan.com/>



**Beth Ganz** (b. 1951, USA) is a multidisciplinary visual artist who lives and works in New York City. She is interested in the intersection of landscape, digital technology, and abstraction. She works in paint and ink and uses digital and analog printing techniques. Ganz has had solo exhibitions at Cynthia-Reeves Gallery, Wave Hill House, and Reeves Contemporary. Her work is held in public and private collections, including the 9-11 Memorial Museum, the Library of Congress, the New York Historical Society, and the New York Public Library Prints Collection. Ganz teaches workshops in photogravure and intaglio at Manhattan Graphics Center and has been a long-time grantee of the Elizabeth Foundation for the Arts. For more information, visit <https://www.bethganz.com>

**Jon Goodman** (b.1953, USA) is a master printer and photographer. Considered one of the most important figures of the new era of gravurists, John Goodman was instrumental in rekindling interest in gravure printing in the United States. He studied printing in Switzerland before returning to the USA and continuing to study under Richard Benson. He worked with Aperture and the Paul Strand Foundation to produce photogravure portfolios of the early work of Paul Strand and Edward Steichen. In 1984, he opened the studio Jon Goodman-Photogravure, devoted to producing editions in photogravure for publishers, artists, photographers, and museums. He has printed the work of William Henry Fox-Talbot, Henri Cartier-Bresson, and Joel-Peter Witkin. His photographic work can be found in many public collections, including the Museum of Modern Art, the Metropolitan Museum of Art, and the Bibliotheque Nationale in Paris. For more information, visit <https://jgoodgravure.com>

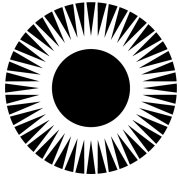
**Marie Levoyet** (b. 1998, France) is an engraver and intaglio printer. She trained under Fanny Boucher and has printed for various contemporary artists since opening her studio in 2018. Levoyet specializes in color photogravure. Levoyet continues to research the gravure process, often across disciplines, collaborating with practices such as dance and movement, theater and scenography, and object design, as well as with photographers.



**Lothar Osterburg** (b. 1961, Germany) is an artist and master printer in etching and photogravure. Osterburg's work uses scale models, and the traces of the photogravure process to create imagery suspended somewhere between the real and the imaginary. He has collaborated with artists such as Lee Friedlander, Sol Lewitt and Jim Dine among many others. He has exhibited work at the Lesley Heller Gallery, New York; Moeller Fine Art, New York and Berlin and the Center for Photography at Woodstock, Woodstock, New York. His work is held in numerous collections, including at the Metropolitan Museum of Art, Library of Congress and the Art Institute of Chicago. Osterburg previously taught printmaking at Pratt Institute, Columbia University, Cooper Union, and the Lacoste School of the Arts in France. He has been teaching at Bard College since 1999. For more information, visit <https://lotharosterburgphotogravure.com/home>

**Jennifer Page** is a gravure printer and artist. After graduating, she studied printmaking at East Carolina University and worked at both the Phillips Collection and Bob Blackburn's Printmaking Workshop. She founded Cape Fear Press in 2001 and has made plates for artists including Robert Motherwell, Peter Max, and Lorna Simpson. Page has experimented across all aspects of the gravure process and with the materials of the gravure process, experimenting with replacements for the discontinued autotype tissue. Page also makes her analog aquatint screens and gray-scale inkjet inks for digital transparencies. Jennifer also works in other historic photo processes such as cyanotype, salted paper prints, and carbon transfer printing. She has exhibited her work nationally and internationally. For more information, visit <http://www.capefearpress.com>

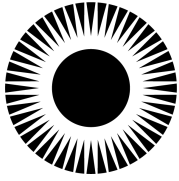
**Thomas Palmer** (b. 1957, USA) is a photographer and printer. He studied under the tutelage of master printer Richard Benson. Palmer collaborated with Benson on several publications, including the Gilman Collection: Photographs from the Collection of the Gilman Paper Company (1985-1989), presenting two hundred images from one of the world's most important photography collections. In addition, Palmer printed *Lee Friedlander's Cherry Blossom Time in Japan* (1986) and Lois Conner's *The River Flows into the Heavens* (1988).



