



dnspe

Delta National Small Prints Exhibition
Bradbury Art Museum, Arkansas State University

2017

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2017 Delta National Small Prints Exhibition
January 26 - February 26, 2017
BradburyArtMuseum.org

Cover:

Carol Moore

Over in the Meadow, 2015

lithograph and hand coloring

13 x 15 inches

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Director's Statement

Since its inception, the *Delta National Small Prints Exhibition* has gone through several changes. As it enters its third decade, I wonder what new developments lie ahead. But over the years many constants have remained; one in particular has been the high quality of prints in the show. The work entered today is as aesthetically pleasing, well-crafted and evocative as ever. By looking through this catalog you will see that in a world where bigger is often considered better, small scale contemporary printmaking holds its own.

Another consistent element has been our good fortune to work with knowledgeable, thoughtful and qualified jurors. This year, Ann Prentice Wagner, Curator of Drawings at the Arkansas Arts Center, selected the exhibition for us. Along with patiently reviewing and carefully choosing the works for inclusion, she also determined which prints would receive awards. As a highly skilled specialist in contemporary works on paper, we are delighted to have her vision and expertise shape the 2017 DNSPE. In a correspondence during the selection process she commented how outstanding the prints were, but as is the case every year, there is never enough room to show all of the excellent and worthy submissions.

The DNSPE has also continued to receive strong support from many devoted fans. Our benefactors, Sharon and Evan Lindquist and Don A. Tilton, have been supportive since the beginning. Along with our patrons, they provide purchase awards and funding for the exhibition. Our patrons this year include a special endowment in honor of Chucki Bradbury, Julie Bates, Chucki and Curt Bradbury, Jr., Claude M. Erwin, Jr., John Salvest, Drs. Phyllis and Warren Skaug, Beth and Dr. Scot Snodgrass, Cheryl Wall Trimarchi, Mandy and Dr. Charles Welch, and Joann and Dr. Doug Whitlock. I thank you all for your assistance to the exhibition and understanding of the importance of the arts in our society.

A sincere thank you to our sponsors, Pat and Roger Carlisle, Kristy and Dr. Carl Cates, Jenifer and Dr. Shane Hunt, Charlott Jones, CPA, Philip A. Jones, Dr. Jason Penry and Mary E. and Dr. Don B. Vollman. These thoughtful individuals support the exhibition and provide sponsorships to several worthy artists.

This year our donors include Dorine Deacon, Curtis Steele, Tori and Robert Thompson and Jackie Vandigo. Thank you for helping to keep this annual event in our community. This exhibition is not possible without all of these generous people.

Along with the talented artists who create the prints, and the generous donors who provide the necessary financial backing, several other people work throughout the year to make the Delta National a possibility. Special thanks to Dr. Carl Cates, dean of the College of Liberal Arts and Communication; Barbara Pearson who assists with a variety of aspects of this project; and Tom Moore for his work on our publications and help with our public presence.

Other major contributors include Dr. Jason Penry, Jessica Blackburn and Philip Jackson, who bring community awareness to the exhibition; Bradbury Art Museum assistants Lesley Webb, Nikki Weaver and Anna Collins, who work enthusiastically to mount the exhibition; Hillary Brooks, who diligently uncrated and framed all the prints; and Jackie Vandigo, to whom I am most indebted for many reasons including tirelessly designing this catalog and processing all the DNSPE entries. Last but not least, a special thanks to our founder, Evan Lindquist.

Spend some time, treat yourself, enjoy the show and be enlightened.

Les Christensen, Director
Bradbury Art Museum

Juror: Ann Prentice Wagner



Ann Prentice Wagner is Curator of Drawings at the Arkansas Arts Center. She is a specialist in modern and contemporary works on paper, particularly modernist works by artists of the Alfred Stieglitz Circle.

She has curated exhibitions on dozens of topics ranging from American reproductive wood engraving to Andy Warhol's portfolio *Flash* to Charles Burchfield's watercolors and drawings of industrial scenes. Her catalog *Herman Maril: The Strong Forms of Our Experience* accompanies the exhibition of the same title, which will be on view at the Arkansas Arts Center from January 27 until April 16, after appearing at the Gallery of the University of Maryland, where Maril taught for many years. Wagner's exhibition *Becoming John Marin: Modernist at Work* will open at the Arts Center in January 2018. The show is accompanied by a catalog of the Art Center's collection of 290 works by the Stieglitz Circle modern watercolorists, featuring essays by several scholars.

Ann began as a studio art major at Montgomery College in Rockville, Maryland. She then turned to art history, earning her B.A. from the George Washington University, her M.A. from Boston University, and her PhD from the University of Maryland. Her studio art background informs her understanding of the art works she writes about and curates. In Ann's work, an artist's technique and his or her biography tend to merge. Making art is, after all, the focus of an artist's life.

Juror's Statement

It is an honor for me to be asked to jury an exhibition with the great history and heritage of the *2017 Delta National Small Prints Exhibition*. Looking through the entries has been an extended lesson in the meaning of a print. This meaning has a long and powerful history and, I hope, a long and important future. This exhibition makes significant contributions in perpetuating these ways of speaking visually.

