



dnspe

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

2022

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2022 DELTA NATIONAL SMALL PRINTS EXHIBITION

BRADBURY ART MUSEUM

February 17 - March 30, 2022

BradburyArtMuseum.org

COVER:

Cleo Wilkinson

Then IV, 2020

mezzotint print

4 x 4 inches

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This exhibition is dedicated
to the makers.

DIRECTOR'S STATEMENT

Delta National Small Prints Exhibition (DNSPE) is the type of initiative that invites a community to help define and grow the cultural ecosystem of our region. DNSPE provides an opportunity for the members of our region to participate as artists and as patrons of the arts. It also introduces our guests to perspectives from around the globe and builds a collection of works that will serve to educate future generations of students. Each year welcomes old friends and invites new acquaintances to take part in this shared endeavor.

DNSPE serves as a record of traditions and innovations in the field of printmaking. When viewing the works throughout the years collectively, we see the evolving parameters of the printmaking field. In individual artists, we see their consistent vision as their art progresses over decades. This year allows us to welcome back three of the artists who were awarded purchase prizes in the inaugural exhibition. I am excited to add new work by Yuji Hiratsuka, Beauvais Lyons, and Mark Sisson to the collection a quarter of a century after the first pieces were selected in 1996. It is my hope that artists in this group of purchase prizes will still be contributing to DNSPE in another 25 years.

BAM would like to thank Miranda Metcalf for selecting this fantastic group of prints and for her discerning response to the selection process. Highlighting both technical skill and emotional impact, Ms. Metcalf has woven together a collection that is simultaneously beautiful and disquieting. It is a show that is both of the moment and encompasses timeless traditions. We are grateful for her time and insight.

DNSPE holds a special place in the history of BAM. It is in many ways the origin of the concept that would eventually evolve into the museum and its collection. DNSPE and BAM wouldn't be possible without the dedication of our current and past supporters. We celebrate many individuals in these pages. I am personally grateful for the stewardship of Les Christensen; without her dedication and direction, neither DNSPE nor BAM would be what they are today.

I would also be remiss not to mention our namesake and founders: Curt and Chucki Bradbury. Without their astute observation of the need for this cultural institution and

ongoing support of DNSPE, our region would be a lesser place.

This type of longevity would not be possible without the support of our patrons. Founded in 1996 by Evan Lindquist, with help from Jan Bennett Arant, Dr. Ruth Hawkins, Dr. Russ Shain, Dr. Charlott Jones, Curtis Steele, Dr. William Allen, Bill Rowe, and John Salvest, the Delta National Small Prints Exhibition has been supported throughout the years by a rich array of individuals and organizations. As is the case with our artists, some of these contributors have been with us since the very beginning. This year also brings new friends who I hope will be with us for many years to come.

We have been very fortunate to be the recipient of substantial support this year. The Windgate Foundation's gift has allowed us to expand staff as well as helped to drive new community engagement initiatives. It is with this support that we are able to bring so many new works into the collection and celebrate so many who have played such an important role in DNSPE over the years. The Kays Foundation has renewed their support for our educational outreach. Former Ambassador James Pardew and his wife Mary Kathleen gifted us an amazing collection of international art, which students are helping to prepare an exhibition of immediately following DNSPE. Because the core of DNSPE is community involvement, we wanted to take the time to thank these founding contributors in this year's exhibition through dedications.

Finally, DNSPE is the perfect opportunity for area collectors to build upon or start their collections. An international contingent of amazing artists hand selected by a dynamic and ingenious juror awaits. Like Ms. Metcalf's observation of the role of the prints in the show, BAM stands as a conduit between artist and patron. We are here to make connections and build relationships within the community and abroad. We invite you to be present with us. We invite you to participate, as a creator or supporter, while we continue to build this exhibition, museum, and region together.

Garry Holstein
Bradbury Art Museum

JUROR: Miranda K. Metcalf



Miranda K. Metcalf is the founder and host of *Hello, Print Friend*, a weekly podcast in which she speaks to artists who utilize printmaking as a foundational aspect to their practice. At over 100 episodes with guests from 20 countries on 6 continents, *Hello, Print Friend* is the preeminent public archive of printmaker interviews. Miranda first fell for printmaking while doing her master's in art history at the University of Arizona and wrote her thesis on a turkey found in an etching by Pieter Bruegel the Elder. Since graduating in 2013, she has worked as director of contemporary works on paper at Davidson Galleries in Seattle, Washington; assistant to the director at Cicada Press in Sydney, Australia; and director of sales at SAC Gallery in Bangkok, Thailand. She currently records from her closet studio in Santa Fe, New Mexico and basks in the robust printmaking culture of the American Southwest.