**Paul Taylor** (b. 1958, USA) is a photographer, printmaker, and educator. He began working with photogravure in 1979 and apprenticed with John Craig at the University of Connecticut, Storrs, Connecticut. He has spent much of the last thirty years studying, researching, and making art with various photographic printmaking techniques, cementing his position as one of the most important gravure printers in the United States today. He founded and runs Renaissance Press which has long worked with significant photographers, publishing and producing work for Sally Mann and Aaron Siskind, as well as many of the photographers represented in this show, such as Milagros de la Torre and Roy DeCarava. For more information, visit <https://www.renaissancepress.com>

**Unai San Martin** (b.1964, Basque Country) is an artist and gravure printer. Painters and writers of the romantic era have strongly influenced his work. Although he sometimes explores current digital techniques, he often does so in combination with historical processes such as photogravure. He exhibited in the Spanish pavilion of the International Biennial Fair in Ljubljana (Slovenia) in 1999, the Cameron Gallery in San Francisco and Foto España in 2000, Kln Art Fair in Cologne in 2001, The AIPAD Photography Show in New York and SFMoMA. In addition, his work is represented in numerous museums and collections in the United States and Spain, such as the Reina Sofía Museum, the Congress of Deputies, and the National Library. In 1991, he received the First Prize for Engraving at the Gure Artea contest, the residency scholarship at the Kala Art Institute of Berkley in 1997, in 2001 an Honorable Mention at the National Engraving and Graphic Art Award, and in 2002 he won the National Award for Printmaking of Spain to the best work by Figure. For more information, visit <https://www.unaisanmartin.com>

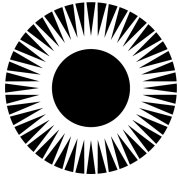
**Craig Zammiello** (b. 1955, USA) is an artist and Master Printer with over 40 years of experience in all areas of printmaking. He is the author of a studio manual on photogravure and *Conversations from the Print Studio*, published by Yale University Press. He worked for 25 years at Universal Limited Art Editions, where he collaborated with numerous artists, notably Jasper Johns, Elizabeth Murray, James Rosenquist, Kiki Smith, and Robert Rauschenberg. He is Master Printer at Two Palms Press, working with Mel Bochner, Ellen Gallagher, Chris Offili, Elizabeth Peyton, and Dana Schutz. Zammiello has exhibited his work in the United States and abroad. His prints can be found in the Royal Museum of Fine Arts collections in Antwerp, Belgium, Yale University Art Gallery, and the Hoesch Museum in Duren, Germany. Zammiello received an MFA from The State University of New York, Stony Brook, in 1995. He is currently Adjunct Faculty at the School of the Arts at Columbia University. In addition, Zammiello has taught workshops and classes at New York University, Yale University, The Robert Blackburn Printmaking Workshop, and the Flemish Center for the Graphic Arts in Belgium. For more information, visit <https://www.zammiello.com/>



**Berenice Abbott** (b. 1898-1991, USA) was an American photographer known for her portraits and documentary photographs, which stressed the communicative, even educational value of the photographic print. She pursued a realistic vision in recording history and her own historical experience to affect change in her audience potentially. Her photographs facilitated the interaction and dialogue between the photographer, the photographic print, and the viewer. Abbott's realist approach to photography stems from her career as a portrait photographer in Paris and the influence of Eugène Atget's photographic realism, whose work she was instrumental in preserving and promoting. After eight years in Paris, Abbott moved to New York in 1929 to document the city's modern transformation. The resulting book *Changing New York* (1935-1938) received critical acclaim and has continued to resonate to this day.

**Kim Anno** (b. 1958, USA) is a painter, photographer, and film/video artist whose work has been influenced by abstract art and abstraction remains prominent in Anno's practice, with resulting work that remains "open, playful, and engaged with a difficult ephemeral beauty." Anno collaborates with other artists and musicians, integrating video, sculpture, sound, and interactivity in performative installations. Recipient of the Wallace Alexander Gerbode Foundation Purchase Award and the Eureka Foundation's Fleishhacker Fellowship, Anno has been a professor at the California College of the Arts since 1996. Anno's work is held in numerous collections both nationally and internationally. For more information, visit <http://www.kimanno.com/>

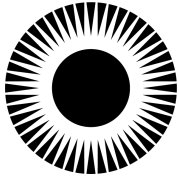
**Eric Chenal** lives and works between France and the Grand Duchy of Luxembourg. He explores the in-between in the heart of places in the making and in the relationships we have with the interior space. His photographic practice is a search for light as presence.



