

dnspe

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

2018

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2018 Delta National Small Prints Exhibition
January 18 - February 21, 2018
BradburyArtMuseum.org

Cover:

Marilee Salvator

Composition C3, 2016

etching and wood lithograph

22 x 30 inches

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This exhibition is dedicated to
the power of the visual arts.

Director's Statement

The *Delta National Small Prints Exhibition* was born of a deep respect and passion for printmaking in a small format. The originator, Evan Lindquist, a master engraver whose work most often has been relatively diminutive, conceived of the show in 1996. At that time it was held in the A-State Fine Arts Center Gallery. When the Bradbury first opened its doors in 2001 the venue was moved and it has proudly been an annual tradition here ever since.

Our juror this year, Mary Weaver Chapin, Curator of Prints and Drawings at Portland Art Museum, clearly shares Lindquist's love for printmaking in modest dimensions. She selected 60 powerful prints, the majority of which are quite small, even for this show. Her vision for the exhibition embraces this minimal size and proves artwork does not require a grand scale to command and hold our attention.

BAM would like to thank Dr. Chapin for choosing this outstanding collection of prints. She reviewed hundreds of pieces to make her selections and determine which artworks would receive awards. Her well-trained eye and deep appreciation for the medium are evidenced by the diverse and skillfully crafted prints she has chosen for us. We are very thankful for her expertise.

The *DNSPE* holds an honored place in BAM's exhibition schedule and the prints acquired from the show comprise an important part of our permanent collection. The acquisition of these artworks is made possible by a number of generous individuals. Sharon & Evan Lindquist and Don A. Tilton are longtime benefactors of the exhibition. Their support has been critical to the life of this show and invaluable to BAM. We thank them for their friendship and commitment to the arts and the museum.

Our patrons this year include a special endowment in honor of Chucki Bradbury, Julie Bates, Chucki & Curt Bradbury, Jr., Kristy & Dr. Carl Cates, Beth & Dr. Kelly Damphousse, Claude M. Erwin, Jr., Dr. Gina & Billy Hogue, Dr. Jason Penry, John Salvest, Beth & Dr. Scot Snodgrass, Cheryl Wall Trimarchi and Mandy & Dr. Charles Welch. Because of their understanding that the arts have an important and lasting effect on our society we are able to annually host this exhibition and purchase numerous artworks from it. The show is

seen, studied and enjoyed while on view and the prints, obtained through their generosity, are appreciated for generations to come. We sincerely thank you all.

Sponsorships, which are juror's merit awards for worthy artists were generously provided by Micah Brightwell, Pat Carlisle, Charlott Jones, Philip A. Jones, Jackie Vandigo and Mary E. & Dr. Don B. Vollman. Our donors include Dorine Deacon, First Community Bank, Dr. Bert Greenwalt and Curtis Steele. We thank you for recognizing the value of this exhibition and the arts in our community.

Without the assistance of many dedicated people this show would not be possible. We would like to thank Dr. Carl Cates and Dr. Gina Hogue from the College of Liberal Arts and Communication for their commitment to BAM and Dr. Mike Bowman, Kendal Lute, Barbara Pearson and Brock West for their assistance throughout the year.

Many, many thanks must go to Dr. Jason Penry and Jessica Blackburn without whose help the museum and the exhibition could not endure. Thanks to Hillary Brooks, who manages the numerous details of this show, Shannon Smithee who helps to bring public awareness and understanding of the arts to our community, and to Jackie Vandigo whose many creative endeavors from our website (BradburyArtMuseum.org) to this catalog help inform and inspire our audience. Additionally, we must thank Jazmine Dudley, Nikki Weaver, and Lesley Webb for providing much of the behind the scenes work necessary to mount this and all exhibitions at BAM.

Finally we must thank all of the talented artists who create the wonderful prints we anxiously anticipate each year. If only we had enough space to exhibit all the entries!

Les Christensen, Director
Bradbury Art Museum

Juror: Mary Weaver Chapin



Mary Weaver Chapin is a graduate of Wellesley College and earned her doctorate in art history from the Institute of Fine Arts, New York University. Her dissertation examined the interplay of printmaking, publicity, and celebrity in the prints and posters of Henri de Toulouse-Lautrec. She trained at the Metropolitan Museum of Art before joining the staff at the Art Institute of Chicago, where she was part of the research team for *Van Gogh & Gauguin: The Studio of South* in partnership with the Van Gogh Museum, Amsterdam. Dr. Chapin's next project at the Art Institute was as co-curator of the award-winning exhibition *Toulouse-Lautrec and Montmartre* in conjunction with the National Gallery of Art, Washington, D.C.

From 2005 to 2012, Dr. Chapin was the curator of Prints and Drawings at the Milwaukee Art Museum. Her most significant projects include *Posters of Paris: Toulouse-Lautrec and His Contemporaries*, a major exhibition at the Milwaukee Art Museum and the Dallas Museum of Art, and authoring the catalogue raisonné of the prints of Warrington Colescott.