JUROR'S ESSAY

The prints that were put forth to be selected for this exhibition, by entering the public sphere, are placed in the role of being a conduit between artist and viewer. Whether in digital reproduction or, in more ideal circumstances, experienced as art in the flesh, these prints connect me with their makers: their intentions, their lived experiences, and their creative practices. There are breadcrumbs in every image, iconography and symbolism that stand on the shoulders of the vast canon of visual communication that has come before, which help me to understand what this image is about and what it is trying to do and while the artists' statements can bolster or contextualize the message, the image is the primary, driving force. I set out to select prints which were, for lack of a better word, "successful" in their intentions.

Aesthetic and technical judgments are also a part of my selection process. Printmaking, sometimes to the point of short-sightedness, is lauded for its necessity for highly refined technical prowess. Most media which we place under the loving umbrella of printmaking do not leave the artist anywhere to hide in their execution: registration in color woodcuts fall apart with a few millimetres of misalignment, filled in lithographs obscure hours of drawing, seconds in either direction in an acid bath can make or break an etching. In order for these images to be successful, the artists apply extraordinary technical aptitude which acts as the exquisite, if often hidden, scaffolding of their images.

A beautiful example of aesthetic, technique, and intent coming together for a successful print is Junli Song's *La Danse*. The breadcrumbs she has left in her composition led me in subtle and effective ways toward her intentions, confirmed and expanded upon in her artist's statement. Song's lithograph presents headless figures, facial features buried in their torsos. This unorthodox anatomy harkens back to the Blemmyae of the Nuremberg Chronicle (1493). Also known as "The Chest-Eyes," these anthropomorphic bipeds were popular in Medieval bestiaries and in the Terra Incognita illustrations of antique maps. Given this, when first viewing this image I was instantly put in a historical, mystic frame of mind. Yet, the stylisation of the eyes and mouths weren't coming from a Western tradition but rather were more akin to the renderings of women in Chinese scroll paintings. The bodies in Song's lithograph are nude and full-figured with large breasts and stomachs, and strong, rounded limbs. They are irresistibly

joyful, delighting in one and other and the act of movement. Naked female-presenting bodies in forms that directly reject contemporary patriarchal ideals of smallness and thinness signal that this work can be interpreted through a feminist lens. Song has managed to create an image that reads to the viewer as one that is drawing on European and Asian iconography and is feminist, fantastical, and humorous.

In Song's artist's statement not only do all of these ideologies come to bare, but the viewer is given the context that the print is a personal exploration for the artist as a Chinese-American woman reinterpreting Chinese cosmography, Shanhaijing, through a feminist, diasporic lens. It is not straightforward communication which draws us to the visual world, however. If we wanted efficacious directness we would be engaging only with peer reviewed articles. Successful prints do something beyond handing the viewer a directive. Visual communication makes space for the unknown within the message. This is not something we permit in writing, as it is the expectation most often that writing must have the point at the end of the tunnel. Song's lithograph pulls dysphoric imagery together into a beautiful, playful composition and invites the viewer to just hold space for all the competing concepts.

Clear and direct ambiguity is found in some of the most intriguing prints in the exhibition. Michael Barnes' *Some Things are Best Forgotten* is a stunningly disquieting image. His grim palette of grays, browns, and greens sets the emotional tone. In the lithograph humanoid figures collect relics buried in the earth and that these relics are so clearly from our time and the figures comparatively unrecognizable, puts the viewer in a post-apocalyptic frame of mind. Suggesting, through exceptionally precise use of imagery, that we are what is best left forgotten. The open-endedness of this suggestion leaves the viewer to try to fill in the blanks: What has happened? Nuclear winter? Climate collapse? Alien invasion? The demand that the viewer be an active participant in resolving meaning is part of what makes visual communication such an incredibly rewarding form of communication with which to engage.

There are two prints which deal directly with COVID-19 pandemic and specifically the fall out for essential workers: Carlos Barberena's beyond exquisite *Undocumented* and

Michael Miller's cheeky and honest *Brunch*. Most of the other prints in the exhibition, while not directly reflecting the COVID-19 experience, come from places in which many of us have sought solace in the last 24 months: the natural or the fantastical. Ryan Horvath's wood engraving *Cicada no. II* and Anita Hunt's etching *Winter Stick Pile* represent how stunningly drafted and precisely composed reflections on the natural world can elicit an emotional response in the viewer. Both prints are moody and mournful yet achingly beautiful. While Hunt's recent works are concerned with the unraveling of nature and Horvath's prints season's of change, both images speak to the age-old tradition of memento mori. They show us that the ephemeral quality of that which is a part of the natural world, ourselves included, means we are transient visitors to this place.

Other printmakers have leaned into the celebration of the beauty of the natural world such as Anthony TungNing Huang's *Sweet Sanity*, Carol Moore's *The Everything Tree*, or Martha Ives' *Up, Up, and Away*. Other printmakers have showed us transcendental delights as in Beatriz Rodriguez's *Y Tú / And You*, Carol Wax's *Talon Show*, or Emmett Merrill's *The Nightmare*. The natural and the fantastical reflect at least my own personal attempts in finding a place to rest in the chaos and uncertainty of our collective new normal, whether through respite or escapism.

