



dnspe

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

2019

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2019 DELTA NATIONAL SMALL PRINTS EXHIBITION

BRADBURY ART MUSEUM

January 24 - February 20, 2019

BradburyArtMuseum.org

COVER:

Edward Bernstein

Iceberg, 2018

color archival inkjet

14.25 x 20 inches

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DIRECTOR'S STATEMENT

Each year at this time we welcome a new *Delta National Small Prints Exhibition*. This annual show brings us a fresh look at what is happening in the world of small prints. This year, more than ever, it is also an indicator of what is happening in the world.

We offer our appreciation to the 2019 juror, José Diaz, Chief Curator of The Andy Warhol Museum, who selected an exhibition more focused than we have seen in years past. Many social and political topics, such as global warming, immigration, human rights, and current governmental policies and players are addressed. This high percentage of prints with a clear social discourse, speaks directly to a freedom that we in the United States embrace - the ability to publicly express opinions and thoughts without fear of retaliation.

In order to determine which works would be included in the exhibition and which would receive awards Mr. Diaz reviewed hundreds of prints. His keen knowledge of printmaking and expertise in curating are evidenced in this thematically cohesive exhibition. We thank him for his work and competence with this daunting task.

DNSPE plays an important role for the museum, as an anchor for our exhibition schedule, and a resource for procuring works of art for the permanent collection. The acquisition of these prints is made possible by a number of generous individuals including our longstanding benefactors, Sharon & Evan Lindquist and Don A. Tilton. Their support has been critical to this show and invaluable to BAM. We thank them for their patronage and commitment to the arts and the museum.

This year our patrons include a special endowment in honor of Chucki Bradbury, Julie Bates, Chucki & Curt Bradbury, Jr., Kristy & Dr. Carl Cates, Beth & Dr. Kelly Dampousse, Claude M. Erwin, Jr., Dr. Gina & Billy Hogue, John Salvest, Drs. Phyllis and Warren Skaug, Beth & Dr. Scot Snodgrass, Cheryl Wall Trimarchi, Mary E. & Dr. Don B. Vollman and Mandy & Dr. Charles Welch. This generous

group of individuals understand the positive impact that the arts provide for our community. They also recognize the significance of this exhibition and provide the support necessary to produce it. We sincerely thank you all.

Sponsorships, which are awards that denote the merit of individual prints, are generously provided by Jackie & Micah Brightwell, Pat Carlisle, Dorine Deacon, Charlott Jones, CPA, Phillip A. Jones, Dr. Jason Penry and Curtis Steele. We thank you all for appreciating the value of the arts and the importance of this exhibition.

Without help from many dedicated colleagues this show would not be possible. Many thanks to Dr. Carl Cates and Dr. Gina Hogue from the College of Liberal Arts and Communication for their commitment to BAM. Barbara Pearson, Jason Henson and Kendal Lute all deserve a tremendous amount of appreciation for their ongoing assistance throughout the year.

A big thank you goes to Jessica Blackburn and Dr. Jason Penry who help raise public awareness and financial support for the museum. Thanks to Jackie Brightwell, assistant director, who works on every aspect of this and all exhibitions at BAM year round; Hillary Brooks, the museum registrar, who is solely responsible for numerous details of this show and Haley Voges, BAM's education coordinator, who helps foster the community's relationship with the arts. Much appreciation goes to Dominique Burgess, Jazmine Dudley, Madeline Jennings McMahan and Tenisha Neal, whose many efforts help the public better appreciate the arts.

Last but not least a heartfelt thank you goes out to all of the artists who submit their artwork to this exhibition. Your vision, talent and skill are greatly appreciated and enjoyed by all.

Les Christensen, Director
Bradbury Art Museum



Photo courtesy of Travis Clayton, Arkansas State University

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

JUROR: José Diaz



José Carlos Diaz is the Chief Curator at The Andy Warhol Museum and was a 2018 fellow at the Center for Curatorial Leadership (CCL). Diaz has recently curated the first museum solo exhibition of Iranian artist Farhad Moshiri and is currently working on *Andy Warhol: Revelation*, a show dedicated around Warhol and his faith which will open next year for the museum's 25th anniversary. Prior to this he was the Curator of Exhibitions at the Bass Museum of Art in Miami Beach where he curated artist commissions by Athi-Patra Ruga, Sylvie Fleury, the group exhibition *GOLD*, and organized *One Way: Peter Marino*. Prior to joining the Bass he worked at Tate Liverpool and at the Liverpool Biennial. Diaz received a MA in Cultural History from the University of Liverpool, and a BA in Art History from San Francisco State University. In 2003 Diaz tenured as a curatorial intern at The Rubell Family Collection and launched a nomadic curatorial project called *Worm-Hole Laboratory*.