Dr. Chapin joined the staff of the Portland Art Museum in Portland, Oregon in 2012. She oversees a large and varied collection of 20,000 prints, drawings, posters, and artists' books, and maintains an active exhibition schedule featuring prints spanning 500 years of graphic art history.

Juror's Statement

Printmakers never do things the easy way. They tend to be creatively restless souls; they try new media, attempt difficult technical passages, and take risks. Even work that appears simple can be devilishly difficult to execute. A slip of the burin or gouge, a moment too long in the acid bath, a leaky screen, or an ink that refuses to cooperate—these are everyday hazards the printmaker must face, and that is even before getting to the press, where paper may rip or the registration may not, in fact, register. Amidst these challenges, the *Delta National Small Prints Exhibition (DNSPE)* adds one more: scale. Confined to an image size not to exceed 24 by 32 inches, the participants of the *DNSPE* must create powerful graphic statements in just 768 square inches. Fortunately, artists—and, in my opinion, printmakers in particular—often thrive and excel in the face of boundaries, working within (or pushing against) the parameters of the medium or dimensions. I am delighted to report that the *2018 DNSPE* artists rose to this challenge with exceptional grace.

When I began to review digital images of the more than five hundred entries submitted, I thought I would simply delete the works that didn't meet the standard. Instead, I discovered that nearly all submissions showed merit, and my plan quickly fell apart. In defeat, I put the images aside for the weekend. When I returned to the task, I found that certain prints had stuck in my mind, either for their dazzling technical skill, the creativity of the imagery, or for some ineffable reason that great art often possesses. Instead of eliminating weaker candidates, I choose the works that stuck in my mind. Each day I would sift through the submissions, choosing a handful of prints and photographs that stayed with me. In no time I had about a hundred fascinating lithographs, monoprints, etchings, photographs, and woodcuts. The final task—to narrow the list to a mere sixty objects—proved to be a great challenge and also a joy. It is a pleasure to share my thoughts about a few of the prints in this year's selection, grouped by themes.

I was immediately struck by the number of prints that excelled in capturing light, perhaps the most difficult element to render with ink on paper. Sitting in my office in rainy Portland, Oregon, during a gray November day, I was mesmerized by the waning glow of a winter's afternoon in Warren Criswell's *Ghosts*, a moody and atmospheric linocut. The subtle quality of moonlight is exquisitely revealed by Raymond DeCicco in *Flower Moon*, while *Scattered* by Connie Wolfe suggests the diffuse light of the stars. The changing play of light on

clouds as they pass over a mountain ridge is the subject of Donald Buelter's sensitive *Imogene Pass*, a meditation in gray, black, and white. For the spectacular color offered by sunset, Elizabeth Busey's *Cantata for Eventide* cannot be beat, and the joy of pure sunshine radiates in both Rebecca McCannell's *Patio Chairs-2C* and Valerie Storosh's *Morning on Madison*.

Prints have always been a primary medium for expressing and transmitting political views; given the tumultuous times in which we are living, it is not surprising that so many excellent prints in *DNSPE* tackle the subject of politics, using approaches from the humorous to the chilling. Greg Stone's *Censorship Is for the Ignorant* gets straight to the point: using silkscreen and letterpress, the artist echoes the long tradition of broadsides, posters, and handbills that communicate directly to the public. Although the art form is ancient, Stone's message speaks to our world today: our political landscape has fractured into "red" and "blue" states, but the colors of Stone's flag overlap in places to produce bands of purple, perhaps suggesting that the middle ground is still possible. Keith Dull uses humor and a nod to children's illustration in his *Seussian Opinionator*, a magical machine that looks as though it could churn out "alternative facts" and media spin in this post-truth era. John Cizmar's *Palinopsia Glock June 12 2016* first attracts the viewer with its ghostly white-on-white composition; only at second glance is it clear that the screenprint depicts a handgun, and the date in the title references the deadly mass shooting at an Orlando nightclub. The Greek word palinopsia, a term that refers to the persistent recurrence of a visual image after the stimulus has been removed, soberly suggests the frightful frequency of gun violence in the United States.

On the other side of the grinding reality of American politics lies reverie, escape, and fantasy. Several objects in the *DNSPE* evoke worlds glimpsed only in dreams, as in Carrie Lingscheit's *Wondrous Transformation*, a magical melding of schoolgirls and dinosaurs. Mary Hood uses a similar pairing of the mundane and the marvelous in *With Great Expectation*, in which a group of meerkats find themselves adrift at sea. Other prints hint at fairy tales vaguely remembered from childhood: the little rabbit in Tina Fish Lutz's *Lucky Seven* could be a figure from a bygone nursery rhyme, while the misbehaving sheep and pigs of Ramon Deanda's *Rude Hosts* may have escaped from a modern update of Aesop's Fables. Memory, a close cousin of dreams, is evoked in Jacob Muldowney's monotype *Grandpop*, as well as in

Caroline Thorington's lithograph *Contemplating Life the Universe & Everything*; both prints share the piquant nostalgia of a candid family photograph.