**Lois Conner** (b. 1951, USA) has been working with a 7x17” banquet panoramic camera for over forty years. Inspired by formal paintings of Ming dynasty dignitaries, in 1982 she adopted the unusual format that has gone on to be a signature of her work. She has worked for extended periods of time in both China and the American West. Conner has drawn her inspiration from the gradual yet profound changes in the physicality of the cities and countryside which have occurred since the adoption of a market economy. The panoramic form allows her to extend the sweep of narrative in her images and to embrace more than one moment concurrently. She uses photography to reinvent a sense of the world through landscape. Conner is the recipient of numerous prestigious grants and fellowships, not least the Pollock-Krasner Award for Artists (2020) and the Rosenkranz Foundation Fellowship for Photography (2019). For more information, visit <https://www.loisconner.net/>

**Roy DeCarava** (1919–2009, USA) is one of the most important artists ever to have worked with photography. Coming of age during the Harlem renaissance and initially working as a painter, in the mid 1940s DeCarava switched exclusively to photography as his primary means of artistic expression. He worked with a handheld 35mm camera, which enabled him to move easily throughout the city, embodying a freedom not dissimilar to Henri Cartier-Bresson’s model of the ambulatory observer, although with a more specific intention to understand his relationship to the subject. He used his camera to produce striking studies of everyday black life in Harlem, capturing the varied textures of the neighborhood and the creative efflorescence of the Harlem Renaissance. Resisting explicit politicization, DeCarava used photography to counter what he described as “black people...not being portrayed in a serious and artistic way”. Unlike most photographers of his day, DeCarava developed and printed his own images himself, enabling him to create over time a distinct and enduring aesthetic approach. He was successful in his imagery from the beginning, and his work has widely influenced that of contemporary artists. DeCarava became the first African American photographer to win a John Simon Guggenheim Memorial Fellowship. The one-year grant enabled DeCarava to focus full time on photography and to complete a project that would eventually result in *The Sweet Flypaper of Life*, a moving, photo-poetic work in the urban setting of Harlem.

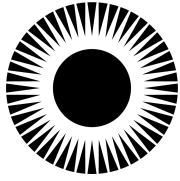




**Jenia Fridlyand** (b.1975, Russia) is a photographer and educator based in New York City and the Hudson Valley. Her photographs and books have been exhibited in the United States and abroad. The self-published edition of Fridlyand's book *Entrance to Our Valley* was shortlisted for the Paris Photo - Aperture First Photobook Award 2017, and a trade edition was published by TIS Books in September 2019. She is represented by Gallery Wouter van Leuween. Fridlyand is a co-founder of Image Threads Collective, a non-profit organization whose mission is to bring together artists, educators, and bookmakers in communities around the world for a mutual exchange of ideas and experiences. She organized and taught workshops and long-term courses in Ukraine, Georgia, Iceland, Canada, and Cuba, and has been teaching photobook courses at Penumbra Foundation since 2018. Fridlyand studied photography at Centre Iris and Université Paris VIII, and holds an MFA from the University of Hartford's International Limited-Residency program. For more information, visit <https://www.jenia.net/>

**Costanza Gastaldi** (b. 1993, Italy) is a photographer and artist working with heliogravure. Her interest in the process stems in particular from the subtlety of the rendering of the shades of gray or the depth, almost tactile, of the blacks. Her practice involves retouching the digital image in order to accentuate the qualities of the gravure print. Cultivating the formal ambiguity between photography and drawing, her landscapes instill a feeling of strangeness, even unreality. Living and working in Paris, Gastaldi divides her time between her methodological research, her time shooting on location in places such as the Arctic circle and the Huang mountains, as well as the development of her exhibitions which assume an immersive form, integrating the photographic object and sensory installations. She is currently represented by Novalis contemporary art design (Hong Kong), by Kahmann Gallery (Amsterdam) and by SITDOWN Gallery (Paris). For more information, visit <https://www.costanzagastaldi.com/>