JUROR'S ESSAY

This past summer, after contributing daily illustrations in printed matter for over twenty-five years, the political cartoonist Rob Rogers was fired from the Pittsburgh Post-Gazette. Apparently, the newspaper had been increasing stories that support the President of the United States and suddenly disagreed with Rogers' comical viewpoints, especially those that took a critical aim against the White House and its current administration. Pittsburgh's mayor was dismayed by the firing of Rogers and insisted this was not the time to suppress freedom of the press while other media outlets were suffering from the very same attacks. For decades Rogers had created his cartoons, often filled with edgy humor, to communicate politics, (whether funny and non-so-funny), to the population of Pittsburgh and beyond, through syndication of his cartoons in multiple of periodicals.

For the *2019 Delta National Small Prints Exhibition* shortlist I chose prints that addressed the present, such as depictions of hope and empowerment, but also those showing loss, pandemonium, and chaos. Natural disasters like flooding and fires are represented; as are, the closing of borders; political corruption; declarations of war; the economy; injustice; militarization; death; and moments of isolation and loneliness. It is my feeling that the works created will act as historical markers and inform the audiences of the future.

This year many of the submissions, (more than 400!), brought up social and political issues concerning citizens in the United States. This is why the arts, (in all forms but especially in printed form), are so important. The power of printmaking has never been more crucial, especially during a moment where disseminated information is contested and dismissed by people who believe information to be untruthful and fake. Take for example, the countless yard signs and posters encouraging people to vote or those opposing anti-immigrant rhetoric, homophobia, and racial violence.

From the works *Cheat-Ho Smiley* through *Is this My America?* the selection of artists here mirror reality. The

print *Canary Climate Change* depicts a dead yellow canary inside a cage. It recalls the canaries used in coal mines which died when exposed to toxic gases, as an alert to the workers ability to escape in time. However, the work also recalls the cultural gaslighting that is taking place by individuals in political power to manipulate evidence and truth.

In our ever-evolving planet, animals and the environment are in jeopardy. Instead of pastoral scenes, delicate landscapes, or an observation on the complex beauty of a bird or butterfly, this year, artists brought deeper attention to our planet. The engraved blue monotype *Singin' the Blues* shows a seahorse with its tail gently wrapped around a plastic straw. This recalls a widely distributed photograph from last year that featured a similar looking seahorse accompanied by a plastic cotton swab. The seahorse in both works, at first, appears playful, almost charming, but the message of a filthy and polluted ocean is crystal clear. Another artwork, *Plastic Stratum*, is a woodblock print with a monstrosity made of flesh and plastic wreaking havoc across a landscape strewn with mass-produced detritus and frenzied children. Finally, in *The Air We Breathe* an owl flies towards the viewer with a smoky power plant in the background.

Actions towards and about humanity are also depicted in the *Delta National Small Prints Exhibition*. *In Thin Air*, shows a closeup of a distressed woman's face, her hands over each cheek while she looks directly at the viewer. *Migrants* is another powerful work with a wide-eyed matriarch surrounded by sleeping figures. Behind her, through the window, are the silhouettes of individuals marching onward, perhaps in need of sanctuary and safety. In contrast, protesting groups in *Women on the March* indicate their position by signs and pussyhats and brings to mind the countless marches of solidarity that have been taking place across the United States.

But all hope is not lost! With so many art fairs, exhibitions, and biennials taking place each year, the format of print has

the nimbleness to appear at those venues but also has the ability to appear in as many places as possible: on printed ephemera; as public art; on social media and the internet; and in multiple quantities and sizes. This is a visual language that speaks to the masses. These prints will inspire the next generation of artists. Therefore, I encourage all of the artists selected in this year's exhibit to reach out to each other and share and discuss the importance of their work and what will come next.

José Diaz, Chief Curator
The Andy Warhol Museum

CHANCELLOR'S PURCHASE AWARD
Permanent Collection, Arkansas State University
Underwritten by Beth & Dr. Kelly Damphousse, Jonesboro



