



dnspe

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

2021





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2021 DELTA NATIONAL SMALL PRINTS EXHIBITION

BRADBURY ART MUSEUM

January 21 - February 17, 2021

BradburyArtMuseum.org

COVER:

Patty deGrandpre

Kauai, Another Day in Paradise, 2020

block printing ink and digital inkjet on

Awagami Kozo Thin White paper (unique print)

10 x 8 inches

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BAM





DIRECTOR'S STATEMENT

This year we celebrate the silver anniversary of the Delta National Small Prints Exhibition. For me, anniversaries serve as not only a celebration of the present, but also of the moment of genesis and all of the instances in between that have led to this observance. Each year of DNSPE stands as an illustration of how a group of small things can be brought together as a whole that is something more than a simple accumulation of parts. Over time, these exhibitions have gained a reputation and significance that is greater than can be attributed to any single instance. This manifests in the numerous works from artists, our substantial collection built by community contribution, and the exhibitions over the last 25 years that make up the collective notion that is DNSPE.

Every year has brought together a unique aggregation of ideas from across the globe, and one person has been selected to weave this diversity into a representative sample, drawing on experience and insight to establish a cohesion and harmony that is reflective of the breadth of the work submitted. Each sample has contributed work that is simultaneously aware of the rich history of print media and responsive to the evolving practices that reinvent the future. The selections stand as both an individual moment and part of the whole history of DNSPE and printmaking. Size requirements, media, and content have certainly changed over the years, but the original intention behind the exhibition holds true.

Master engraver and first artist laureate for the state of Arkansas, Evan Lindquist, conceived of the exhibition as a catalyst meant to drive the enhancement of the Northeast Arkansas cultural ecosystem. DNSPE continues to celebrate contemporary printmakers while serving to cultivate the sense of place that defines the Delta region. It is in honor of this purpose that we selected Charlotte Dutoit of Justkids as the juror for 2021. The following is a section of Mr. Lindquist's original talk which introduced DNSPE to the local Rotary Club in 1996:

My Dream

When I moved to Jonesboro 33 years ago, the population was about half of what it is today. I discovered that some of Jonesboro's citizens often drove over horrible Arkansas roads to get to Memphis, St. Louis, and Little Rock to attend art events and do their shopping at the same time. Today, many Jonesboro citizens regularly go to New York and other distant cities to attend art events and shop.

Since 1963, I have dreamed of the time when people from Memphis, St. Louis and Little Rock would come to Jonesboro to attend exhibitions they could not get at home. And they might do a little shopping at the same time.

I want people of other states and other cities to find it is worth their time and effort to travel to Jonesboro. I dream of a day when people in metropolitan art centers over this land will have a difficult choice: Should we go to New York, or should we go to Jonesboro?

While our community is still growing toward that level of widespread cultural prominence, Mr. Lindquist's dream for DNSPE has certainly been realized. Submissions come in from across the globe, and it serves as an exemplar of an exhibition that will continue to draw a variety of patrons as there is nothing else quite like it. DNSPE is very much a part of this place and is the first introduction that many individuals from around the world have to Jonesboro, Arkansas. This is an introduction we can be proud of. It is a great privilege to continue and build upon this amazing initiative, but it would not be possible without the support of the amazing group of community members identified on these pages. Contributors give not only to the present iteration of DNSPE, but also to the future of every student who has the opportunity to see the works on campus and within collection-focused exhibitions in the museum.



Evan Lindquist
Genesis III, 1973
engraving
17.75 x 15 inches
Permanent Collection, Arkansas State University

On this 25th anniversary of DNSPE, we celebrate the impact that an idea can have on the future of a community. However, we must also identify the importance and necessity of an ongoing commitment to furthering and building upon an idea. Twenty years ago, Curt and Chucki Bradbury recognized the role arts play in enhancing the quality of life in our community when they provided the catalyst for what would become the Bradbury Art Museum. Over the years, this evolving and flourishing organization has found support from far more community members and foundations than the limited scope of this space will allow us to identify. Thanks to this ongoing generosity, we have an amazing collection of work and a beautiful facility from which we can teach, inspire, and engage our community.

I am including Mr. Lindquist's image entitled *Genesis III* as a final illustration of our commitment to the ideals that drove the development of DNSPE. I chose the third adaptation in the series to demonstrate our dedication to an ongoing regeneration of these principles. It is our goal to continue to facilitate access to the arts for all ages through community engagement activities and cultural stewardship initiatives. It is our vision to utilize our assets to help create a world that is compassionate, empathetic, and understanding of the diversity of voices that make up the place we call home. Finally, it is our hope that we can work together with our community towards making the region we share into a better, more inclusive place for all. This exhibition is dedicated to that future.