Finally, there is something in a successful image more mercurial than anything addressed hitherto. Described by lithographer Erick Walker as that which "hits you in the breadbasket." It is an embodied, physical reaction to a print which is doing its job well—technical talent, color, composition, and meaning all come into harmony hitting that pitch perfect aesthetic experience. Art can hold our attention, stop us in our tracks, force us to be present, and steady us in our bodies. In a world increasingly hellbent on proving that it is not a predictable place in which to live, these moments of presence are more and more important for our collective well being. So I offer my gratitude to every artist who submitted their prints to this year's exhibition and to the Bradbury Art Museum for the invitation to juror the show. It was deeply rewarding to see all of the submissions and to connect with printmakers around the world via their art.

Michelle K. Metcalf
Founder and Host, *Hello, Print Friend*

DR. MITZI SCOTTEN PURCHASE AWARD

Permanent Collection, Arkansas State University
In Honor of Bert Henry Shubert



David Avery

Death and the Printmaker, 2021

etching

8.75 x 5.75 inches

A practitioner of traditional black and white etching in San Francisco for over 30 years, I have long been drawn to the works and techniques of the master etchers and engravers of the past 400 years, as well as their literary counterparts, and often find in them inspiration or a point of departure for my own work—a bridge between past thought and contemporary issues, one that sheds light in a unique way on such concerns. Often the depiction of mythological themes in these works contained political references mirroring the concerns of the day, and I try to utilize the same techniques with regard to current curses of humanity.

LINDQUIST PURCHASE AWARD

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



Janet Badger

Robin, 2020

drypoint/mezzotint, hand-colored on
plexiglass, with linoleum
18 x 20 inches

Recently I have been working on experimental prints combining intaglio plates with relief plates. Color mezzotints on copper for the faces provide a contrast with the flat color or pattern of a minimally-carved linoleum shape. Using mezzotint tools on a piece of plexiglass and wiping the plexiglass with ink creates a different effect, and allows me to add in hands with delicate lines rather than carving. I have always been fascinated by the endless variations available in printmaking.

DR. MITZI SCOTTEN PURCHASE AWARD

Permanent Collection, Arkansas State University
In Honor of Bert Henry Shubert



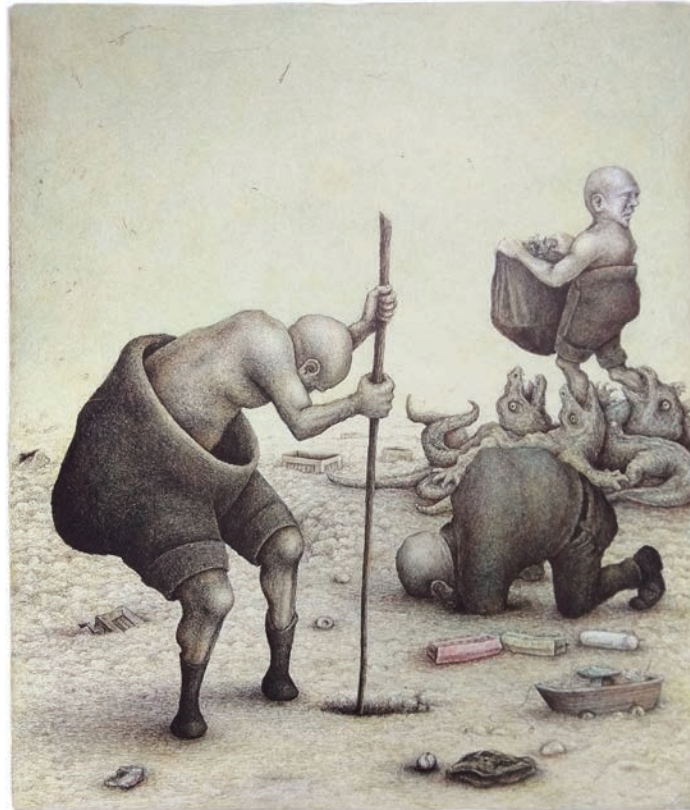
Carlos Barberena
Undocumented, 2020
linocut on BFK Rives paper
20 x 18 inches

I create to counteract great silences, demystifying “foreign” experience, bridging the distances and bringing awareness to the ways our lives are intimately connected through the lens of justice. Closest to me are ways migrants’ humanity—our memories, attachments, relationships and traumas—is swept aside leaving visible only our work value. In these prints, I honor the farmworkers, most undocumented, whom the US population & Federal government labeled “Essential” in the context of COVID, a so-called honor for their centrality to the food system, while doing little to alleviate their lack of basic rights and vulnerability to exploitation and imminent deportation.