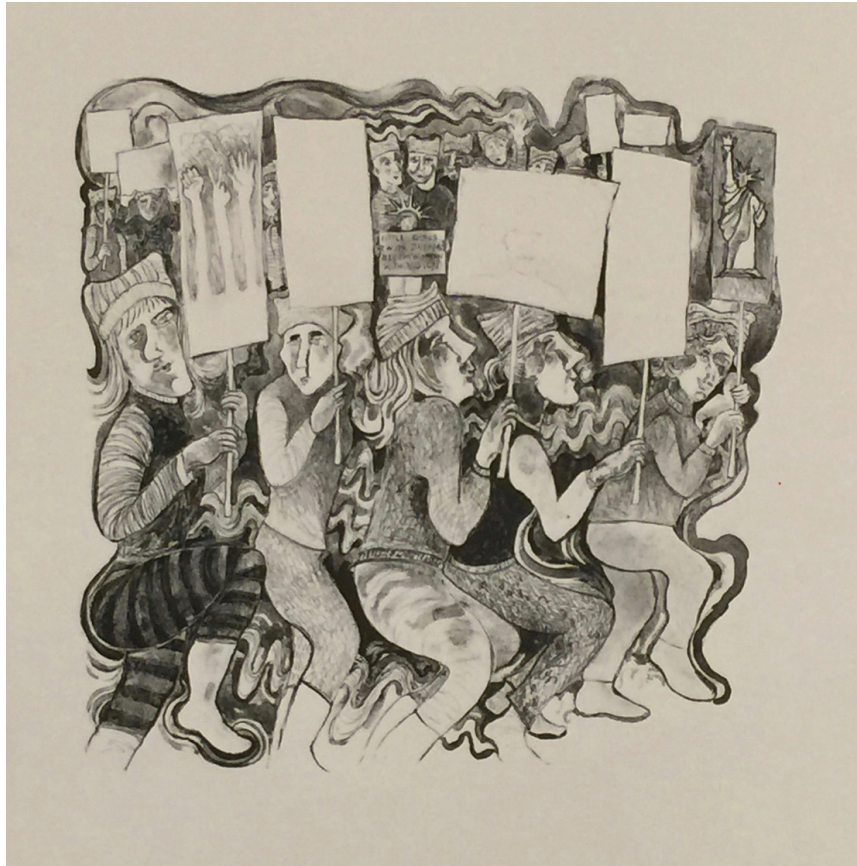
Edward Bernstein
Iceberg, 2018
color archival inkjet
14.25 x 20 inches

I am interested in the interface between technology and tradition, in terms of both aesthetics and technique. These elements complement one another in form, content, and inspiration. The work has been created primarily from my own photography and constructed sculptures and specific places I have been, particularly Italy (Venice), and current events. Spending time in Europe, I often appropriate overt references to Western art history which inform the work conceptually. Much of my art is closely aligned with printmaking's tradition confronting socio-political issues.

Current work focuses on environmental issues related to global climate change, as well as constant war.

LES CHRISTENSEN PURCHASE AWARD

Permanent Collection, Arkansas State University
Underwritten by Sharon & Evan Lindquist, Jonesboro