Garry Holstein, Director
Bradbury Art Museum

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

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JUROR: Charlotte Dutoit



Charlotte Dutoit is a French American art producer and curator working in the U.S., Latin America and Europe. She graduated in French Literature and Art History at Paris Sorbonne University. Always traveling and developing exciting new projects with some of the world's most engaging visual artists, she is the founder and head curator of Justkids, an award-winning dynamic women-led platform producing comprehensive art projects alongside some of the most engaging contemporary artists and strategic consultants in the game. Through public art, place-making and community-driven art, Justkids favors and encourages practices of artists with a sophisticated street DNA.

JUROR'S ESSAY

The meaning of the term “curate” has transformed and widened over the last twenty years to include working with art out of the museums and into the public realm. In 2015, I had the opportunity to simultaneously curate contemporary public art pieces and a fine art print show, both for a festival in Fort Smith, Arkansas. Big names like Banksy, Shepard Fairey, Invader, Swoon, Steve Powers and JR, were part of “Printology,” a retrospective exhibition that focused on the street art movement and its relation with the print scene, featuring over fifty very rare and sought-after artworks. Indeed, printmaking is closely linked to this art genre and has played a key role in expanding the street culture because of the quality of the prints produced and also because of the impact they have had on bringing collectibles to a broader audience. The prints became an echo of the work that these artists were producing in the streets all over the world, accessible for all to enjoy.

The domain of printmaking before the 1960s was a site of contention and power struggle, as prints weren't always so attainable, and it was generally regarded as a minor secondary activity rather than a primary artistic practice. This art form eventually shifted towards a more accessible sphere, blurring the lines between traditional and commercial art, thus creating a new paradigm in the art market. Today, prints are considered proper works of art. Artist and activist Shepard Fairey, a leading contemporary figure in screen printing, contributed to the democratization of art through printmaking by openly discussing capitalism and elitism, as well as increasing access to his art by using prints as a medium to create politically charged artwork, like the very popular and emblematic Barack Obama “Hope” poster.

Many years have passed since 2015, and my current mission as a curator is centered on bringing visibility to women artists, and creating opportunities for women in the art world. For centuries, academia has played an





important role in undermining women's participation as creators in the visual arts, too often casting them only as muses, and certainly the conversation regarding gender inequality in the art world is not new. Although the art of printmaking has effectively tackled issues of access and democratization, there are still many more crucial matters for me to address, such as the male-dominated contemporary scene and print scene.

This reality begs the question, heard too many times before: Where are all the great women artists? For the 2021 Delta National Small Prints Exhibition shortlist, my main objective was to select artworks made by women. When I reviewed around 400 proposals, I found it very difficult to group only 50 prints under a single cohesive curatorial theme. The proposals ranged from amateur to professional artists, and there were as many styles and topics as there were submissions. The gender information of the artists was unavailable to me, so I shifted my attention and focused my choices on those prints that conveyed the diverse representation of women or to those that tackled, in some way, form or intention, the topic of gender bias in the art world.

"There still is a glass ceiling for women and artists of color. There's tokenism, where a museum will show one woman or one artist of color and think they are taking care of the problem. There is income inequality," says "Frida Kahlo," a member of the notorious feminist and art activists collective Guerilla Girls, founded in 1985 (to hide their identity, each member of the group wears gorilla masks and adopts the name of a deceased woman artist as a pseudonym). Almost four decades later, there is still a lot of work to be done. Gender and race inequality in the arts is less noticeable in today's society. However, there is still a gender gap between men and female artists. As creators, women are considerably put off in the permanent collections of major art museums and galleries worldwide. The numbers don't lie; according to The National Museum of Women in The Arts, only 14% of all

exhibitions at 26 prominent U.S. museums over the past decade were of work by women artists, and only 5.6% of artists in NYC galleries are women of color.

Throughout the years, positions of power in the art world have primarily been associated with and held by men. There are many disparities and discrimination towards women in leadership and directorship roles in museums, even when women make up a majority of the professional art museum staff. Gender parity matters in organization and management positions because for many years, the art business has been shaped by only a small and privileged portion of the population. As the founder and director of a women-led company specialized in public art, it is crucial for me to support women to pursue entrepreneurial ventures and embrace leadership roles in the art world as well as include women artists in my curations.