We must continue to make prints,
to talk about them,
to share them,
and to preserve them.

As I considered over 500 works of art, ranging from completely non-representational works to photo-realistic works, to actual photographs printed digitally, it made me consider the nature of prints. Why do prints mean so much to me, and to so many people? And why are other people confused and put off by questions about what prints are? United only by their diverse media, these prints come together from an amazing range of impressive artists. Yet the very variety of the works makes them baffling to many in the public. How can we even effectively define what prints are any longer? Artists who identify themselves as printmakers are certainly up against difficulties in explaining to the public what they do.

An exhibition like this helps to spread the word – but what is the word? “Print” has become a complex word that often perplexes people in today’s media-saturated world. We hear the word print used more often to refer to what comes out of a computer printer than to refer to the original productions of artists. I often hear people ask if prints can truly be fine art works. I ask these people to remember the etchings of Rembrandt; I remind them that artists today still approach printmaking as the 17th-century master did. They still create powerful images, craft their matrixes, ink their matrixes, make sure the results come out beautifully on paper. Fine art prints are not just cranked out mechanically by the thousands like posters you can buy in a gift store – they are made with care by masters. That is, they are printed in limited editions.

The phrase “limited edition” is supposed to help us to explain the crafting and quality control of fine art prints. But how do we keep the phrase meaning in a world where “limited edition” is so abused? It is used to refer to art prints issued by the thousands or commercially produced products like wines or even breakfast cereals. The only way to assert what fine art prints are is for artists to make them and exhibit them in venues like the Bradbury Art Museum’s *Delta National Small Prints Exhibition*. These artists have the obligation to keep printing, but also to keep talking to each other and to those who don’t appreciate prints. Communication is the key.

June Wayne, the great artist who founded the Tamarind Studio that saved fine art lithography in this country, told me that she was concerned that we re-examine what prints are. In light of recent technological changes, she knew that we have a lot to figure out. We need to properly understand the true nature of traditional print media, digital technologies, and how these works should be preserved, presented, and discussed. The ever-expanding family of print media presents artists, curators, collectors and viewers with confusing choices. To even understand what is digital and what is not, what is a print and what is not, is an increasing challenge. We must meet this challenge. We must continue to make prints, to talk about them, to share them, and to preserve them. We may need some new words, and certainly some new concepts, to properly understand what these works are and what they mean.

One of the challenges we grapple with is how photographs have entered the mix of print techniques. Photographic techniques have blended with other print media since the 19th century in such forms as photo-lithographs and photo-screen prints. And now images created in any original media – from painting to etching to film or digital photography – can all equally be printed by digital means. A work can be digitally printed whether the work was originally created by digital means or by such analog means as drawing, painting or even photography made with film negatives. Should a work that was created as a physical original, like a painting, but was then scanned and printed digitally be collected by a museum’s photography department, a print department or a drawing department? How much should a collector pay for such a print, as opposed to what he would pay for the original drawing that was scanned? Can a photograph that was made and printed digitally be collected equally by a museum’s department of prints or

its department of photographs? So long as the art is made, seen and collected, does it matter what we call it?

I would assert that the terms do matter, but only to make sure that the art is given its due credit and cared for properly. Having clear, correct terminology helps us to communicate about the works among artists and to the public. Humans communicate verbally, so we need to classify things at least enough to know what word to put on them. This enables us to discuss them so they will not be ignored and forgotten.

But I don't have the authority to dictate what word needs to go on what print. That is up to the artists who made them, and the conservators who will treat them as the years go forward. We in the art world need to get together to talk about the situation of prints. Both the physical and the conceptual aspects of prints deserve our attention.

We need to think about prints, and we also need to make them. One question is, what print media should go forward? The creation of traditional etchings and lithographs, among other media, presents threats to both the environment and the health of their creators. The presses used to present them are expensive and large. So, some college art departments have been getting rid of their traditional presses. "All the new art is digital," people say. "There's no reason to keep around those old presses and all the other equipment. It's too expensive."

My answer is to state the paramount importance, even as the means of printmaking expand with new technologies, that we don't close out the traditional print media. Artists find different media congenial to their ideas. Each medium has its own physical nature. Each printmaker has choices to make. Artists can choose to craft their matrixes of wood with knives and chisels, to engrave copper plates with burins, or to sit in front of a computer to create digital matrixes. Or they can combine media in whatever way they please. They can draw over prints, be they engravings, screen prints, digital prints, or a combination of them all.

And each medium has its history. The implications of those histories are incorporated into every work made with those media. No etcher works without calling upon the spirit of Rembrandt. No woodcut

artist can ignore the heritage of Hiroshige. And no screen-printer can leave behind the activists of the 1960s who used screen-printing to make political statements on posters and t-shirts.

Both the physical
and the conceptual
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deserve our attention.