Karen Brussat Butler

Women on the March, 2018

lithograph

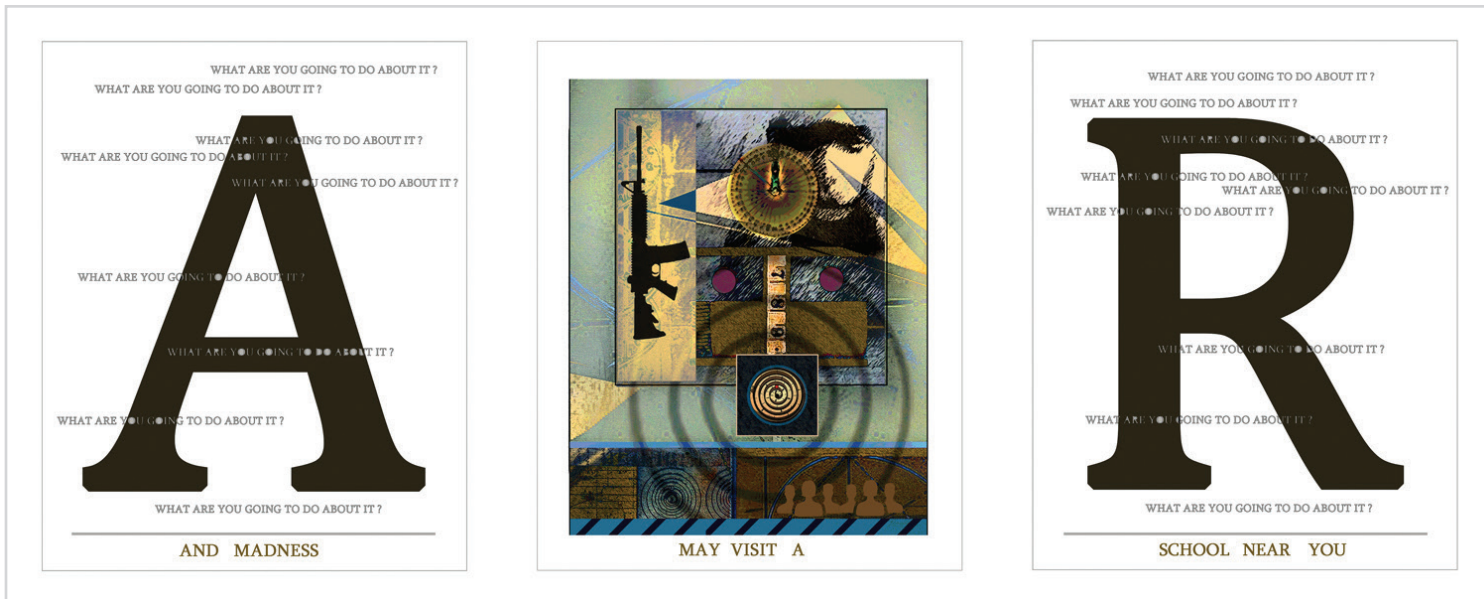
15 x 15 inches

Recently in my work I have been addressing current issues that are important to me: how our present leadership makes me feel surrounded and stuck, worry about the environment and the importance of protest. My work is figurative and narrative, I like to tell a story. I love the unique washes that can be created in lithography. These washes are the environment that surrounds the figures in my work where the narrative is often hidden. By combining flowing brushwork with drawing, I hope for an image that is both complex and interesting.

CAROL & DEAN CHRISTENSEN PURCHASE AWARD

Permanent Collection, Arkansas State University

In Memory of Carol & Dean Christensen



Robert S. Hunter

A Question We All Must Answer, 2018

archival pigment print

9.25 x 23.25 inches

My prints generally have subjects which contain elements that ask the viewer to question the context of their meaning. The juxta-positioning of these pictorial elements is done to suggest a narrative, but also to provoke curiosity. They pose questions that inhabit the gap between the meaning of symbols and the content of perception. I hope the viewer will provide another layer of complexity as my work is interpreted, adding to its expressive genesis.

DON A. TILTON PURCHASE AWARD
Permanent Collection, Arkansas State University
Underwritten by Don A. Tilton, Little Rock



Stephanie Kolpy

The Final Thaw, 2018

cyanotype, monotype, screenprint,
diamond dust, watercolor and white gel pen
22 x 30 inches

Stephanie Elaine Kolpy is best known for her *Natural Disaster* series of large-scale symbolic landscape paintings, mixed media monoprints, screenprints and lithographs. Kolpy's work presents visual interpretations of apocalyptic mythoi-past, present, and future. Her current body of work draws apocalyptic visual parallels between issues of mass migration and the rising tides due to climate change.

CHERYL WALL TRIMARCHI PURCHASE AWARD
Permanent Collection, Arkansas State University
In Honor of Stephanie Trimarchi Giesecke & Felicia Trimarchi Hart



Andrew Kozlowski
Dark Days (January), 2018
linocut and screenprint
19 x 15 inches

Throughout 2017 I collected images from news stories that populated my social media feeds, and weaved them into a series of prints collectively titled *Dark Days*, a record of a particularly tumultuous year. January begins the series with a protest banner hanging above Babylonian artifacts, surrounded by flowers native to Syria and Mexico, and a National Park Service hat.

PRESIDENT'S PURCHASE AWARD

Permanent Collection, Arkansas State University
Underwritten by Mandy & Dr. Charles Welch, Little Rock

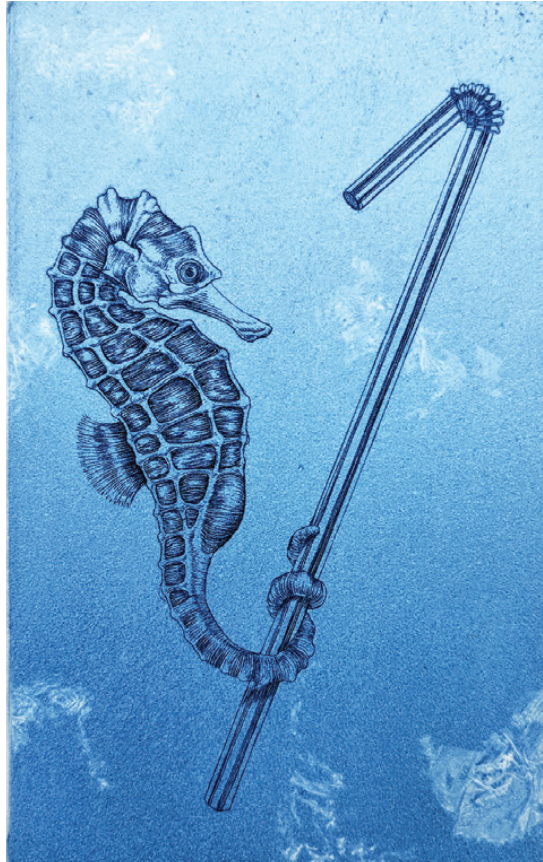


Andrew Kozlowski
Dark Days (March), 2018
linocut and screenprint
19 x 15 inches

A rhino shot by poachers in a zoo in France in March lingers among images of wiretapped phones, and a prototype space suit for a Mars space mission. Part of the series *Dark Days*, these compositions reflect a fractured modern space, where world-altering events are not afforded more than a few moments before the feed is refreshed and another story begins to trend.