For this same reason, it is always a rewarding and empowering experience to get the opportunity to advocate for and recognize women artists, and in this particular case, women printmakers. I am honored to be the juror for the 2021 Delta National Small Prints Exhibition, owing to Garry Holstein, director of the Bradbury Art Museum. The selection process was enjoyable. I hope that the final picks will help continue the conversation about how gender imbalance affects us all and will contribute to showcasing art done by women in the contemporary art scene and printmaking. I appreciate every artist's submissions, and I am grateful for the opportunity to further my mission to curate a print exhibition in a meaningful way.

Le combat continue.

Charlotte Dutoit
Founder and Head Curator, Justkids



DON A. TILTON PURCHASE AWARD

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



Alberto Balletti

Stunt Ration - Chiara, 2020
etching and ink-jet
19.7 x 15.7 inches

The devaluation of natural physiological needs to a market target reduces our presence to a need to be met. Inside the social network we find the same apartheid. The perverse game of the media between text and image drives us out of tune physically. It's so hard to escape from a less organic world, always more artificially anthropocentric and racist? The future settlement between man and artificial memory won't be corrupt from a new economic racist map? In this paradoxical age of utter deconstruction, of a single globalized society, of a single device, a single social model, such notion could sound provocative, perhaps because we often confuse challenging limits with challenging their very existence. An interior way of escape, where we lost confidence.





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



Kathleen Charnley
Take Care, 2020
lithography
16 x 11 inches

Although the human race perceives itself as having a hierarchical significance over animals, the division between the two is socially constructed, fluid, and contingent upon cultural and historical ties. Despite humans being animals themselves, the exploitation of other sentient beings for personal gain is wrongfully justified by the human race. This is due to the categorization of a life based on its perceived contribution to humans, and society as a whole. This perplexing thought process is one that informs my narrative and figurative derived prints. Through process-heavy forms of printmaking including intaglio and lithography, I am able to contemplate the separation (or lack thereof) between humans and animals.





DRS. PHYLLIS & WARREN SKAUG PURCHASE AWARD

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



Luca Cruzat

Aunt Marie, 2020

collagraph, color pencils. ED 1/2
30 x 22 inches

Every work I present for this call stops time for a moment, and each is the result of a reflection on life situations experienced. In this manner the work is shaped by our time. "Aunt Marie" refers to women's condition, especially when the woman is inserted in a rigid family structure.





CHERYL WALL TRIMARCHI PURCHASE AWARD

Permanent Collection, Arkansas State University

In Honor of her grandchildren Max Giesecke, Sebastian Giesecke, Olivia Hart, and Giorgia Hart



Patty deGrandpre

Kauai, Another Day in Paradise, 2020
block printing ink and digital inkjet on
Awagami Kozo Thin White paper
(unique print)
10 x 8 inches

I love the art of the print – any kind of image transfer, really. Taking an existing image and using it in a completely different way fascinates me. Documenting my experiences by taking photographs is the catalyst to my art-making process. My method includes using my scanner and computer to manipulate photos I have taken and images I have drawn. I create “digital plates” of multiple views and fragments of one original vision. My Epson printer becomes my press. The “digital plates” are printed one at a time in layers producing a “lattice work” of assorted forms and colors. Pictures that were once literal are now abstract in appearance, rich in tone and dynamic in composition.





LES CHRISTENSEN EXCELLENCE IN ART PURCHASE AWARD

Permanent Collection, Arkansas State University
Underwritten by Julie Bates, Little Rock



Jenny Freestone
Weep, 2020
photopolymer gravure
6 x 10 inches

Working in the media of etching, drypoint, photogravure and photopolymer gravure, Freestone's work begins with drawn studies or photographs.

She chooses the print medium to best reinforce the meaning intended within the print. Natural forms are her subject matter, often placed within architectural forms to reinforce the connection between human endeavor and the natural world, and to reflect both on the human condition and its impact on the earth. Freestone's work is in the collections of The Library of Congress, Washington, D.C.; Carnegie Mellon University, Pennsylvania; and National Museum of Women in the Arts, amongst others. Since 2010 she has held 7 solo exhibitions in the US and participated in 50 national and international exhibitions.





PRESIDENT'S PURCHASE AWARD

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



Jacinta Giles

Sense, 2020

Colour archival inkjet print

16 x 20 inches

Jacinta Giles is a photographic artist currently living and working in Brisbane, Australia. Giles uses the materiality and conceptual framework of photography to explore the workings of visual memory; particularly the reliability of sight and its vexed relationship to recollection. In subverting photographic temporality, through using unconventional lens-based processes which take their cues from how memory operates, her projects look to the spaces between personal experience and shared understanding – allowing us to experience the processes by which we grasp reality and therefore consider our place within it. Since commencing her practice in 2015, Giles has exhibited in London (UK), Chicago (USA) and in galleries across Australia.