COLLEGE OF LIBERAL ARTS AND COMMUNICATION PURCHASE AWARD

Permanent Collection, Arkansas State University

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



Michael Barnes

Some Things are Best Forgotten, 2020

lithograph

20 x 17 inches

The work by Michael Barnes depicts figures that wander or are stranded within the vacuum that has been created for them by the specific world in which they exist. They are oblivious to their immediate surroundings and the menial tasks to which they are assigned or have voluntarily adopted to cope with their existence. The work addresses, in part, the destructive nature and absurdities that so readily prevail for human kind, along with themes of mortality and the philosophical questions of existence in general. The images are concerned with environment, social decay leaning towards an inward and isolated path, and cynicism about the historical evolution of so-called civilization and its effects upon the world and its inhabitants.

CHANCELLOR'S PURCHASE AWARD

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



Stephanie Berrie

*Roadkill Diaries Entry 06: Claw Your Way
Out of the Abyss, 2021*

soft and hard ground etching with
mezzotint, human hair monotype,
and embossment

20 x 11 inches

This current body of work, *The Roadkill Diaries*, is a collection of prints depicting dead animals (“roadkill”) that I’ve found around my neighborhood in southern Ohio. Each print has an entry, or story, written for it that describes the monotony of living in COVID-19 quarantine, my relationship with death and rebirth, how nature functions and exists on what I believe to be a higher level than humanity, and/or a whimsical story of the animal’s life and how it came to its unfortunate demise. All of the prints together complete the “roadkill diary.” I’m drawn to internal bodily matter, violence, death, and trauma on a body, while also being inspired by my natural environment and what lives in it; this series is a culmination of those themes.

LES CHRISTENSEN EXCELLENCE IN ART PURCHASE AWARD

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



Sarah Bogdal

Watership Down, 2021

linoleum block print on paper
24 x 18 inches

Sarah is a printmaker based in Nashville whose work is inspired by two things: the linoleum block & the carving knife. Every block is a puzzle to be solved: how do I depict the translucency of sheer drapes in front of window, as well as the view behind it? How do I create a sea of grass populated by various animals hiding within? I see the carving knife as a constraint, but a positive one. Using the knife instead of pencil or paint challenges me to find new & exciting ways to create imagery. The process of printmaking is of utmost importance to me. All else comes second in my work, including the finished piece. My goal is for viewers to enjoy the print in its totality, but also to delight in each mark, squiggle, line, & curve as much I do.

DRS. PHYLLIS & WARREN SKAUG PURCHASE AWARD

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



Kate Borcharding
Memory MH, 2021
etching, watercolor
12 x 18 inches

Strong work is birthed from intimate familiarity. Where I live inherently influences my imagery acting as a sub-narrative. Themes echo my interest in understanding what it means to be 'human' whereby I often explore making invisible concepts visible: people in the act of thinking, narratives wherein something is hidden or revealed, and daily cycles of life. I capture a specific 'moment in time' that contrasts deep rhythms and underlying forces. My desire is to capture these human moments within the larger context of universal humanity.

CHUCKI BRADBURY ART PURCHASE AWARD

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



Robert Creighton
Balancing Act, 2020
lithograph, relief
17 x 14 inches

These images are from a series called "Carnival." The images were of friends, relatives and acquaintances that I have worked with over more than a few years. I thought that the times were perfect to create a body of work about the carnival/circus being an apt metaphor for the situation in which the world finds itself.

ERIC & DELANIE ATCHISON PURCHASE AWARD

Permanent Collection, Arkansas State University
Underwritten by Eric & Delanie Atchison, Little Rock



Jacob Gibson

Kissing Through Windows, 2021
lithograph, screenprint, intaglio
28 x 22 inches

My work primarily draws upon antiquity through color, subject, and space in order to accurately illustrate the process of coping with past trauma and the resultant feelings of shame, inadequacy, and incompleteness. Within the images, specific antique objects are left abject within empty spaces meant to illicit familiarity through the use of warm color palettes and worn textures, similar to the aged visage of a looking-glass. This in order to create a liminal space existing neither in the present or past but rather, somewhere in-between in an attempt to examine how integral past experiences are in shaping our current selves.

CHERYL WALL TRIMARCHI PURCHASE AWARD

Permanent Collection, Arkansas State University

In Honor of her Daughters Stephanie Trimarchi Giesecke and Felicia Trimarchi Hart



Yuji Hiratsuka

Seeing the Unseen, 2021

intaglio and chine-collé

12 x 9 inches

Although my artwork is mainly considered representational, I deal with more metaphorical aspects rather than realistic physical evidence. The human body along with other elements: garments, fruit, vegetables, furniture, animals, etc. have been my focus. The images bear a slight resemblance to traditional Japanese Ukiyo-e prints, but also express contemporary aspects of the Western Hemisphere. There are small transitions in my work from time to time, and my interest is always based on unpredictable texture that is printed from the etched surface of the copper plate.