BETH & SCOT SNODGRASS PURCHASE AWARD

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



Ashton Ludden

Singin' the Blues, 2018
engraving and monotype
5 x 3 inches

My meticulously engraved prints aim to initiate a conversation about our relationship to wild animals and to consider our impact on their survival.

LINDQUIST PURCHASE AWARD

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



Ellen Nathan Singer

Migrants, 2016

woodcut

18 x 20 inches

I am moved by my surroundings; both beautiful and tragic.

Migrants is the tragedy of today.

I work in woodcuts and etching.

MARY & DON VOLLMAN PURCHASE AWARD
Permanent Collection, Arkansas State University
Underwritten by Mary E. & Dr. Don B. Vollman, Jonesboro



Blake Sanders
Moneypit, 2018
color lithograph and screenprint
15 x 22 inches

Recent work revolves around my young son, the responsibility of bringing another consumer onto an already over-crowded planet, and his already out-sized imprint on the environment. The purpose of this work is to express my ecological culpability, while also encouraging a less impactful path forward. Emphasizing repurposed materials and greener techniques in the production of my artwork reinforces that content. Projects also examine the isolation and anxiety of the family in the contemporary cultural and ecological morass.

CHUCKI BRADBURY ART PURCHASE AWARD

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



Debrah Santini

Canary Climate Change, 2018
etching, aquatint and chine collé
8 x 8 inches

My imagery develops by accumulation with things or events that capture my attention visually and/or that emotionally affect me at my core. Personal memories are at the forefront of my hierarchy of subject matter, permeated by such distractions as travesties of justice towards human and animal kind as well as attacks on our environment all adding up to the cancer of ignorance. On the lighter side are the objects and subjects that are rivals for my attention, yet still evade me, until I literally trip over them.

DIANE HAYNES PURCHASE AWARD
Permanent Collection, Arkansas State University
Underwritten by Claude M. Erwin, Jr., Dallas, Texas



Sarah Sipling
Homeless, 2017
screenprint
13 x 15 inches

My work deals with the strengths and weaknesses of the human condition. I work in series using many different media to layer the many meanings of each project. Traditional and digital printmaking combines with drawing, painting, photography and written texts in each series.