CHANCELLOR'S PURCHASE AWARD

Permanent Collection, Arkansas State University
Underwritten by Beth & Dr. Kelly Damphousse, Jonesboro



Carol Hayman
Bubble Heads, 2020
photo intaglio
11 x 15 inches

Carol Hayman, photographer and printmaker, lives in Austin, Texas, where she is a retired Professor of Anthropology from Austin Community College. She prints at Slugfest Print Studio, where her photographs become fine art prints, using polymer plates, an intaglio French Tool press, and Charbonnel ink. Her work suggests myths and daydreams in a dreamworld of cosmic nature, evoking notions of disappearance, deconstruction, and self-effacement. Themes deal with myth-making attached to objects and locations from urban legends to Native-American and Aboriginal story-telling, with Greek, Roman, Japanese, and Norse mythology, heroes, sheroes, and super-heroes, in comic books, sci-fi tales, creation myths, and ghost stories of world mythology.





LINDQUIST PURCHASE AWARD

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



Heather Huston
Heavy Tangle, 2019
screen print
15 x 11 inches

I am interested in creating works that explore and deepen our understanding of life lived with illness. While much of our knowledge of illness is framed through the biomedical context, my work centers affect and the performance of daily life as significant sites of meaning in understanding chronic illness.





BAM PURCHASE AWARD

Permanent Collection, Arkansas State University



Madeline Jennings McMahan

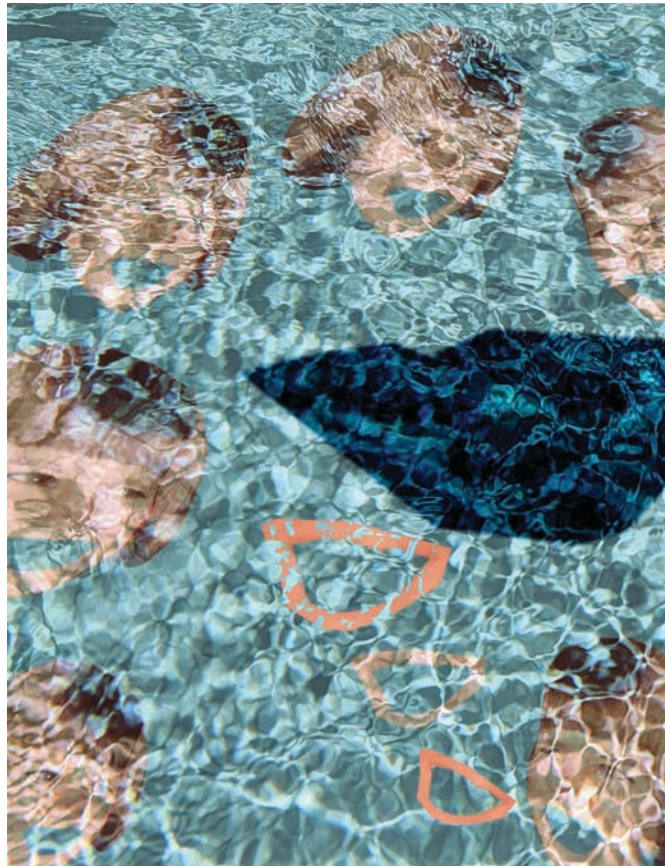
Bitch, 2020

relief on vellum and paper, embroidery
6 x 4 inches

As a female creator, I meditate on the intersection between the stress and frustration and love that come with the transition into motherhood. The work functions as Vanitas for me, but it is not a meditation on the vanity of earthly luxury. The work is a meditation on the absurdity of being compelled to waste energy on worrying about stretch marks, workplace discrimination, and being perceived as a bitch when my precious time with my growing child is so limited. This idea is the thread that continues through the entire body of work.



CHUCKI BRADBURY ART PURCHASE AWARD
Permanent Collection, Arkansas State University
Underwritten by A Special Endowment in Honor of Chucki Bradbury



Andrea Nhuch
Invisibility #6, 2020
digital photography
20 x 16 inches

The “*Invisibility Series*” speaks to the experience of feeling invisible by not being heard as a child. This series of digital collages is a departure from previous works as it is more personal and a new experiment with digital photography. I am a mixed media artist working with ceramic, packaging and building materials to create sculptural installations. During the COVID lockdown I started playing with images, making collages and sewing. The “*Invisibility Series*” speaks to a new reality and direction in my practice, which called for a different level of introspection and expression.