The natural world is another rich source of material for *DNSPE* artists. Anita S. Hunt limns the architectural elegance of a beaver's den in *Lodge XI (dark version)*, Daryl Howard captures the compositional beauty of a spider web in *We Weave Together...Circles of Love*, and Su-Li Hung focuses on the elemental forms of flora in *Blue Morning Glory*. Other artists venture into the abstract to suggest microscopic worlds, or vast constellations beyond our own. *Universal Particle/Particular Universe* by Stephanie Beisel suggests elemental strands of building material; Justin Diggie's *Amoebic Surveillance* posits a futuristic camera-device that retains its atavistic roots; and Jenny Freestone points to the origins of life within water in *Aqua 1, First State*, in which a frog is paired with an orb representing a cell, seed, or other generator of life.

Finally, several selections deserve mention for their pure formal beauty. *Box and Vein 2* by John Hankiewicz lingers in my mind for its complex interplay of color and form. The pleasing balance and sense of impending motion is a source of satisfaction in *Center* by Jonathon Goebel. Ronald Rigge's *Rust I* pairs rich tactility with deep color and abstract poise, and Lisa Bigalke's *Millpond* is a joyful homage to grain, a sort of post-Pop icon that would look equally at home in a swanky gallery or as kitchen wallpaper. The sheer beauty of color married with form in *Blue Line 4* by Frances Ashforth is a worthy anchor to this list of outstanding prints; manipulating blue pigment on Arches 88, the artist reminds us of the optical pleasure that comes from ink on paper.

Although space does not permit me to discuss all of the commendable prints selected for the exhibition, I wish to thank every artist who submitted works for consideration. I am equally grateful to Arkansas State University, the patrons of Bradbury Art Museum, and especially to Les Christensen, its director, for upholding the fine tradition of the *DNSPE*. It has been an honor to play a small part in this valuable and invigorating platform for printmaking.

Mary Weaver Chapin, PhD
Curator of Prints and Drawings, Portland Art Museum

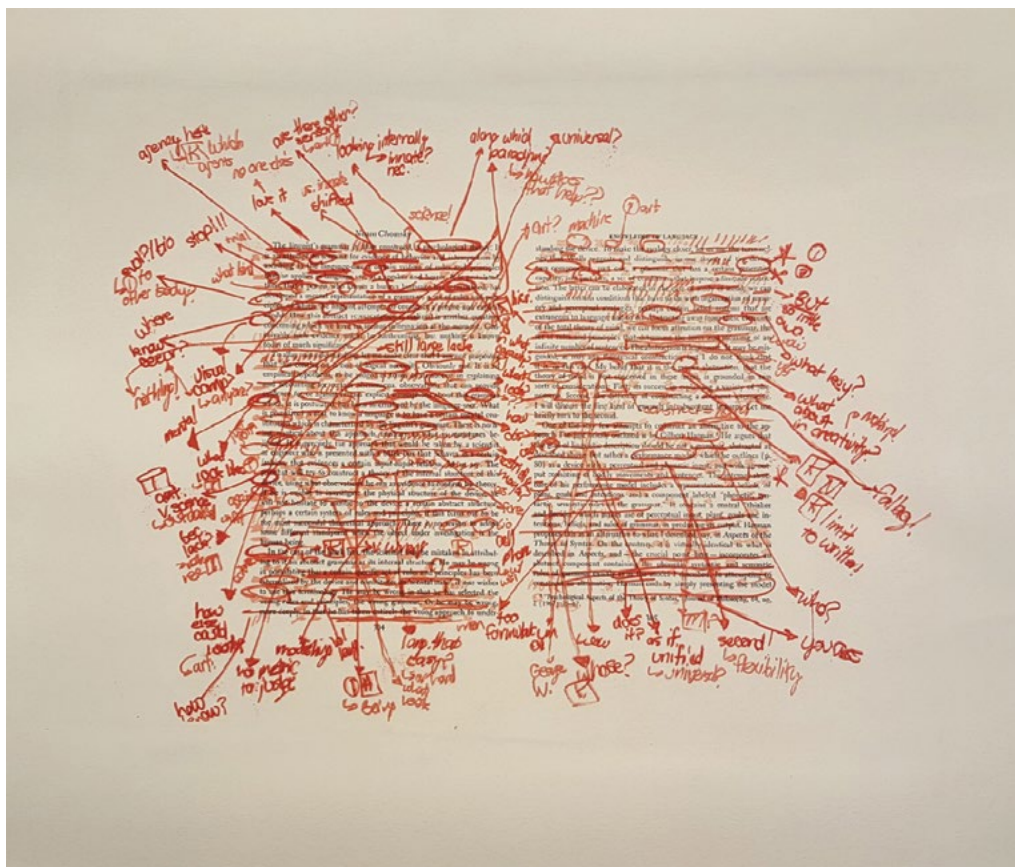
Les Christensen Excellence in Art Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Julie Bates, Little Rock



Sally Bullock
Stone Universe IV, 2017
reduction woodcut
4 x 6 inches

In my work, I create abstracted representations of real and hypothetical phenomena in an attempt to explore our human proclivity to observe, process, and make. By labeling, defining, and categorizing our observations, we create an artificial world to represent the real one. Paradoxically, these human compulsions both make us a part of the world and take us out of it.