COLLEGE OF LIBERAL ARTS AND COMMUNICATION PURCHASE AWARD

Permanent Collection, Arkansas State University

Underwritten by Dr. Carl Cates, Jonesboro & Dr. Gina Hogue, Bay



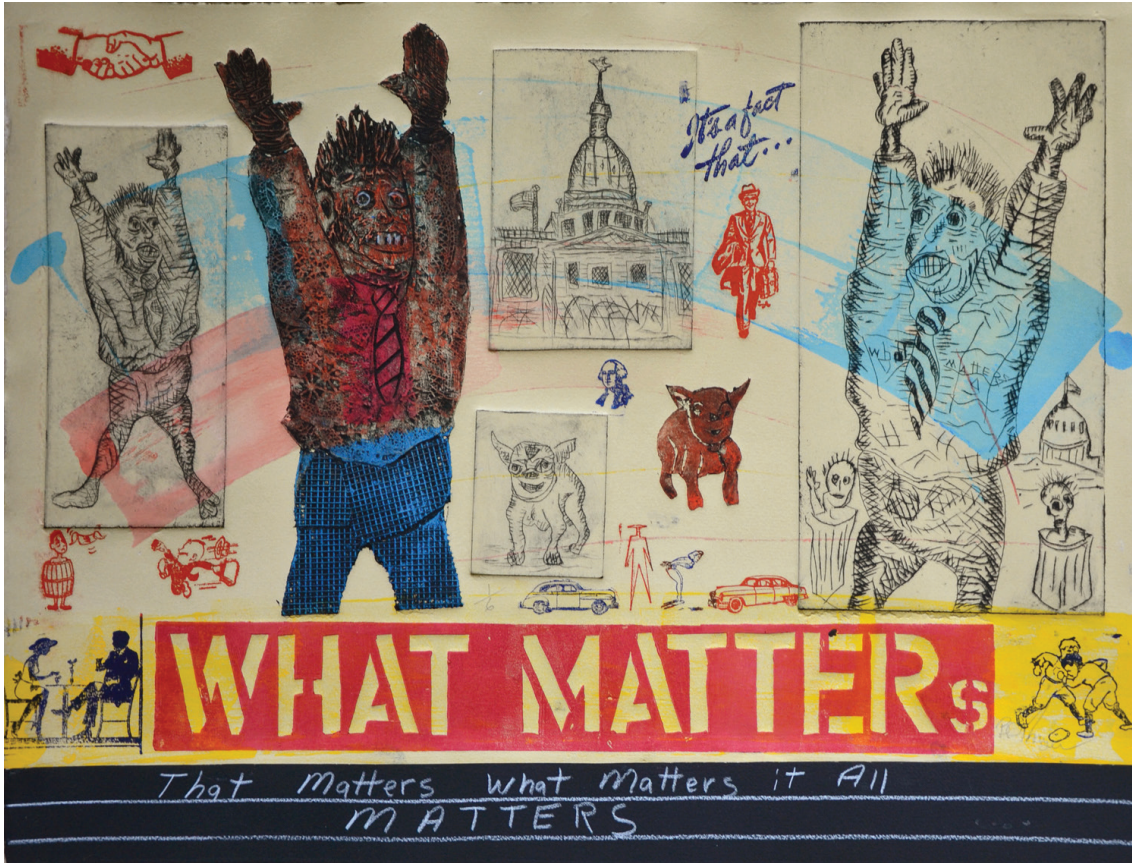
Ralph L. Steeds

Is this My America?, 2018
color lithograph and relief
9 x 11 inches

I use introspective, personal symbols that are not narrative in the manner of storytelling. I would like my work to be understood as a visual language, language in the sense that literature, poetry, music or mathematics is understood in their particular languages. If a visual work of Art must be "understood", then I think it must be "understood", in its own forms of expression. I don't think visual art can truly be understood outside its own language. I am trying to tell a story for which I can find no words.

DRS. PHYLLIS & WARREN SKAUG PURCHASE AWARD

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



Bruce Thayer

What Matters, 2017
collograph intaglio relief
17 x 22.5 inches

The emphasis of my work is a form of social commentary in which both images and words interplay. The images are drawn from current events and the irony of life situations. Drypoint on Plexiglas and collograph are my printing techniques and I also employ found graphics and rubber stamps. I prefer BFK tan paper.

LES CHRISTENSEN EXCELLENCE IN ART PURCHASE AWARD

Permanent Collection, Arkansas State University

Underwritten by Julie Bates, Little Rock



Ella Weber

Cheat-Ho Smiley, 2016
stone lithograph on digital inkjet
11 x 14 inches

My smile is your smile. Your smile is my smile. I am my smile so I smile.

Living in middle America suburbia, my environment consists of beer, sports, lazy boy chairs, faith, family and friends. Our walls live, laugh and love well. Although it's nice, I question if there is substance beneath the surface.

Likewise, *A helpful Smile in Every Aisle* is the daily mantra of the delicatessen I call home. Corporate displays our smile scores weekly. Anything less than 100% is unacceptable. Because I received a record low secret shopper score, primarily for not smiling, my self-imposed penance is to create a smiley a day with the materials at hand.

You should smile more. I should smile more.

BRIGHTWELL SPONSORSHIP

Underwritten by Jackie & Micah Brightwell, Jonesboro
JUROR'S MERIT AWARD

Ashley Carroll

Fake News, 2017
digital drawing
24 x 18 inches

This selection of work is stemmed from today's society. Whether it is dealing with social politics, the working class, or the president, the work is meant to challenge the viewer to come up with their own interpretation. Being both a female and African-American in a world like today causes me to make art that speaks to some topics that are not being talked about. These drawings show some of my aggression, obsessions and feelings with how the world is changing.



JONES SPONSORSHIP

IN MEMORY OF FLO & PHIL JONES

Underwritten by Charlott Jones, CPA & Philip A. Jones, Jonesboro
JUROR'S MERIT AWARD

Luca Cruzat

Vulnerable, 2018
linocut and letterpress
18 x 18 inches

My subject matter emerges from close, personal observation and engagement with the ordinary. This group of prints incorporate everyday people that I encounter. My work is likewise provoked by emotions, feelings, conflicts and tensions, fears and uncertainties, searches and questions. The process itself shapes a partial momentary response. For me, the entire creative process from plates to prints leads to greater personal understanding, transformation and expression.



DR. JASON PENRY SPONSORSHIP
Underwritten by Dr. Jason Penry, Jonesboro
JUROR'S MERIT AWARD

Barbara Duval
Untitled, 2017
solarplate etching
9 x 12 inches

The human figure has always been a central focus in my work, and groupings of figures are of particular importance to me. Gesture, placement, configuration, as well as the relationship of figures to each other and to their environment, provide me with ways in which to question human nature in a broad context. Although “answers” to such queries seem more unlikely with each new image - questions regarding what we do, how we go about doing it, and why are increasingly alluring to me.



CURTIS STEELE SPONSORSHIP
Underwritten by Curtis Steele, Jonesboro
JUROR'S MERIT AWARD

Margi Weir
White Privilege, 2017
digital ink print on rag paper
17 x 11 inches

In my work I use a computer to repeat images that I stitch together visually in order to make an appealing pattern which draws the viewer into a slowly unfurling narrative that invites a discussion about ecology and/or sociopolitical realities of the contemporary world around us. My creative research has always been about topics that are personal even if political. It is often the only way that I can come to terms with things that anger me or frighten me I don't expect my work to change anything, but through a juxtaposition of images, I hope the viewer will come away with a continued questioning of their own.