PRESIDENT'S PURCHASE AWARD

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



Ryan Horvath
Cicada no. II., 2019
wood engraving
6 x 4 inches

I am fascinated by seasonal changes when leaves drop to the ground in contorted, infinitely varied forms and when new buds and sprouts are bursting forth. These seasonal changes are reminders of the cycles of nature and the constant march of time. My artworks capture these moments of seasonal change by focusing on the beauty and complexity of plants. These images function as Memento Mori—reminders of the fleeting nature of existence. Seed pods, blooming flowers, and broken branches serve as my inspiration. Such objects remind us that the world is fleeting and it should be enjoyed before it passes away.

CULTURAL STEWARD PURCHASE AWARD

Permanent Collection, Arkansas State University
Dedicated to the Windgate Foundation



Jayne Reid Jackson
Convergence, 2021
mezzotint
12 x 18 inches

As a printmaker I am interested in depth and light and concentrate on etching techniques that require drawing and painting skills. This has led me to mezzotint, a technique that is experiencing a rebirth for its rich velvety blacks and its nontoxic process. My mezzotints are an examination of light and dark using primarily the still life as a vehicle to study how glass and simple objects from nature can create mystery and visual poetry. By manipulating the shadows and reflections of the objects and their surroundings, I record the changes that occur as I try to capture what is special about everyday things. As they emerge from the darkness, I emphasize repetition and reflection while documenting the fleeting moments of light.

CULTURAL STEWARD PURCHASE AWARD

Permanent Collection, Arkansas State University
Dedicated to the Windgate Foundation



Beauvais Lyons
*Circus Orbis Dimensional
Showcard Mabelle, 2021*
lithographic pop-up book
10 x 18 x 8 inches

My most recent and ongoing project, Circus Orbis, includes prints and other artifacts from a hypothetical early 20th century American circus founded by Thaddeus Evergood from Jacksboro, Tennessee. The themes in the circus include archetypes associated with circuses of the period, works that reference ancient mythologies including a menagerie of hybrid animals. The project includes prints, printed ephemera tick as tickets and dimensional showcards, hand-painted banners and other artifacts providing a tangible, visual record of this work of fiction.

CULTURAL STEWARD PURCHASE AWARD

Permanent Collection, Arkansas State University
Dedicated to the Kays Foundation



Michael Miller
Brunch, 2021
lithography
11 x 8 inches

Before discovering print, I spent years working as a line cook in various restaurant kitchens. As the years passed, the precarity of my situation began to set in. If I missed a busy lunch shift, I might not be able to pay rent. My coworkers and I were beholden to a faceless employer that pitted us against each other to heighten productivity (profit) at the expense of our mental and physical health. Working endless 10-hour shifts while having very little control over one's own material conditions leads to drug abuse and immiseration. The experience is not unique. By creating representative, narrative-based lithographs and linocuts of my coworkers, I reclaim our lost dignity, time, and humanity.

CULTURAL STEWARD PURCHASE AWARD

Permanent Collection, Arkansas State University
In Honor of Mary Kathleen & James William Pardew, Jr., Fairfax Station, VA



Daniella Napolitano
King of the Grill, 2021
photogravure
9.4 x 7.5 inches

I am at my happiest when I am learning about, talking about, or interacting with animals. I explore this interest in animals through scientific text, personal reflection, and societal perspectives. These themes originate from a childhood curiosity about the natural world and, most recently, human's relationship to it. The combination of the two has grown into narratives of every-day wildlife in our immediate surroundings. I liken my creative practice to that of a natural historian informed by ecology, biology, and field research. I create visual narratives that incorporate facts with a whimsical approach to animal behavior. By highlighting "ordinary" animals in my work, I remind the viewer that they share a space with wildlife.

CULTURAL STEWARD PURCHASE AWARD

Permanent Collection, Arkansas State University
In Honor of our DNSPE Founder, Evan Lindquist



Akemi Ohira
Floating Heart, 2021
intaglio (intaglio
simultaneous print)
8 x 6 inches

I am an artist who strives to illuminate and tease stereotypes, first impressions, preconceived notions and daily glitches that make us pause, for more than a fraction of a second. In my work, I try to engage the viewer directly, with the hope that they can disregard what they already know, in light of what they see and how they react to it. The titles I provide to individual pieces are meant as a provocation for expanding the visual expectation of the audience. I deconstruct and reconstruct forms, so the viewer can analyze the pieces presented in front of them as a new “idea,” thus encouraging them to deny the obvious. I invite my audience to decide the meaning of the piece by tapping into their own memories and experiences.