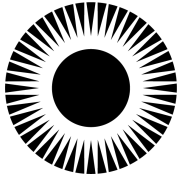
**Luis González Palma** (b.1957, Guatemala) is a visual artist based in Cordoba, Argentina. He studied architecture and cinematography at Universidad de San Carlos de Guatemala. González Palma has exhibited his work in numerous institutions including: The Art Institute of Chicago (USA); The Australian Centre for Photography, Australia; Palacio de Bellas Artes, México; The Royal Festival Hall, London; Palazzo Ducale di Genova, Italia; Telefonica Foundation and Centro Gallego de Arte Contemporáneo in Spain, among others. His work is in public and private collections, such as The Art Institute of Chicago, USA; La Maison Européenne de la Photographie, Paris, France; The Houston Museum of Fine Arts, USA; Fonds Regional d'Art Contemporain, Paris, France; Biblioteca Luis Ángel Arango, Bogotá, Colombia; The Minneapolis Institute of Art, USA; and the Kiyosato Museum of Photographic Arts, Japan.



González Palma's publications include: *Poems of Sorrow*, Arena Editions, New Mexico, USA; *The Silence of the Gaze*, Peliti Associati, Roma, Italy; *Luis González Palma*, Ediciones La Fábrica, España; *Tu/Mi placer* in collaboration with Graciela De Oliveira, Editorial Documenta/ Escénicas, Córdoba, Argentina; *Möbius*, University Museum of Navarra, Tender Puentes project, Spain; and *The bones of the water*, Ediciones Anómalas, Spain.

**Deborah Luster** (b. 1951, USA) is a visual artist using photography, installation and text to investigate violence, its social constructs and its consequences. She is best known for the series, *One Big Self: Prisoners of Louisiana*, which she undertook in 1998 with poet C. D. Wright. This collection of photographic portraits portrays over 1500 prisoners from three Louisiana prisons including the infamous Louisiana State Penitentiary at Angola. *Tooth for an Eye: A Chorography of Violence in Orleans Parish* (2011) is a photographic archive documenting contemporary and historical homicide sites in New Orleans, the homicide capital of the United States. Luster's work has been shown at the San Francisco Museum of Modern Art, the Whitney Museum of American Art and the Museum of Contemporary Photography. She was awarded the Dorothea Lange—Paul Taylor Prize for Documentary Photography from the Center for Documentary. Her work is included in the permanent collections of the Whitney Museum of American Art, the San Francisco Museum of Modern Art, the Los Angeles County Museum of Art, Museum of Fine Arts in Houston, New Orleans Museum of Art, and other notable public and private collections. For more information, visit <https://www.deborahluster.com/>

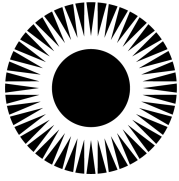
**Robert Mapplethorpe** (b. 1946-1989, USA) was born in Queens, New York City. Robert Mapplethorpe is one of the most important and renowned photographers of the 20th Century. Mapplethorpe produced images that simultaneously challenge and adhere to classical aesthetic standards. In 1986, he designed sets for Lucinda Childs' dance performance, *Portraits in Reflection*, created a photogravure series for Arthur Rimbaud's *A Season in Hell*, and was commissioned by curator Richard Marshall to take portraits of New York artists for the book, *50 New York Artists*. That same year, Mapplethorpe was diagnosed with AIDS. The Whitney Museum of American Art mounted his first major American museum retrospective in 1988, the year before his death in 1989. Mapplethorpe told ARTnews in late 1988, "I don't like that particular word 'shocking.' I'm looking for the unexpected. I'm looking for things I've never seen before...I was in a position to take those pictures. I felt an obligation to do them." For more information, visit <https://www.mapplethorpe.org/biography>



**Kurt Markus** (b. 1947-2022, USA) was born and raised in Montana, and he began his photography career capturing the simple ruggedness of landscape and life in the Western US. Markus has published many acclaimed books, including his work on the West and the cowboy life: *After Barbed Wire* (1985), *Buckaroo* (1988) and *Cowpuncher: Cowboy'in in the Southwest* (2000) as well as *Dreaming Georgia* (1990), and *Boxers* (1998). Markus' photography has been exhibited in numerous galleries internationally. In addition, he has shot advertising campaigns for the likes of Calvin Klein, Nike, and Armani, photographed album covers for Jewel and Tori Amos, has photographed for magazines like *Vanity Fair*, *GQ*, and *French and British Vogue*, and has been published in *The New York Times*. For more information, visit, <https://www.kurtmarkus.com/>