College of Liberal Arts and Communication Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Dr. Carl Cates, Jonesboro & Dr. Gina Hogue, Bay



Savannah Bustillo
Noam Chomsky's "Knowledge of Language," Pages 6 and 7, 2017
citrosol transfer and pronto plates
16.5 x 19 inches

My work is united in its goal to intercede in public and private spaces. My intervention unearths linguistic structures – the initial barriers of how knowledge is created and spread. Language is typically understood as abstract and disconnected from the everyday; yet, it painstakingly shapes the material of our lives in concrete ways. By locating charged cultural symbols and identifying the systems that hold them in place, I combine the material and the linguistic – tiny systems in themselves. The stability of these material and linguistic structures can be pushed by interrogating common forms and vessels that knowledge is codified in.

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



Warren Criswell

Ghosts, 2017

3 color linocut

7 x 10 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 extra color effect is the result of the overprinting.

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



Keith Dull
Seussian Opinionator, 2017
relief print
12 x 9 inches

Art transforms the mundane, and enables a search for clarity in the complex and intangible. My creative research manifests itself in prints, paintings, and mixed media work that emphasize the historic use of art as guides, manuals, and magic talismans. By re-empowering my art with these archaic applications, I achieve a usefulness and purpose beyond the aesthetic.

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



John Hankiewicz

Box and Vein 2, 2017

monoprint with chine collé and gold leaf

12 x 9 inches

Transforming the mundane into the monumental is one of my abiding projects as an artist.

Robin Kaloghirou Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Les Christensen & John Salvest, Jonesboro



Carol Hayman

They Came with the Grasses, 2017
photo intaglio and chine collé
10 x 8 inches

In Devil's River desert country, in west Texas, water is precious and hard to find. Earth Mother descended to earth by falling through a hole in the sky. Waterbirds carried her down to the sea and set her on the back of a turtle, which became her home, with Turtle Woman, on Turtle Island. Earth Mother filled the earth with egg stones, watered by springs, that became humans, animals, and plants, which humans must nurture and maintain. Humans are here, but shadows of the spirits are still here too, always watching.

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



Anita S. Hunt

Lodge XI (dark version), 2016
etching, spitbite aquatint and chine collé
4.5 x 6 inches

The ever changing landscape reminds me to pay close attention, to take nothing for granted and to appreciate the fragile beauty of life.

Lindquist Purchase Award

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



Carrie Lingscheit

Wondrous Transformation, 2016

intaglio

8.5 x 8.5 inches

My intaglio prints exploit the subtleties of etching and mezzotint technique to explore themes of human behavior, interaction and the malleable nature of remembrance, presenting equivocal narratives that are often characterized by omission, distortion, and hyperbole.

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



Rebecca McCannell

Patio Chairs - 2C, 2015

3 color lithograph with screen print
16 x 16 inches

Light. I guess that's what it always comes down to. It doesn't matter if I'm drawing people, landscapes, eggshells, puddles, or plastic chairs on an abandoned patio. I am fascinated by the always-changing quality of light that falls on, reflects off of, or passes through the objects I am studying. I find it challenging to decide which printmaking process will best capture the character of the light in various situations. Sometimes the flat, impersonal quality of a screen print works well. At other times, more nuanced value shifts are required, better suited to mezzotint, lithography or photo intaglio techniques. Often, I incorporate multiple branches of printmaking before the image feels resolved.

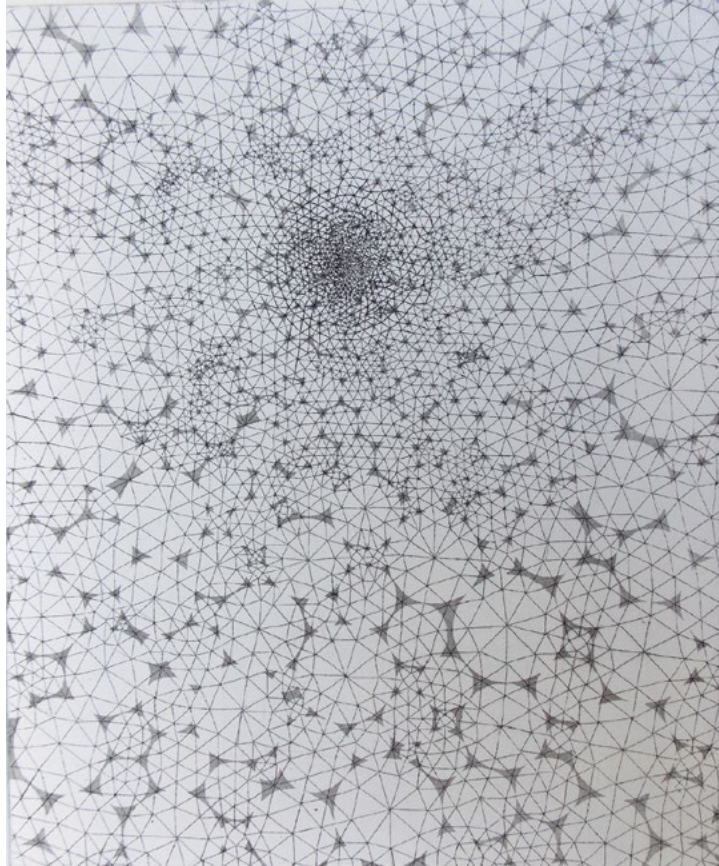
Jason Penry Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Dr. Jason Penry, Jonesboro