CULTURAL STEWARD PURCHASE AWARD

Permanent Collection, Arkansas State University
In Honor of our DNSPE Founder, Jan Bennett Arant



DeAnn L. Prosia

Court Square Diner, 2021

line etching

8 x 12 inches

I have always been fascinated how, throughout history, societies have created structural and interesting architectural forms and buildings that fill the needs of people and their everyday lives. I create my etchings by building up layers of line to create tone that are sometimes mistaken for aquatint. My subject matter, New York locations, are a good match for my crosshatching and fine details as my line work is architectural in itself.

CULTURAL STEWARD PURCHASE AWARD

Permanent Collection, Arkansas State University
In Honor of our DNSPE Founder, Dr. Ruth Hawkins

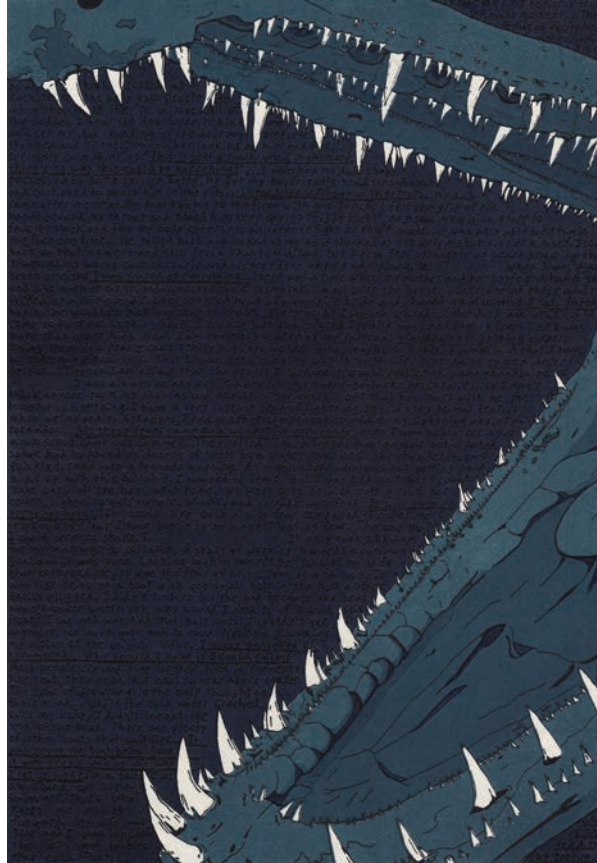


Beatriz Rodriguez
Y Tú / And You, 2019
dry-point on plexiglass
6 x 4 inches

Through printmaking processes I create scenes that portray a wild and strange land, a vast landscape that is dark and often overwhelming to its occupants. This land is known as Érebo. The creatures that inhabit Érebo set out on a journey of survival and discovery, where they inevitably end up facing their own mortality and become part of the ever-growing fauna. In my artworks, I create visual metaphors of the discomforts of the human soul by combining the crude and the grotesque with an alluring elegance and beauty visually attainable through my attention to craftsmanship. In building fictional histories, I strive to communicate stories through images that imply, rather than explain, their content to the viewer.

CULTURAL STEWARD PURCHASE AWARD

Permanent Collection, Arkansas State University
In Honor of our DNSPE Founder, John Salvest



Benjamin Selby
Manifested, 2021
mokuhanga and the fears of those
close to me
14.5 x 10.5 inches

Growing up in, on and around water has played a large role in how I represent past and current struggles. The most prevalent stories in my work are inspired by growing up fishing for catfish, alligator gar, and carp in North Texas. Recently I have started to reconnect with that part of my family after being separated for many years. Past memories and current experiences explore those relationships and find their way into my work in new and exciting ways as I continue to research the symbolic and literal ways we use the environment to understand ourselves.

CULTURAL STEWARD PURCHASE AWARD

Permanent Collection, Arkansas State University
In Honor of our DNSPE Founder, Dr. Russ Shain



Mark Sisson

*Portrait of the Artist's Dog,
Chester: Dog Scents, 2019*
woodcut, linocut, lithograph
10.5 x 8.5 inches

One of the fascinating imponderables of pet guardianship is what they think and dream. We see them apparently chasing rabbits in their dreams; in their waking hours they hear and smell stuff far beyond our puny (by comparison) aural and olfactory limitations. Our dog Chester is not extraordinary, he is quite normal in this regard. It's gratifying to marvel at dog "scents" or is it dog "sense."

CULTURAL STEWARD PURCHASE AWARD

Permanent Collection, Arkansas State University
In Honor of our DNSPE Founder, Dr. William Allen



Joseph Skinner
Sue, 2019
multi-layer woodcut
13 x 9.5 inches

My work is informed by personal interactions and observation. As I create images, I reflect upon the human condition I encounter in figures and faces, exploring a range of emotions—at times loving, or thoughtful, or anxious, or suffering, or weary, and sometimes with an edge of humor. I'm drawn particularly to the process of printmaking—especially relief printing. The process of carving into a block allows the hand to inform the mind and make sense of its workings. I work to combine traditional and experimental methods seeking to expand print aesthetics and to keep fresh a never ending dialog.