COLLEGE OF LIBERAL ARTS AND COMMUNICATION PURCHASE AWARD

Permanent Collection, Arkansas State University
Underwritten by Dr. Carl Cates, Jonesboro & Dr. Gina Hogue, Bay



Jennifer Pearce
Never Been Kissed, 2020
inkjet print
13 x 19 inches

I am a small town girl. I have fun playing with multiple mediums and platforms. I like to take ordinary things and make them twisted.



SONNY ERWIN PURCHASE AWARD

Permanent Collection, Arkansas State University
In Loving Memory of Claude M. Erwin, Jr., Dallas, Texas

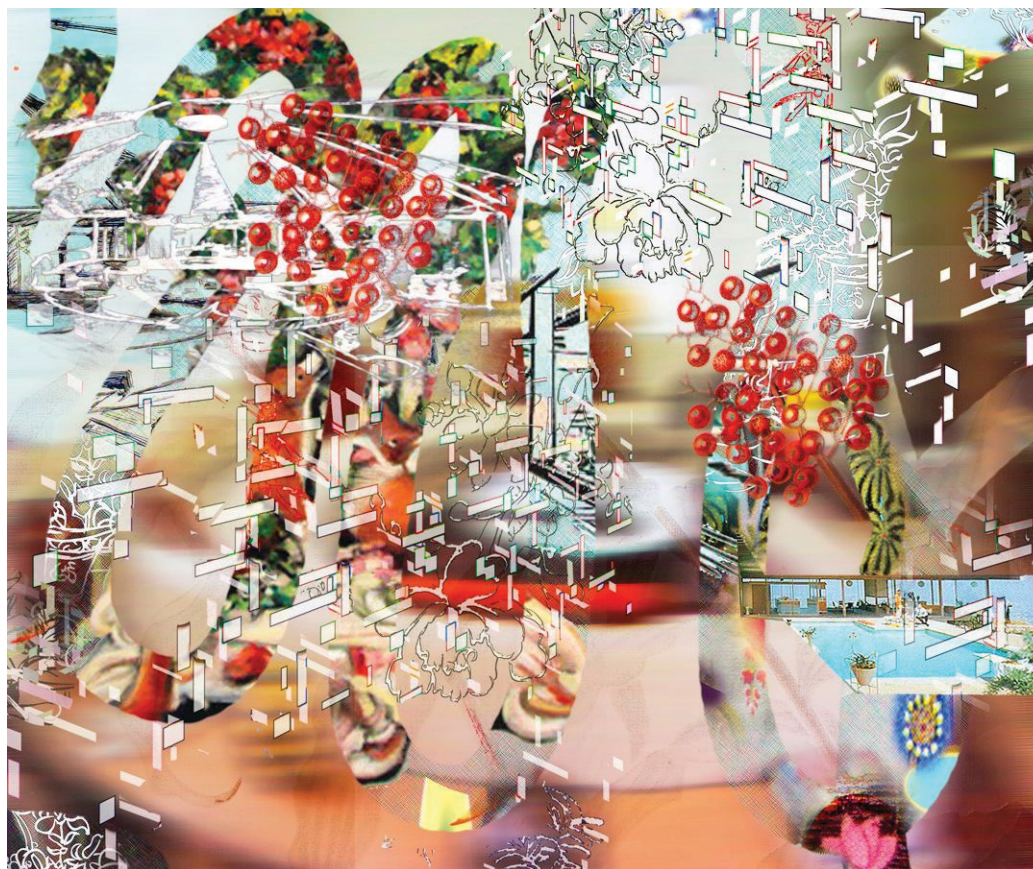


Johntimothy Pizzuto
Fading Poppies 2, 2020
dry-point and watercolor on
heavy weight print paper
6 x 4 inches

Flowers are complex objects to draw with their twisting forms and textural surfaces. The act of drawing them serves as a vehicle to focus and slow down, to meditate and listen. During this time of the Covid-19 pandemic, taking time for reflection on the beauty in life is important. Aesthetically, these prints are about formal considerations of space and the love and joy in mark-making. Each print is a unique impression of an intaglio plate, made without the use of an etching press. They are made with a cast glue process I have been working on since the start of the pandemic.