Jacob Muldowney
Grandpop, 2015
monotype
7.5 x 5 inches

I base my monotypes on found imagery culled from the Internet, stacks of genealogical photos, and my own personal family snapshots. Changing the context, medium, and format of these images materially alters the viewer's expectations for—and consequently interaction with—the imagery, creating an aesthetic experience from something that otherwise might have been overlooked.

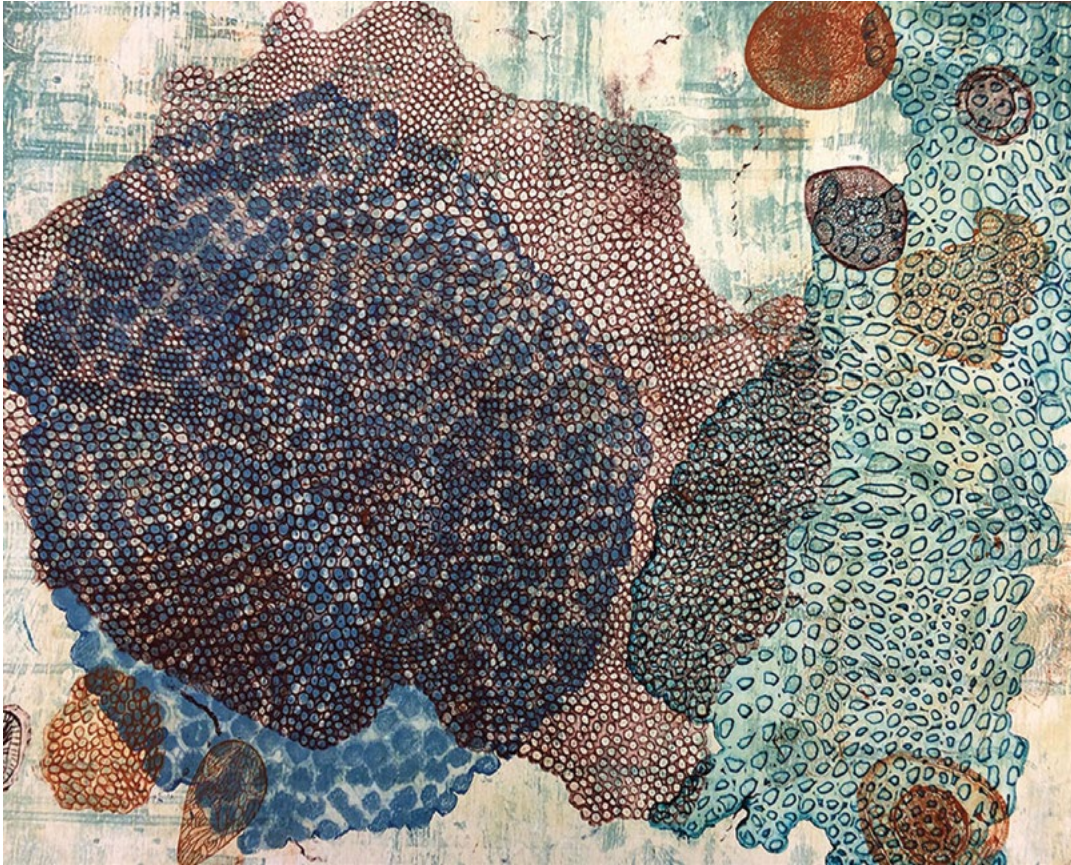
Chucki Bradbury Art Purchase Award
Permanent Collection, Arkansas State University
Underwritten by A Special Endowment in Honor of Chucki Bradbury



Bruce Pollock
Sphere Net, 2012
etching and aquatint
18 x 15 inches

My work employs a system of tangent circles and polygons to represent infinite spaces inspired by self-organizing systems found in the natural world. These systems occur as structural patterns wherever fundamental individual cells, particles or molecules arrange themselves into complex crystalline structures or organisms. In print, my concern is with solving the challenges that occur when interpreting these ideas into the print medium. I have found the processes of etched line and aquatints to be well suited to this task with the benefit of producing multiple images.