CULTURAL STEWARD PURCHASE AWARD

Permanent Collection, Arkansas State University
In Honor of our DNSPE Founder, Bill Rowe

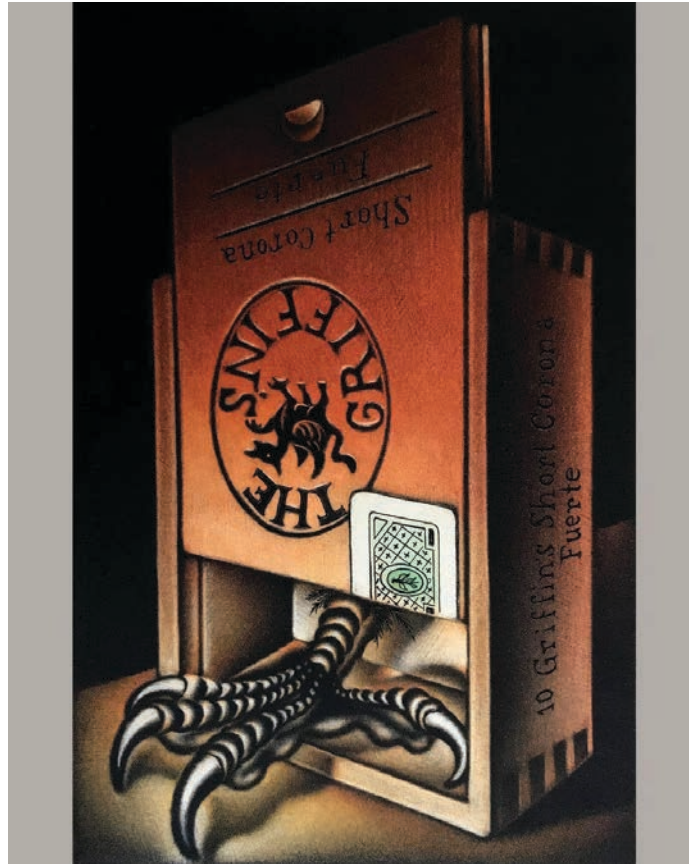


Junli Song
La Danse, 2021
lithography
15 x 22 inches

My work is inspired by the ancient Chinese cosmography, Shanhaijing, which I reinterpret through a feminist, diasporic lens. Centring around a female re-imagining of the mythological headless deity, Xingtian, the world created within these images exists as an imaginary realm where the liminal becomes a space of alternative existence. As a Chinese-American woman, I have undertaken the project of world-building to create a space where I belong, and to make sense of the complex, often contradictory, realities of existing between cultures. Drawing upon the fantasy and humour inherent in self-making within diasporic societies, my work reveals the fluid nature of identity as inherited stories and traditions continually evolve.

CULTURAL STEWARD PURCHASE AWARD

Permanent Collection, Arkansas State University
In Honor of our DNSPE Founder, Curtis Steele