I am both an artist and an historian. My soul cries out when any press or tool that is still in condition to be useful is discarded. I know that we need to be careful about acids and other dangerous chemicals used for old fashioned etchings and lithographs. But we need to exercise that caution so the history of individual expression can continue. We need to keep teaching woodcut, engraving, and etching alongside their young digital cousins. Then, as artists continue their careers, they can choose the media that will best express what is in their hearts and minds.

I rejoice to see the excellence and variety of the prints in the current iteration of the Delta National Small Prints Exhibition. The new media and old, abstract and realistic, black and white and color, all speak. These varied means, with their own ways of making images, speak for artists as varied as they are.

I call upon artists to keep making prints. And museums like the Bradbury Art Museum to keep gathering them together. And collectors to keep taking them home and loving them. Share prints with your friends. Keep helping prints to communicate between the different people of this earth. Spread these images, spread the word!

Many thanks to Les Christensen and the other staff of the Bradbury Art Museum for inviting me to be a part of this important nexus of artistic expression. And many thanks to Chucki and Curt Bradbury, Jr., and the other supporters of the museum.

Ann Prentice Wagner, PhD
Curator of Drawings, Arkansas Arts Center

Cheryl Wall Trimarchi Purchase Award
Permanent Collection, Arkansas State University
In Memory of Martha & Bryant Wall



Janet Badger

Salon, 2015

linocut

14 x 24 inches

I've been an artist since I could first hold a pencil, and a printmaker since my first college etching course. My subject matter of choice is the human face and figure. I enjoy the challenge of capturing the spirit of humanity on an individual level. Originally a traditional etcher, my focus has switched to mezzotint. I once utilized linoleum for large areas of color but have recently returned to the discipline of traditional linocuts. Lately I have combined mezzotint with the decorative patterns I make using suminagashi, a Japanese marbling technique. The possibilities in printmaking are truly endless.

Les Christensen Excellence in Art Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Julie Bates, Little Rock



David Blow
My Lucky Rock, 2015
digital print
12 x 9 inches

In nature we can see both the simplicity and complexity of life, sometimes serious and other times humorous. I use fractals to suggest the beauty and the complexity revealed in all things. I am incorporating fractals and patterns as part of my nature studies to bring an awareness of the connection Dr. Mandelbrot found in his book "The Fractal Geometry of Nature". The palette I use is from nature's own beauty found in the images I have created.

Kilby Raptopoulos Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Claude M. Erwin, Jr., Dallas, Texas



Warren Criswell

Dark Road, 2015

2 color linocut

10 x 7 inches

Although my linocuts may look like intaglios, they are true relief prints, printed in two or more colors from two or more linoleum blocks. The designs are cut mostly with a drypoint needle, and the light color is printed over the dark. I cut highlights from the dark block, and the three color effect is the result of the overprinting.

Don A. Tilton Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Don A. Tilton, Little Rock



DebiLynn Fendley

The Sacrifice, 2016
aquatint and etching
9 x 12 inches

I can - and do - use my art as a means of social and spiritual exploration. I work with cultural subgroups, and the process of forming bonds with them is as much a part of my art as the end product. I work predominately with male models, exploring the discrepancies between the acceptance of the female nude as opposed to the often shunned male nude.

The work I produce is a direct result of the way the interaction with my models changes my own ideas and judgements.

Beth & Scot Snodgrass Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Beth & Dr. Scot Snodgrass, Jonesboro

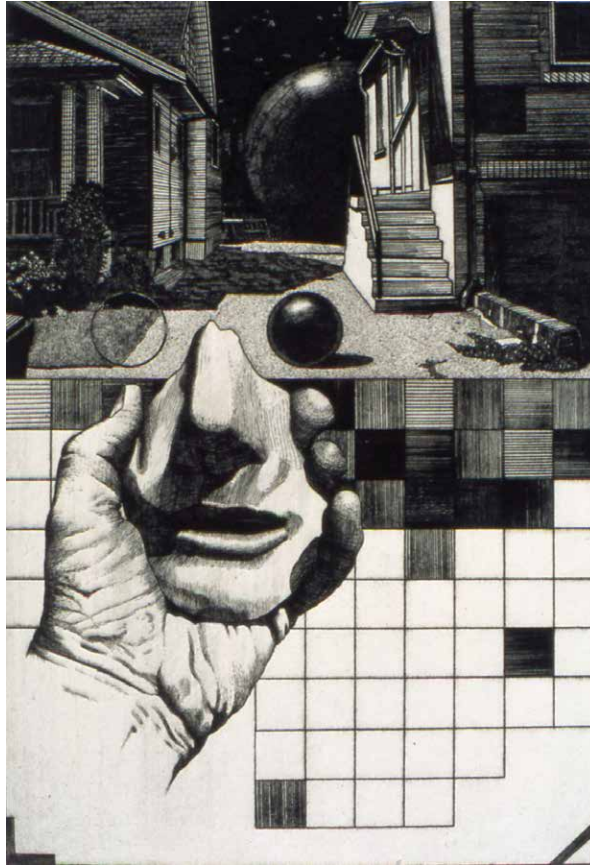


Carol Moore
Over in the Meadow, 2015
lithograph and hand coloring
13 x 15 inches

As an artist, I find nature to be a generous source of inspiration. It is often an encounter with nature that compels me to render what I find curious. Also, the printmaker in me enjoys any opportunity to reveal and magnify the textures that attracted me to my subject.