Chancellor's Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Beth & Dr. Kelly Damphousse, Jonesboro



Marilee Salvator

Composition C3, 2016

etching and wood lithograph

22 x 30 inches

My work draws inspiration from repetitive mark making, biological forms, and plant life. It is a formal exploration of shape and pattern. Contradictions in nature and biology fascinate me. Cells are of particular interest. I am intrigued by their ability to reproduce, mutate and spread uncontrollably. To the untrained eye, cancer cells can be seen as beautiful forms/shapes, interesting patterns. However, to a specialist these forms mean so much more including the spread of unwanted disease and death. I find it interesting how something so detrimental as cancer, can look so beautiful under a microscope.

Cheryl Wall Trimarchi Purchase Award
Permanent Collection, Arkansas State University
In Honor of Stephanie Trimarchi Giesecke & Felicia Trimarchi Hart



Valerie Storosh
Morning on Madison, 2017
color viscosity linoleum print
12 x 9 inches

My works are explorations using geometric abstractions to create some aspect of the architectural environment expressed in formal and symbolic ways. Influenced by the architecture of New York City and the sleek lines of design, my work investigates geometric spatial arrangements using an expressionistic and minimalist sensibility. In my color viscosity printing, I combine both intaglio and relief methods. Different tonal effects and vibrant colors result from differences in the depth of relief on the linoleum plate. I like to experiment with different combinations of varying colors and viscosities, the process results in unique prints and small editions.

Carlisle Sponsorship
Underwritten by Pat Carlisle, Jonesboro
JUROR'S MERIT AWARD

Frances Ashforth

Blue Line 4, 2017

unique waterbase monotype

22 x 22 inches

My work has always been about the study of land & water while focusing on both current and historic land use within landscape. Time spent in wetland and arid environments, both local and remote, provides me with an endless view to composition in specific geographies. I try to break down my views of land & water into spare memories, choosing one color with a minimum of detail. My hope is these simple yet somewhat elegant monotypes will help remind the viewer of the importance of place based memory, the importance of preserving the 'long view' and of conserving resources for future generations. My practice focuses on being as sustainable as possible while in the print studio.



2018 DNSPE Sponsorship
Underwritten by Bradbury Art Museum
JUROR'S MERIT AWARD

Ramon Deanda

Rude Hosts, 2017

reduction relief

12.75 x 16.5 inches

The work I engage in relates to cultural and social provocative themes. The protagonists of the majority of my work are farm animals which they help me tell a story. These stories relate to situations that I think are bordering between the ridiculous and unbelievable. For this reason, I try to recreate these, sometimes, serious themes and turn them into satirical, almost comical imagery.



Mary & Don Vollman Sponsorship
Underwritten by Mary E. & Dr. Don B. Vollman, Jonesboro
JUROR'S MERIT AWARD

Raymond DeCicco
Flower Moon, 2017
aluminograph
16 x 24 inches

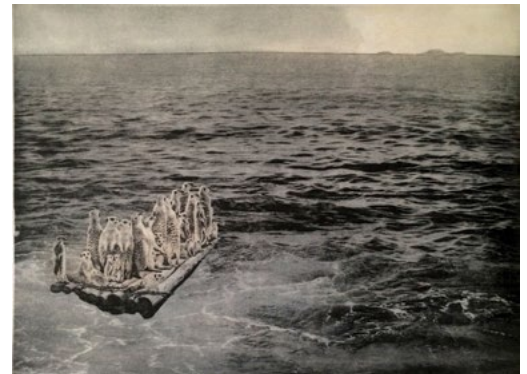
It can be said that artists have always been at the forefront of environmental conservation. We study, record, and celebrate the natural world through our creations. When possible I work directly from life, with focus on a naturalistic realism that can border on the surreal. I create images that represent ideas and places within my own experience. And through the use of transcendent observation, I attempt to evoke the essential spirit of my subjects. While documenting beauty and variety in nature, I strive to display its ephemeral, temporary quality. Aware of modern trends, I utilize a "low technology – high technique" approach. My artwork is completely hand done; and materials are prepared in traditional as well as contemporary methods.



Summer & Joe Vandigo Sponsorship
Underwritten by Micah Brightwell & Jackie Vandigo, Jonesboro
JUROR'S MERIT AWARD

Mary Hood
With Great Expectation, 2017
photogravure, 2 plate and a la poupée
15 x 20 inches

"Et in Arcadia ego: Even in Arcadia, there I am." This Latin memento mori phrase is cautiously reminding us that complexity resides in apparent simplicity. The world we live in often feels shaped by catastrophic events, both internal and external, and a sense of looming crisis seems to provide the structure of feeling for our time. This work investigates utopian and dystopian constructions; exploring the boundaries between the idealized and abstracted spaces of an immaterial world. Without becoming too didactic, my narratives allude to themes within contemporary culture that express a political or social point of view, using animals as a metaphor for human behaviors and contemporary events.