LES CHRISTENSEN PURCHASE AWARD
Permanent Collection, Arkansas State University
Underwritten by Sharon & Evan Lindquist, Jonesboro



Mary Ann Strandell
Two Foxes and a Pool, 2016
relief print on 3D lenticular media
16 x 20 inches

Mary Ann Strandell's works are a movable terrain between image, media and their myriad histories. She explores concepts of location, memory and time with painting, ink, printmaking and optical-lenticular media. Using imagery of historic architecture, traded objects, and cultural memes she layers collage and drawing into complex narratives that traverse time. These layers are printed and engineered into the multivalent 3d lenticular media.



CURTIS STEELE MERIT AWARD

Underwritten by Curtis Steele, Jonesboro

Brian Kreydatus

The 14th of April, Gabriel Texting, 2020

relief

16 x 13 inches

The works are all related to the anxiety and isolation caused by the pandemic. The bold simplicity of the woodcut along with its status as the oldest form of printmaking seem to be appropriate for this situation that is simultaneously new and timeless. The 14th of April series is a record of family life over the last 6 months—my son dreaming and my daughter trying to stay connected to the rest of the world digitally. The title was inspired by Gillian Welch's song describing this particular day during the beginning of the pandemic that witnessed Lincoln's assassination and the sinking of the Titanic.



JUROR MERIT AWARD

Emily Legleitner

For Elizabeth, 2019

woodcut on mulberry

23 x 15 inches

I work within the expanded fields of printmedia and fibers—my imagery is informed by photography, performance, and the body. I am interested in personal experience, self-proclaimed identities, and how we construct an individualistic sense of self. My work is often situated within the home, capturing lived experiences both auto-biographical and not. A recent body of work in woodcut print explores narratives of self-deprecating and self-compassionate behaviors happening in private spaces. Through image making I scrutinize the confines of identifiers that I situate myself and others within.





JUROR MERIT AWARD

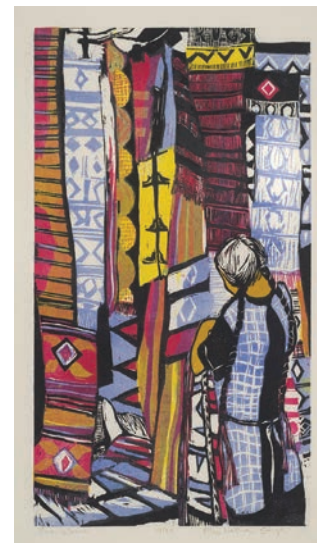
Ellen Singer

The Weaver, 2019

woodcut

16 x 9 inches

Growing up in Brooklyn, N.Y., architectural forms feel so at home to me. Observation, emotion, the ordering of what I see into an aesthetic reality engrosses me. A submerged desire to run away with the circus would account for my fascination with it. The endless variety of human expression entralls me.



JUROR MERIT AWARD

Linda Whitney

Napesis ~ Tiny Tot Fancy Dancer, 2020

mezzotint

30 x 22 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, jingle, or grass dance, is a demonstration of athleticism and the dancers' indomitable spirit. The mezzotint image, printed from hand-rocked copper onto sensitive Hahnemulhe paper, captures the movement of the dancers and the texture and detail of the regalia they wear.

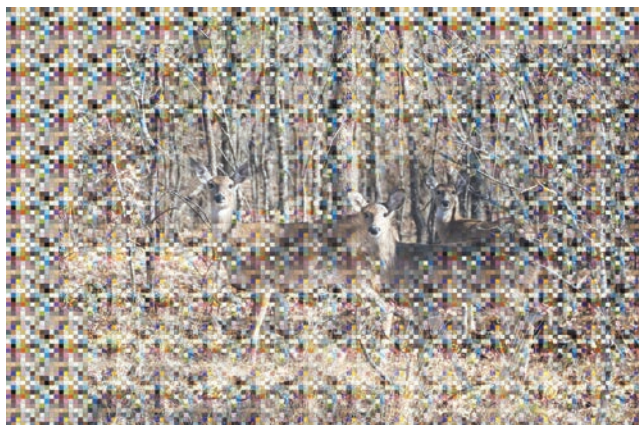




Frances Ashforth

Water Cycle 1, 2020

unique waterbase monotype, Akua
and Charbonnel ink on Arches 88
22 x 22 inches



David Blow

Wooded Vibrations, 2019

digital photo archival print
17 x 25 inches



Robert Creighton

Peut-etre, 2020

lithograph/chine colle
13 x 13 inches





Patty deGrandpre
Outside In, 2020
unique digital inkjet print
6 x 12.5 inches



Patty deGrandpre
Kauai Landscape: Green Moon / Brown House, 2020
unique digital inkjet print on
Awagami Murakumo Kozo Select Natural paper
4.5 x 9.5 inches