In some of my more recent works I employ a method of hand coloring that allows the freedom of the direct application of color using a process that causes the color to then fall behind the ink in a cohesive way. My work does not end at the press. This application of color to my prints can be quite time consuming, but it allows me to get very intimate with each print in the edition.

Chucki Bradbury Art Purchase Award
Permanent Collection, Arkansas State University
Underwritten by A Special Endowment in Honor of Chucki Bradbury



Brian Paulsen
Found Near Madronna, 2016
drypoint engraving
13 x 9 inches

The prints are done as dry point on acrylic plastic plates printed like intaglio on morilla paper.

The imagery deals with juxtaposed items to assume a remembered scene experience.

President's Purchase Award
Permanent Collection, Arkansas State University
In Memory of Judy Roberts
Underwritten by Mandy & Dr. Charles Welch, Little Rock

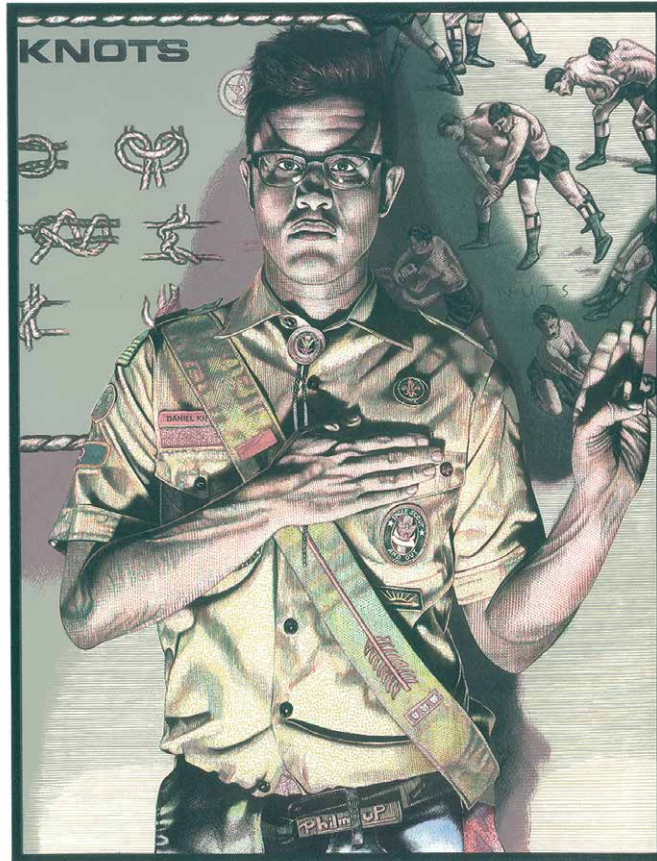


Ronald Rigge

Home from the Sea, 2015
archival pigment photograph
11 x 15 inches

Photography, whether black and white or color, has provided me with a long standing way of expressing what I see and enjoy in our remarkable world, whether it be natural or man made.

Sean Rudolph Purchase Award
Permanent Collection, Arkansas State University
In Memory of Sean Rudolph
Underwritten by Les Christensen & John Salvest, Jonesboro



Mark Sisson

Portrait of Daniel King:
Scouting, For Men & Boys, 2016
linocut, woodcut and lithograph
16.5 x 12.5 inches

Why use time intensive traditional printmaking processes to make portraits in the digital millennium, when portraits of every kind are ubiquitous, thoughtlessly derivative, disposable and made by any pea brain with a cellphone who then makes them instantaneously available to all? Because in their own day lithography, intaglio and woodcut were seen as disruptive to the economically and politically powerful as digital media is today.

The new oversharing however often comes with cheapening of image and discourse: a coarsening of dialogue, a willingness to shame and bully--often anonymously--the use of doggerel, which in turn elicits visceral response, yet only leads to debasement of all.

Chancellor's Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Joann & Dr. Doug Whitlock, Jonesboro