Jones Sponsorship
In Memory of Flo & Phil Jones
Underwritten by Charlott Jones, CPA & Philip A. Jones, Jonesboro
JUROR'S MERIT AWARD

Daryl Howard

We Weave Together...Circles of Love, 2017

Japanese woodblock print

12 x 12 inches

After receiving my BFA from Sam Houston State University, I lived and taught art at an overseas school in Tokyo in the 70's. There I was introduced to a private collection of 18th and 19th century Ukiyo-e woodcuts, I felt immediate connection and wanted to learn more. Offered a 1yr apprenticeship with master printmaker Hodaka Yoshida. The technique of woodblock printmaking is part of my soul. After over forty years of sketching, carving and printing, I am still as excited as I was when I pulled my first print with Hodaka Yoshida in Tokyo in 1974. Printmaking has become my way of expressing the world. This process involves seeing images through a series of shapes, arranged and colored to represent the essence...the magic...that I experience.



BAM Sponsorship
Underwritten by Bradbury Art Museum
JUROR'S MERIT AWARD

Ellen Price

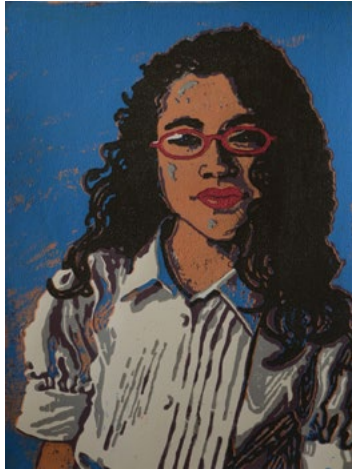
Flood, 2017

drypoint

5.75 x 9 inches

Images of flooding from hurricanes compelled this recent print series. The documentary tone of the black and white prints represent a departure from previous work. The directness of the monotype and drypoint is an immediate response to the catastrophic hurricanes that have devastated parts of Houston and Florida and almost the entire areas of Puerto Rico and the Virgin Islands. Of the many memorable scenes from the coverage of these events, the partially submerged cars had particular resonance. This is because the automobile is associated with American mobility and independence as well as contributing to the phenomena of global warming.





Karen Albanese Campbell

Girl with Red Glasses, 2016

reductive linocut relief

12 x 9 inches



David Avery

The Last Roundup, 2017

etching

7 x 6 inches



Janet Badger

Celia, 2016

mezzotint, suminagashi and chine collé

17 x 12 inches



Janet Ballweg

The Persistence of Time, 2017

screenprint

20.5 x 15 inches



John Banasiak

Quantity of X #5, 2017

silver gelatin print

11 x 14 inches



Stephanie Beisel

Universal Particle/Particular Universe, 2017

waxed screenprint

18 x 14 inches



Lisa Bigalke
Millpond, 2017
reduction relief
6.5 x 8 inches



Donald Buelter
Imogene Pass, 2017
silver gelatin print
14 x 18 inches



Elizabeth Busey
Cantata for Eventide, 2016
linoleum reduction
18 x 18 inches



Beverly Buys

Big Boys Place, 2016

cyanotype

15.5 x 15.5 inches



John Cizmar

Palinopsia Glock June 12 2016, 2016

screenprint

15 x 11 inches



Loralie Clemmensen

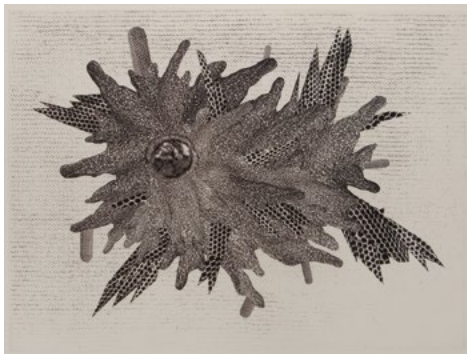
Hats, Kenroku Gardens, 2017

reduction linocut

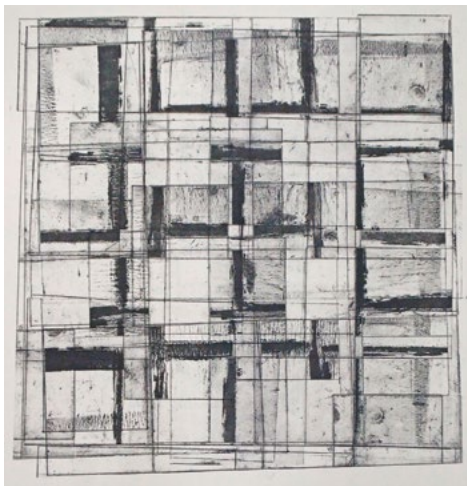
8 x 10 inches



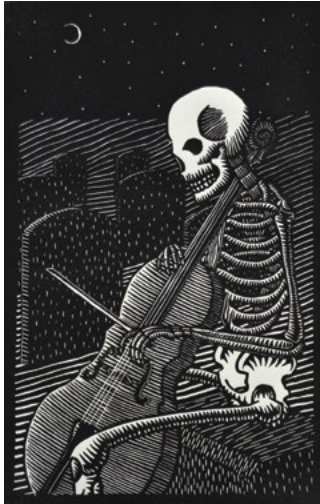
Tyrus Clutter
Accidite, 2017
color viscosity intaglio
9 x 8 inches