**Daido Moriyama** (b. 1938, Japan) is one of Japan's leading figures in photography. Witness to the spectacular changes that transformed post-World War II Japan, his black and white photographs express a fascination with the cultural contradictions of age-old traditions that persist within modern society. Providing a harsh, crude vision of city life and the chaos of everyday existence, strange worlds, and unusual characters, his work occupies a unique space between the objective and the subjective, the illusory and the real. Moriyama's use of a small hand-held automatic camera gives his images a loose and casual aesthetic, undermined by a forceful and decisive point of view. His work has been exhibited worldwide, and his numerous books are considered landmarks of photographic publishing.

**Ken Schles** (b. 1960, USA) is a photographer and writer. In his twenties, Schles documented his life and the fight for tenant's rights in the abandoned East Village tenement he lived in. The work became the material for two books, *Invisible City* (1988) and *Night Walk* (2014), named among the notable photobooks of that year by *TIME* magazine. Other photo books by Schles include *The Geometry of Innocence* (2001), *A New History of Photography: The World Outside and the Pictures In Our Heads* (2007), and *Oculus* (2011). As a writer, Schles has contributed essays on photography to books, publications, and blogs. As an editorial photographer, Schles' work has appeared in *The New York Times Magazine* and *FAZ* (Germany). In addition, Schles' work is included in over twenty museum collections, including *The Museum of Modern Art*, *The Metropolitan Museum of Art*, and *The Rijksmuseum*. For more information, visit, <http://www.kenschles.com>



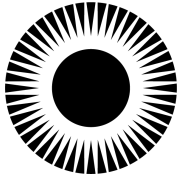
**Eric Taubman** (b. 1952, USA) is a photographic artist, educator, technician, and researcher. His work explores the subjects of ordinary mysteries, character and personality, and the nature of the urban wilderness. He works primarily in large format, though he has also adopted the style of 35mm street photography. As a technician, Eric studied and created methods and systems for producing photographic imagery involving print and film and founded and ran a worldwide group of photo labs producing work for exhibition and reproduction. A collaborative project with the Penumbra Foundation in New York, which Eric helped found, is the collection and archiving of a library of books primarily composed of the 19th and early 20th-century photographic manuals and monographs.

**Milagros de la Torre** (b. 1965, Peru) is a photographic artist whose work addresses the mechanisms of observation and how image language responds to the notions of racial identity, violence, surveillance, and censorship. De la Torre critiques the photographic apparatus and exposes its flaws. De la Torre has received numerous accolades, including the Rockefeller Foundation Artist Grant, the Romeo Martinez Photography Prize, the Guggenheim Fellowship (2011), and the Dora Maar Fellowship (2014). Her work has been exhibited broadly and is part of permanent museum collections, including The Museum of Modern Art, New York; The Art Institute of Chicago and The Museum of Fine Arts, Houston. For more information, visit <https://www.milagrosdelatorre.com/>

**Tufic Yazbek** (b.1917-1979, Mexico) was one-third of the commercial photographic studio, Studio Yazbek, that he operated with his nephew and brother between the 1930s and the 1970s. Yazbek came to specialize in commercial photography after training with Alfredo, his elder brother, and shot campaigns for Tecate, Smirnoff, Disneyland, Coca-Cola, and the like.

### **About Penumbra's Exhibition Space**

Penumbra's Exhibition Space is dedicated to presenting work that advances historic and alternative photographic processes in ways that are as conceptually and socially relevant as they are materially driven. The goal of this space is to foster conversations about the role of photography in contemporary society through curated exhibitions and collaborations.



**About Penumbra Foundation:**

Penumbra Foundation is a New York City-based nonprofit arts organization dedicated to an expansive view of the contemporary photographic medium and the continuity of historical photography. We support our growing community of photographers, artists, scholars, conservators, researchers, and curators through education, outreach, research, artist residencies, youth programs, exhibition programs, and lecture series.

*For images and more information, please see the press kit.*

**Contact:** Leandro Villaro, *Director of Programs* | [leandro@penumbrafoundation.org](mailto:leandro@penumbrafoundation.org)  
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