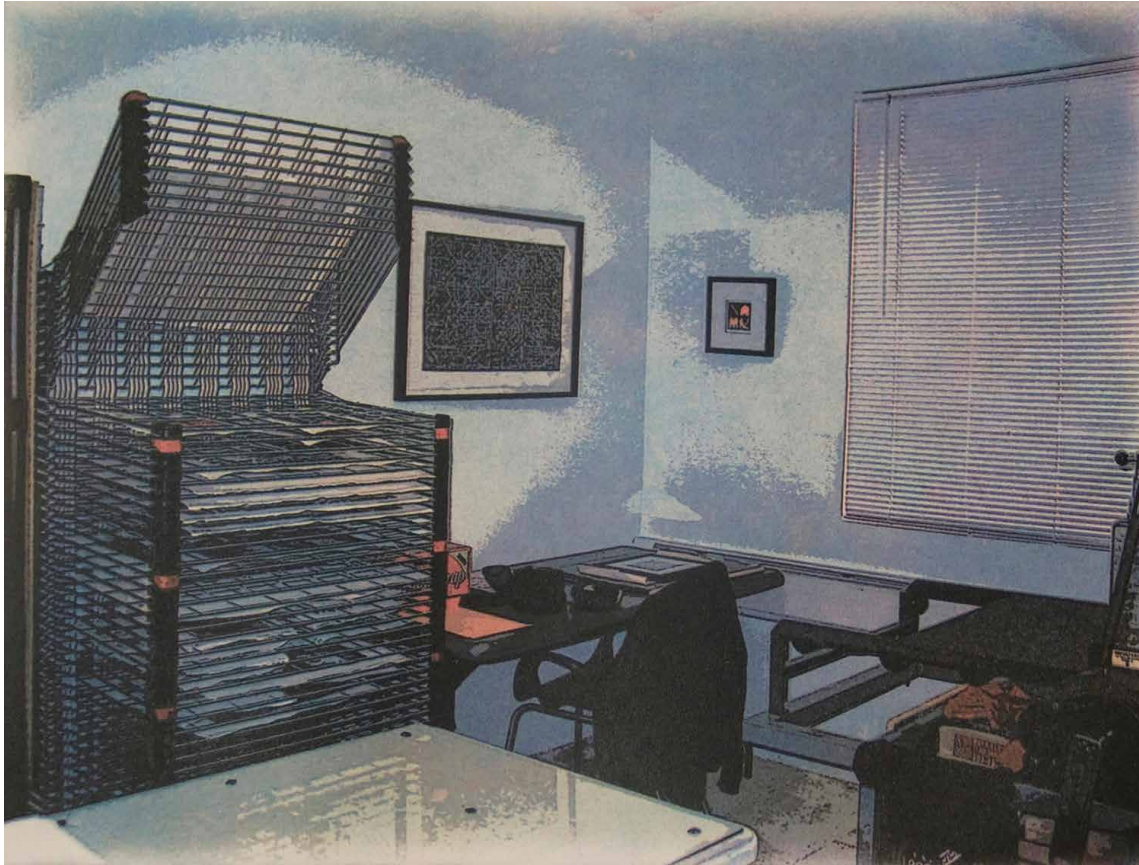


Kelsey Stephenson
Over the Mountains, 2016
monoprint
7 x 14 inches

Humans have a dual relationship with place, which is embedded deeply in our experiences, and the process of searching for identity within that framework. At the same time, the process of human beings staying within a place also inevitably changes the place itself; each receives an impression of the other. Much how water subtly changes a location, human beings continually interact with the places they live, and both are inexorably transformed. Contrasts occur between inner and outer, self and place. An emotional landscape grows, attached to a specific space. My work draws on connections to places meaningful to myself, searching for how place has created an impact.

Lindquist Purchase Award

Permanent Collection, Arkansas State University
Underwritten by Chucki & Curt Bradbury, Jr., Little Rock



Chris Warot

Atomic Malt Shop I, 2010

4 color process solarplate intaglio

8 x 10.75 inches

I first played around with 4 color process intaglio about 10 years ago, mostly in the abstract realm. Wanting to try something new, without a pure photographic look, I played with some images of my printmaking studio, The Atomic Malt Shop, until a real, while slightly unreal look, was achieved. A nice balance occurs between the glass top reflection and the exaggerated shadows.

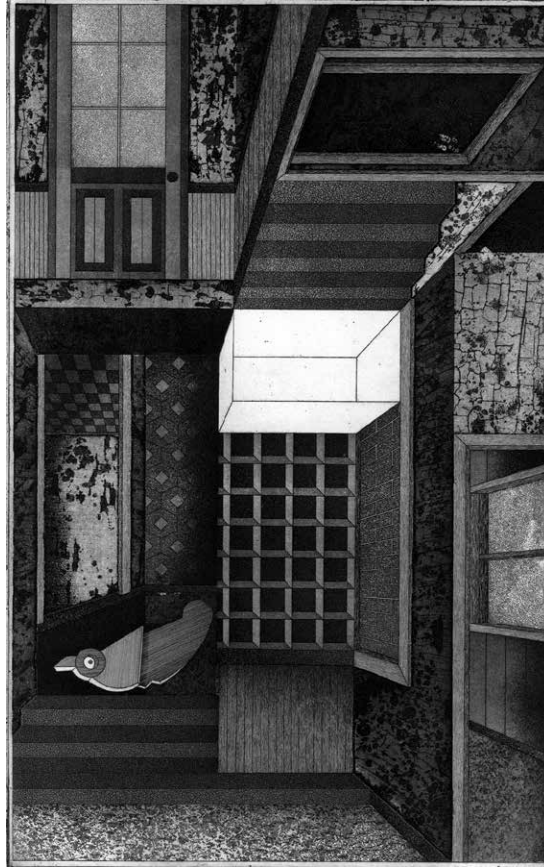
Les Christensen Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Sharon & Evan Lindquist, Jonesboro



Carol Wax
Sewing Wild Oats, 2016
mezzotint, burin engraving
and hand coloring
4 x 6 inches

The image in this mezzotint engraving furthers my investigation of the animalistic forms I perceive in commonplace objects. In *Sewing Wild Oats* few alterations were needed to evoke a galloping horse from the forms of a sewing machine. In this way, the reality of my world is best expressed as sur-reality.