DORINE DEACON SPONSORSHIP
Underwritten by Dorine Deacon, Jonesboro
JUROR'S MERIT AWARD

Linda Whitney

Red Fancy Shawl Dancer, 2018

mezzotint

18 x 12 inches

The celebration of the Powwow is one public declaration of the strength and tenacity of the indigenous cultures of this continent. The beautiful regalia is a testament to the history and creativity of the people. The dance itself whether traditional, fancy, or jingle is a demonstration of athleticism and the dancers indomitable spirit.



CARLISLE SPONSORSHIP
Underwritten by Pat Carlisle, Jonesboro
JUROR'S MERIT AWARD

David Wischer

Vintage Selfie (Billy), 2017

screenprint

19 x 15 inches

My work is heavily influenced by my personal observations of The Absurd. The internet and social media are a current source of that inspiration. As humans, we deal with all of the things that make up our hectic and unpredictable lives. I use the senselessness of daily life as a foundation for a humorous dialogue with the viewer. Because a lot of my images are appropriated, viewers may understand part of my work and be confused by others. This public and private humor mirrors our own encounter with images in popular culture and the media that we see every day.

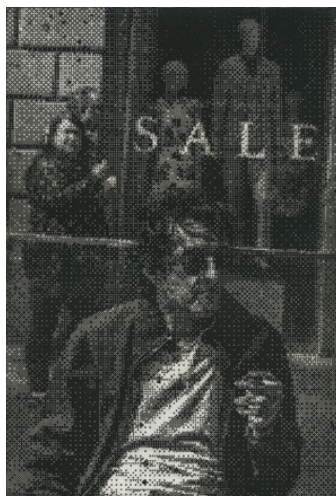




Janet Badger
Houston Rising, 2017
color mezzotint
9 x 7 inches



Kristen Bartel
Texas Flood 2, 2018
lithograph and Xerox transfer
22 x 22 inches



Nick Beaty
Everything Must Go, 2018
intaglio
15 x 11 inches



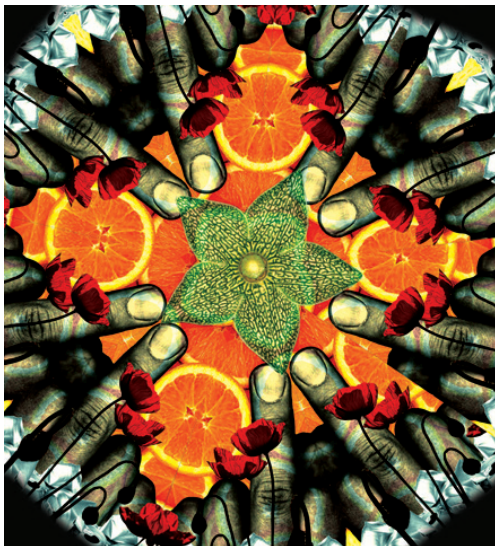
Edward Bernstein

La Nuova Peste (The New Plague), 2018
color archival inkjet and color etching
20 x 20 inches