Allison Denny
Lost, 2019
collagraph print
11 x 17 inches

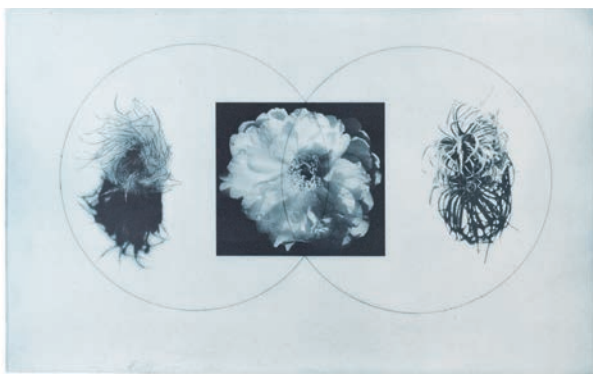




Allison Denny
Just Tired, 2019
drypoint and collagraph print
18 x 24 inches



Tallmadge Doyle
High Tides Rising V, 2019
aquatint and line etching
11 x 9 inches

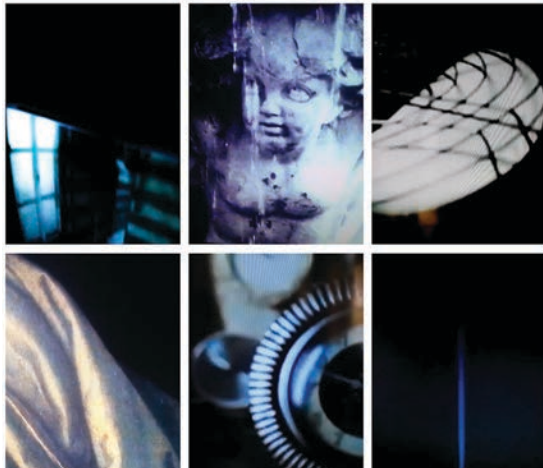


Jenny Freestone
Shape Shifter, Clematis, 2020
photopolymer gravure
10 x 20 inches





Jenny Freestone
Mother's Day, 2020, 2020
photopolymer gravure
15.5 x 10.5 inches

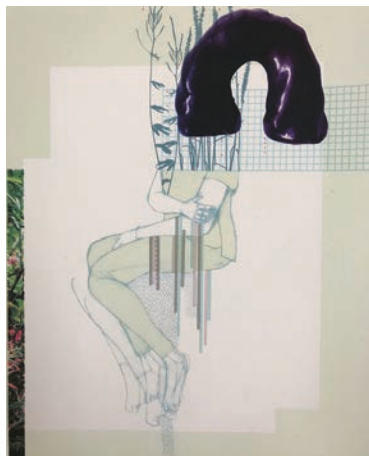


Jacinta Giles
Becoming, 2020
colour archival inkjet print
17.3 x 19.7 inches

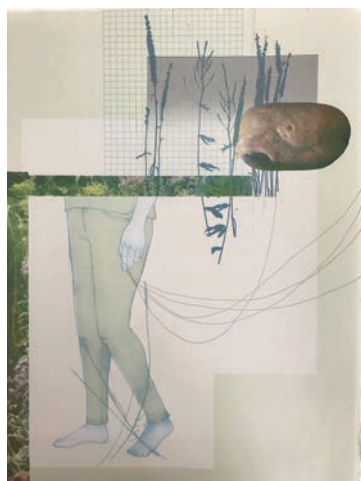


Jacinta Giles
Mirror, 2020
colour archival inkjet print
9 x 20 inches





Heather Huston
Take Your Mind Off Things, 2019
screen print
15 x 11 inches

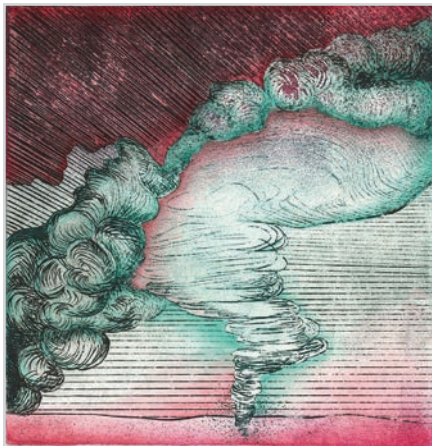


Heather Huston
Weight of Anticipation, 2019
screen print
15 x 11 inches



Raluca Iancu
Low-Pressure, High-Stakes (v1), 2019
drypoint and handtint
6 x 6 inches