Drs. Phyllis & Warren Skaug Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Drs. Phyllis & Warren Skaug, Jonesboro



Brandon Williams
Disorientated Disaster, 2016
etching
14 x 9 inches

My prints are primarily black and white etchings. They are meticulous and technical. The imagery is composed of complex impossible interiors. Visually, they are dark in tone, filled with organic textures, and geometric patterns. The prints are inspired by random misplaced abandoned homes that I have documented throughout western Kansas. The spaces are empty forgotten rooms that are devoid of life. Time has deteriorated these environments, making them mysterious, yet inviting at the same time. The works are self-reflections regarding issues such as, isolation, change, conflict, and the unknown.

Pat & Roger Carlisle Sponsorship

Underwritten by Pat & Roger Carlisle, Jonesboro

Florence Alfano McEwin

Write a Story About Me! 1/5 e.v., 2011

photo intaglio and chine collé

14.25 x 15.35 inches

In my revisionist works of Red Riding Hood, the real, the interpreted and the imagined find their way as mixed metaphors recreating content into an original form. Present are male - female tensions considered with a playful twist of feminine empowerment. These works envision a life after Red Riding Hood and the Wolf have become involved. Within this process, I re-contextualize my pleasures of childhood play - paper dolls, books and puzzles. I approach all with a very serious devotion to the purity of play and a love of paper.



Kristy & Dr. Carl Cates Sponsorship

Underwritten by Kristy & Dr. Carl Cates, Jonesboro

David Avery

Running on Empty, 2016

etching

6 x 6 inches

As a practitioner of traditional black and white etching in San Francisco for over 30 years, I have been drawn to the works and techniques of the master etchers and engravers of the past 400 years, and often find in them inspiration or a point of departure for my own work—a bridge, if you will between past thought and contemporary issues, one that sheds light in a unique way on such concerns. My pursuit of detail is not for the purpose of technical display for its own sake, but is rather an attempt to increase the expressive qualities an image is capable of conveying. Is it small in scale? Yes, just as a keyhole is, until you put your eye to it to see what is hidden behind the door.



Dr. Jason Penry Sponsorship

Underwritten by Dr. Jason Penry, Jonesboro

Helen Cox

Dead Horse, 2016
monoprint
21.25 x 29 inches

Through different vantage points and techniques, I exploited the complex and diverse images of the antique carousel as a visual metaphor of society. Antique carousels are anything but benign. The paradox inherent in a merry-go-round, as the horses go ever forward and never get anywhere, symbolizes the circles we spin, individually and collectively. It is significant we are in an age when horses are obsolete in farming, transportation, and war, as we find ourselves on the brink of extinction. The disquieting effect of anxieties experienced for things beyond our control is expressed through lights and darks, warms and cools, and the arrangement of major shapes within the composition.



Mary & Don Vollman Sponsorship

Underwritten by Mary E. & Dr. Don B. Vollman, Jonesboro

David Johnson

The Ecstasy of Saint Teresa, 2015
linocut
20 x 16 inches

My work begins with drawing from life, drawings of the people and places that I know and live with. I feel that a person's work is deepest, best and strongest when dealing with familiar things. I highly appreciate the directness of relief carving; the 'low tech' possibility of working with a few simple tools and the incredible visual impact that relief prints have. I am also attracted by the richness and endless possibilities of intaglio.



Jenifer & Dr. Shane Hunt Sponsorship Underwritten by Jenifer & Dr. Shane Hunt, Jonesboro

Ann Johnston-Schuster

In the Forest Dark, 2016

reductive woodcut

10 x 18 inches

My most recent series *Shadow of the Turning* has evolved from my strong desire to suspend my figures in scenes of solitude that capture their integrity and give them permanence. The intensity and physicality of my carved lines symbolize the intensity of the individuals portrayed. As in my previous series, the individuals represented do not reflect the physiognomy of victims but instead express personal stoicism and defiance. Through a cadence of linear reiteration, my varied striation of gouge marks creates a still-video effect that suspends time. The ornamental miasma of line ensnares the figure as a metaphor to the physical, social and mental isolation created by our modern society's disregard and apathy. My woodcuts exhibit Horror vacui to create a feeling of spatial ambiguity that shifts figure and background as if in a memory. To further enhance a more hyper realistic colored presentation of reality; I employ a restricted palette. Ultimately, to instill a sense of order my artwork provides a haven that protects and insulates the subjects represented.



Jones Sponsorship

In Memory of Flo & Phil Jones

Underwritten by Charlott Jones, CPA & Philip A. Jones, Jonesboro

Ouida Touchon

Chiles, #10, 2015

woodcut and chine collé

19 x 15 inches

I am an image maker, more than a painter, or a printmaker.