Justin Diggle
Amoebic Surveillance, 2017
photo etching
10.25 x 14 inches



Beth Dorsey
Reused Grids II, 2017
transfer print
15.5 x 15 inches

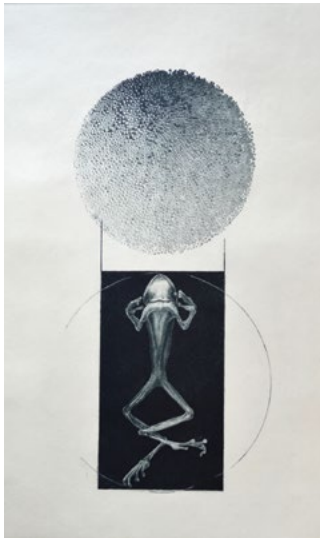


Robert Fischer

A Graveyard Crescendo, 2017

relief print

10 x 7 inches

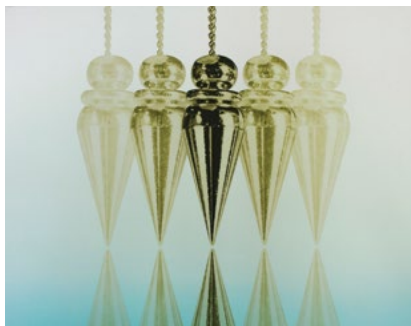


Jenny Freestone

Aqua 1, First State, 2015

direct gravure and photogravure
with etching and aquatint

16 x 10 inches



Jonathon Goebel

Center, 2016

photopolymer intaglio, monotype

11 x 14 inches



Jeff Hindal

The Scheming of the Coal Barons, 2016
polyester lithograph
14 x 9 inches



Andy Holliday

Untitled, 2017
etching
9 x 6 inches



Su-Li Hung

Blue Morning Glory, 2017
woodcut
11 x 12 inches



Robert Hunter
Open Window, 2017
archival pigment print
6.5 x 7 inches



Heather Ryan Kelley
Tabula Rasa, 2017
intaglio
12 x 9 inches



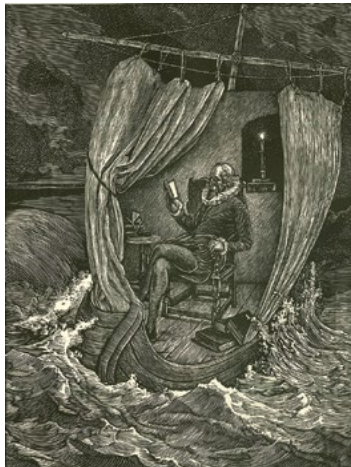
Kathryn Lesh
Cece, 2017
monotype
12 x 12 inches



Tina Fish Lutz

Lucky Seven, 2017

etching with soft ground, hard ground
aquatint, aquarelle, silver leaf and bees wax
9 x 6 inches



Michelle Martin

The Academic II, 2015

woodcut
24 x 18 inches



R. Bruce Muirhead

November, 2016

intaglio
9 x 12 inches



Eddie Overturf

Best Laid Plans Often Go Awry, 2017
etching and chine collé
6 x 6 inches



DeAnn Prosia

5 Pointz, 2017
line etching
8 x 12 inches



Ronald Rigge

Rust I, 2017
archival pigment photograph
10.5 x 14 inches



Kent Rush

Untitled (torso), 2017

hand printed collotype with hand coloring
19 x 15 inches



Sarah Sears

Tiger, Tiger, 2015

intaglio
9 x 12 inches



Lila Shull

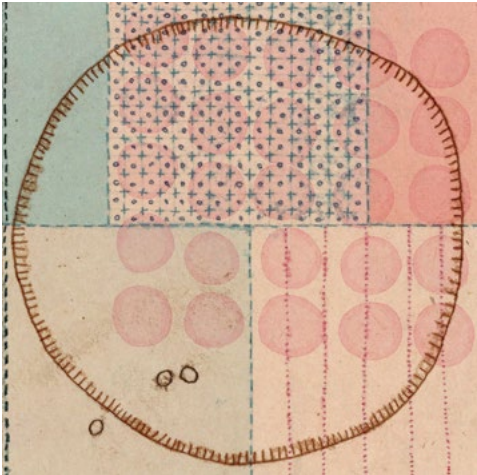
Bran N. Grain, 2017

intaglio and screenprint
12 x 11 inches



Ellen Singer

Through the Scrim, 2016
etching, hard and soft ground and aquatint
14 x 18 inches



Sarah Smelser

Dreamette, 2016
monotype
5 x 5 inches



Jared T. Stanley

Human, 2017
lithograph
9 x 13 inches



Sandra Steed
Hosta Leaves, 2017
linocut
7.5 x 8.5 inches



Greg Stone
Censorship Is for the Ignorant, 2017
silkscreen and letterpress
22 x 14 inches



Caroline Thorington
Contemplating Life the Universe & Everything, 2017
lithograph and chine collé
11.25 x 14.75 inches



Helen Werner Cox

County Fair, 2017

linoleum cut over a collagraph
20 x 16 inches



Connie Wolfe

Scattered, 2016

screenprint
10.25 x 16.25 inches

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