Raluca Iancu

Low-Pressure, High-Stakes (v2), 2019
drypoint and handtint
6 x 6 inches



Brooke Inman

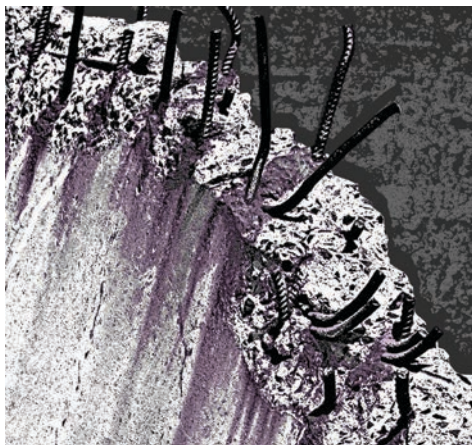
Stems, 2019
screenprint
24 x 18 inches



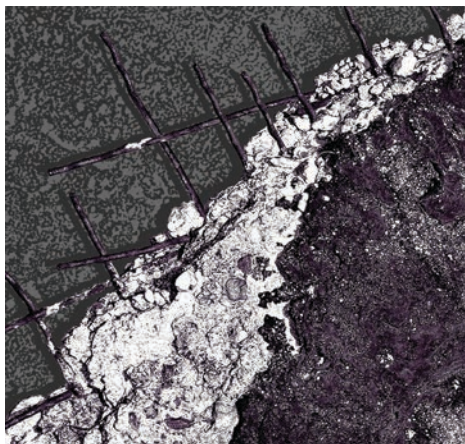
Brian Kreydatus

The 14th of April, 2020
relief
16 x 13 inches





Aleksandra Lasoń
Residue XXIII, 2020
digital graphics
24 x 24 inches



Aleksandra Lasoń
Residue XXV, 2020
digital graphics
24 x 24 inches



Sarah Marshall
Cell Talk - Love Happens!, 2018
screenprint
13 x 17 inches





Degataga Moytoy

Oni, 2020

woodcut

19 x 16 inches



Degataga Moytoy

Untitled, 2020

drypoint and gouache

14.5 x 9.5 inches



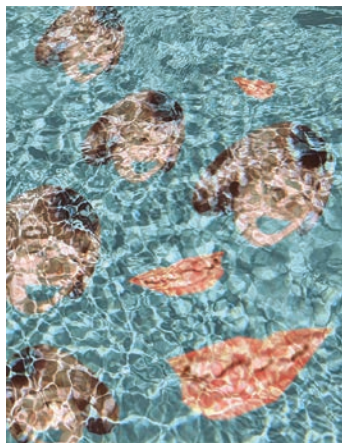
Andrea Nhuch

Invisibility #3, 2020

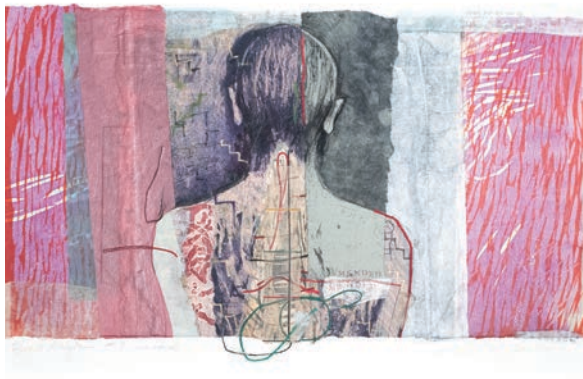
digital photography

20 x 16 inches





Andrea Nhuch
Invisibility #8, 2020
digital photography
20 x 16 inches



Terry Schupbach-Gordon
Back Rhythm Mended #5, 2019
intaglio woodcut collage
10 x 18 inches



Ellen Singer
Suspended, 2020
etching and aquatint
24 x 17.5 inches





Ellen Singer
Cool Jazz, 2019
etching, aquatint, and stencil
11.5 x 14.5 inches



Mary Ann Strandell
Conversation Pit I, 2019
relief print on 3D lenticular media
13 x 20 inches



Mary Ann Strandell
Conversation Pit II, 2019
relief print on 3D lenticular media
13 x 20 inches





Christine Style

Fetish Figure Fondles Flowers, 2020

color woodcut

20 x 15 inches



Linda Whitney

Three Jingle Sisters, 2020

mezzotint

30 x 22 inches



Linda Whitney

Butterfly Moon Dancer, 2020

mezzotint

30 x 22 inches





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

BradburyArtMuseum.org





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BRADBURY ART MUSEUM