My interest is to use the offerings of the medium: the grain, the brush, the viscous paint, the torn edge of the paper, all of these elements affect the surface in such a way as to open the door in, into the feeling of the image. Each expressed image is linked to the observed, relying on my eyes to unlock the mind and investigate the possibilities of manifesting the image. Sometimes the scintillation of it is where it ends but sometimes the motif itself causes a hoped for a sensation of lingering joy, or commonality. We may all speak different languages but the resonance of an image can be multi-lingual. This is what I hope for in each of my images.

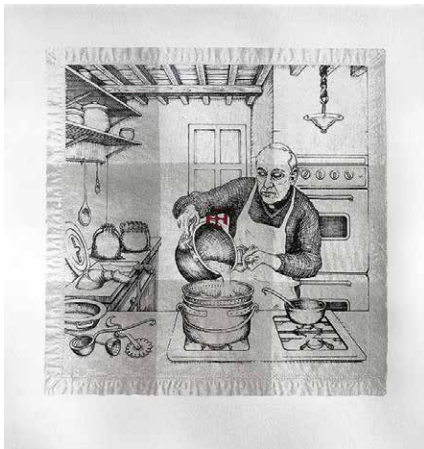




Beverly Buys
Missouri Street, Helena, Arkansas, 2016
cyanotype
15 x 15 inches



Gary Cawood
Cuttings, 2016
digital pigment photograph
13.5 x 18 inches



Andrew DeCaen
Opera Di Cucina II, 2016
screenprint
22 x 21 inches



David DuBose

Border, 2016
lithograph and digital print hybrid
14 x 11 inches



Caitlyn Eller

Decorate Me, 2015
gicleé archival print
8.75 x 19 inches



Shelley Gipson

Elevation, 2016
intaglio
12 x 8 inches



Neal Harrington
Ozarks Whirligig, 2016
linocut and watercolor
9 x 12 inches



Matthew Hopson-Walker
We Must Build a Republic of Virtue., 2016
screenprint
20 x 15 inches



Richard Hricko
Covert II, 2016
copperplate photogravure
9.5 x 6.5 inches



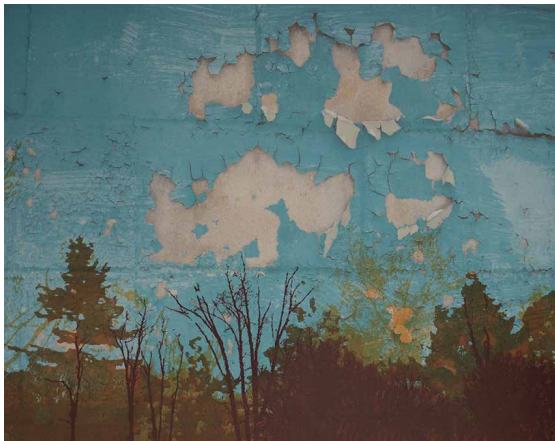
Brian Johnson

... sustainable growth ..., 2016
screenprint
11 x 15 inches



Lauren Kinney

Houseboat II, 2016
woodcut
14 x 11 inches



Elizabeth Klimek

This Land Was Our Land, 2016
screenprint and inkjet
8 x 10 inches



Echo Lew

Silent Night, 2016

photograph, printed on Hahnemühle

German etching fine art paper

14 x 11 inches



Carrie Lingscheit

The Spirit is Willing but the Fiber is Weak, 2016

drypoint and cotton thread

5 x 6 inches



Justin Lorenzen

Critical Mass, 2015

linocut

10.5 x 7.5 inches



Ashton Ludden

Trend Setter, 2016

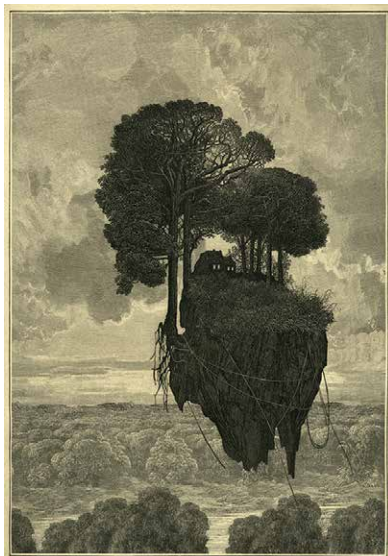
relief, engraving and monotype with chine collé
11 x 11 inches