Danqi Cai

Murder; Suicide (Grey), 2017
lithograph
14 x 29 inches



Ashley Carroll

Doses and Mimosas, 2017
digital drawing
10 x 11 inches



Briar Craig

WILL YOU MAKE, 2018

hand-pulled, ultra violet screenprint

29 x 22 inches

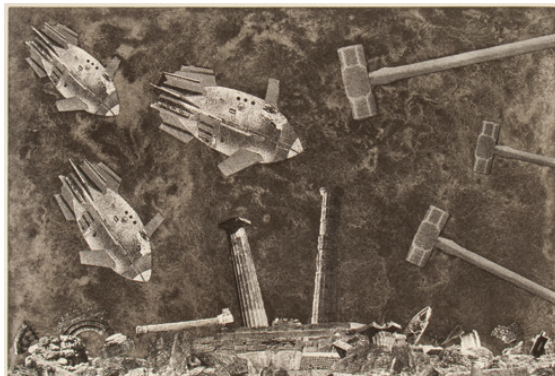


Ramon Deanda

One Day at the Spa, 2018

woodcut

12 x 16 inches



Justin Diggle

Ruinous Consequences, 2018

etching and photo etching

9.25 x 14 inches



Keith Dull

Cutting Floor of Democracy, 2016
color reduction relief
12 x 9 inches



Barbara Duval

Untitled, 2017
solarplate etching
9 x 12 inches

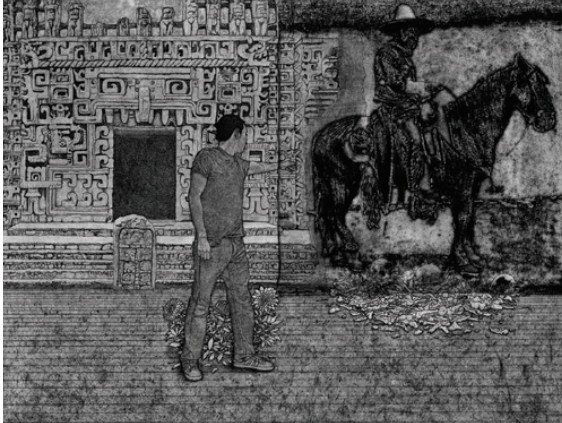


Milt Friedly

Ballistic - 38th Parallel I, 2017
two plate digital etching
8 x 10 inches



Rie Hasegawa
PLASTIC STRATUM, 2017
3-block woodcut
10 x 7 inches



Marco Hernandez
El Demonio en el Pasado, 2017
etching
9 x 12 inches



Yuji Hiratsuka
Fashionista, 2018
intaglio and chine collé
24 x 18 inches



Brian Johnson
#73A, 2018
screenprint
30 x 22 inches



Brian Johnson
#138A, 2018
screenprint
22 x 15 inches



Ann Johnston-Schuster
In Thin Air, 2018
reductive woodcut and mixed media acrylic
10 x 18.5 inches



Justin Lorenzen
Steadfast, 2017
linocut
10.5 x 7.5 inches



Paige Miller
Swarm 002, 2018
linocut
24 x 18 inches



Jim Pearson
A Small Drama: Greed, 2018
archival, hand drawn digital print with photo elements
4.6 x 7 inches

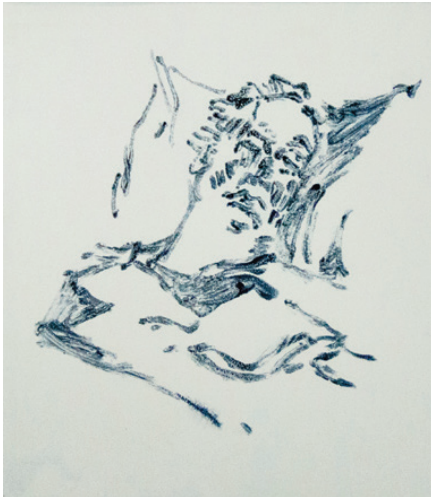


David Rackley

In the Plaza, Paris, 2018

hand painted silver gelatin photograph

10 x 11 inches



Sharon E. Rawlins

Healing, 2018

monotype

8 x 7 inches



Brandon Sanderson

Tarot: Strength, 2018

lithograph, screenprint and relief

11 x 17 inches



Brandon Sanderson

It's About to Blow Up, 2018
lithograph, screenprint and relief
11 x 17 inches



Masha Schweitzer

THE AIR WE BREATHE IX, 2017
monotype
17 x 19.5 inches



Steven Sedig

Innocence, 2018
intaglio
16 x 20 inches



Ellen Shattuck Pierce

Cheerios 2, 2018

relief cut and collage, variable edition

12 x 12 inches



Kaleena Stasiak

For Prudence Punderson, 2016

etching with digitally printed chine collé

15 x 11 inches



Ralph L. Steeds

The House on Fire #3, 2018

color lithograph

13.5 x 10.5 inches



Curtis Steele

Papier Surfin: Riz la Extra, 2018
digital drawing, 13 color inkjet print
32 x 24 inches



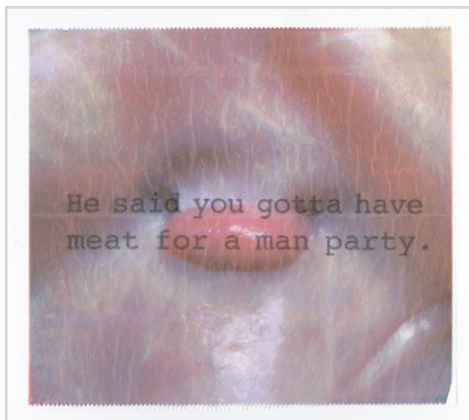
Bruce Thayer

Tweet, 2017
intaglio relief
15 x 22 inches



Bruce Thayer

Foul Play, 2017
intaglio relief
15 x 22 inches



Ella Weber

Doesn't Matter Meat is Meat, 2018
 screenprint on deli wax papers (layered)
 10.75 x 12 inches



Margi Weir

Ever Green, 2017
 digital ink print on rag paper
 15 x 11 inches



Margi Weir

Orange Crush, 2018
 digital ink print on rag paper
 15 x 11 inches



Linda Whitney
Red Strawberry Moon Dancers, 2018
mezzotint
18 x 12 inches



Linda Whitney
Green Moon Dancer, 2018
mezzotint
18 x 12 inches

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BAM

BRADBURY ART MUSEUM