Patrick Luetzelschwab

Track 3, 2014

screenprint, spray and stencil on paper
23 x 31 inches



Michelle Martin

Tethers, 2016

photopolymer etching
18 x 15 inches



Nancy McIntyre
Sky and Road, 2016
silkscreen
13 x 10 inches



Matthew McLaughlin
Otherside (Stripped), 2016
woodcut
20 x 14 inches



Larinda Meade
River Mist, 2016
soft ground and aquatint intaglio
12 x 10 inches

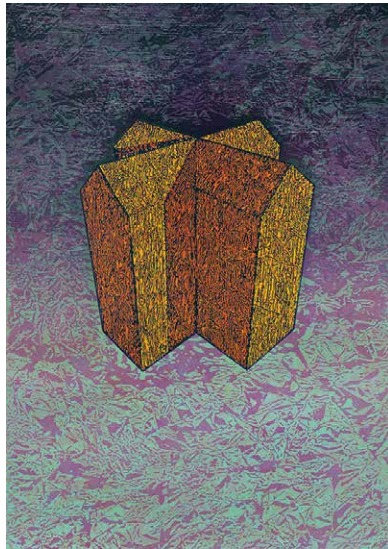


Jim Pearson

Landscape, Memory and Bone WKL, 2016

digital inkjet print

6 x 24 inches



Endi Poskovic

*My Wing is Poised to Beat but I Would Gladly
Return Home (Angelus Novus), 2016*

9 color woodcut from 4 blocks

25 x 18 inches



Emily Reinauer

Copper Paint Factory, 2016

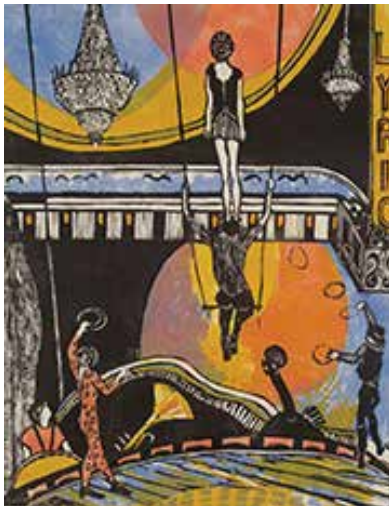
woodcut

20.5 x 26.5 inches



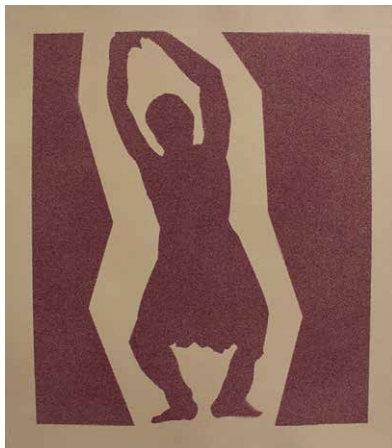
Blake Sanders

Adrift 7, 2016
color lithograph
15 x 22 inches



Ellen Singer

Circles of Light, 2016
woodcut
18 x 14 inches

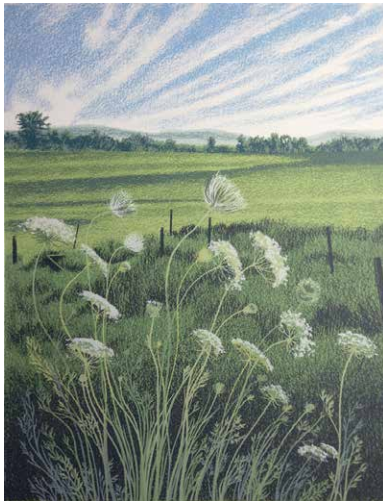


Tom Staley

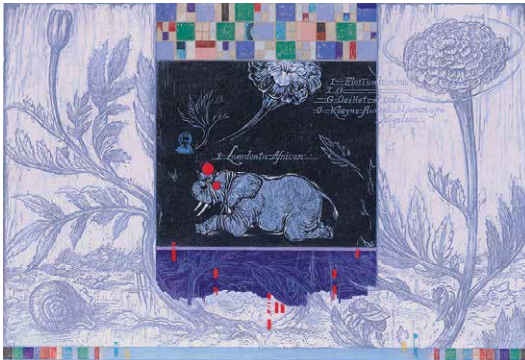
Clasping Hands Over Head, 2016
stencil on BFK Rives tan
14 x 12 inches



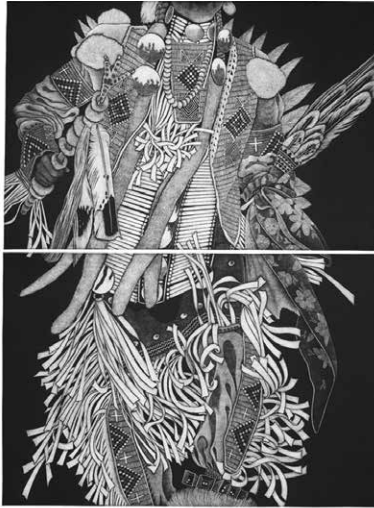
Elisabeth Stevens
Hurricane Dance, 2015
etching and aquatint
14.5 x 11 inches



William Waitzman
Field, 2016
silkscreen
13 x 10 inches



Sylvia Solochek Walters
Vintage, 2015
woodcut
13.75 x 20 inches



Linda Whitney
Cold Moon Dancer, 2016
mezzotint
24 x 18 inches



Koichi Yamamoto
Bukiyou, 2016
intaglio
16 x 24 inches

Funding for this publication provided through the generosity of private supporters.

Technical assistance for catalog production provided by
Arkansas State University Office of Publications and Creative Services.
Catalog produced by Arkansas State University Printing Services.

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