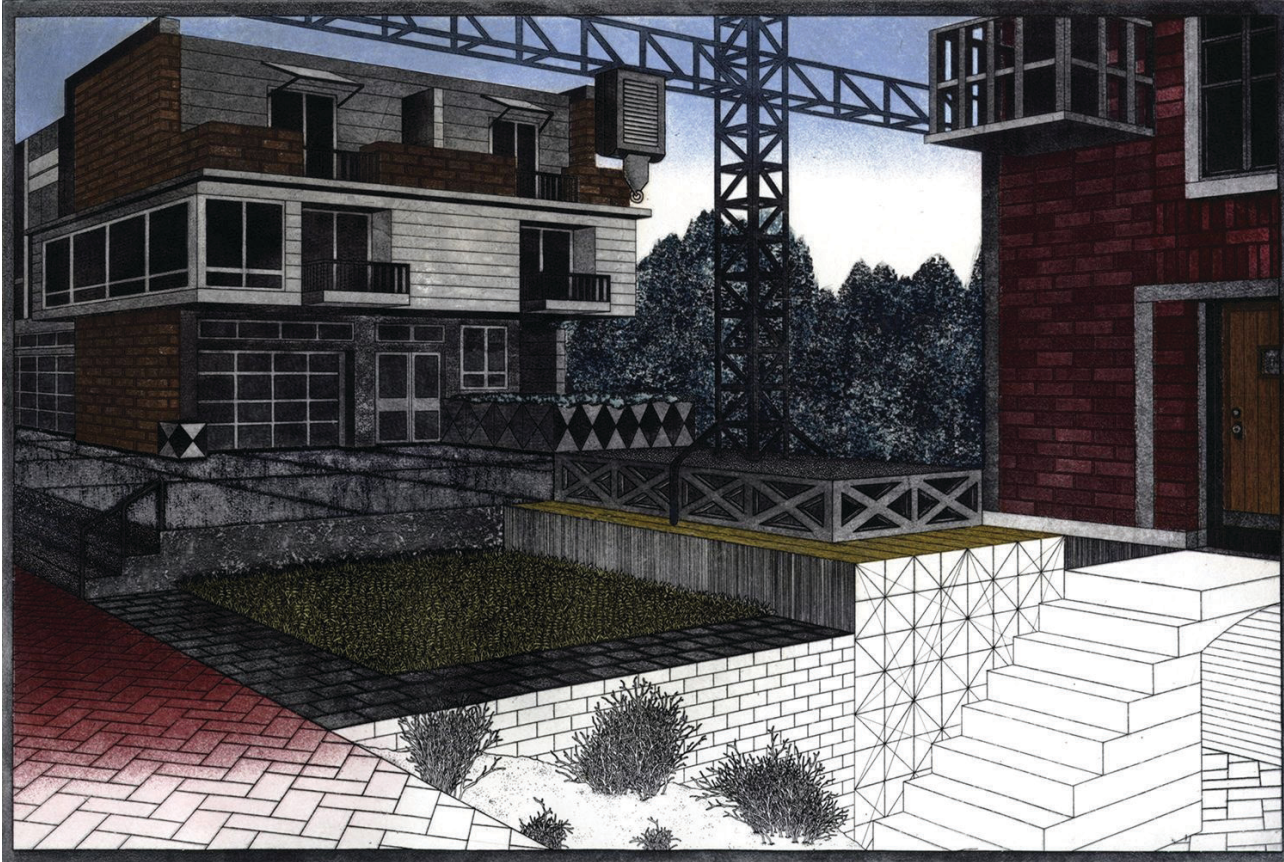
Carol Wax

Talon Show, 2021
color mezzotint engraving, line
etching, burin engraving
6 x 4 inches

Similarities between organic structures and mechanical devices inspire my animistic images. Often, my compositions abstract parts of old machinery that mimic anatomical designs to emphasize parallels between the man-made and man. Recently, combining inanimate objects with forms found in nature have produced images with underlying political, social, or psychological narratives. At times humorous, other times foreboding, the physical, metaphysical, and metaphorical subjects in my mezzotint engravings reflect the sur-realities of my imagination and perceptions.

CULTURAL STEWARD PURCHASE AWARD

Permanent Collection, Arkansas State University
In Honor of our DNSPE Founder, Dr. Charlott Jones



Brandon Williams
From the Ground Up, 2020
multi-plate etching
12 x 17.5 inches

I am interested in time and how it visually affects locations. Creating an atmosphere that emphasizes the past and present while capturing the complexity and beauty of decay or growth is a major theme in my work. The tension between the built environment and the natural environment, and how the two compete over the years against each other is fascinating to me. The everyday constant power struggle of life in the natural world and society are expressed in the pieces. Time only moves in one direction. This unidirectional path leaves behind both positive and negative aspects. What will remain?

CURTIS STEELE MERIT AWARD
Underwritten by Curtis Steele, Jonesboro



Linda Whitney
Pinaskwi ~ Butterfly Dancer, 2021
mezzotint
30 x 22 inches

FRIENDS OF BAM MERIT AWARD
Underwritten by Randy Hembrey



Dan Obana
Fever Dancing in Old Days, 2021
digital print and partial hand painting
17.7 x 23.6 inches

FRIENDS OF BAM MERIT AWARD

Underwritten by Dr. Katherine Baker, Jonesboro



Mary Ann Strandell

Porcelain Flowers with The Hague, 2021

relief on 3-D lenticular media

12 x 10 inches

BAM STAFF MERIT AWARD

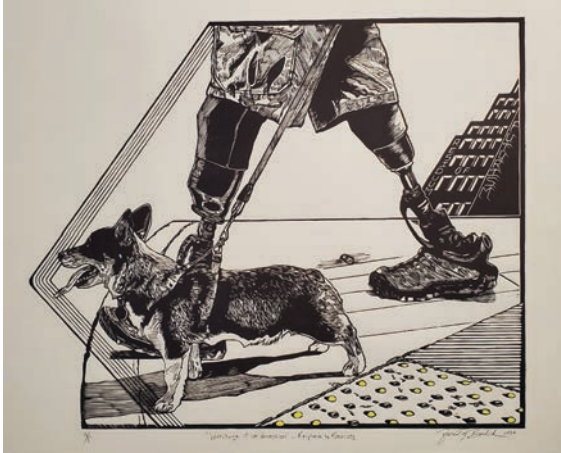


Cleo Wilkinson

Then IV, 2020

mezzotint print

4 x 4 inches



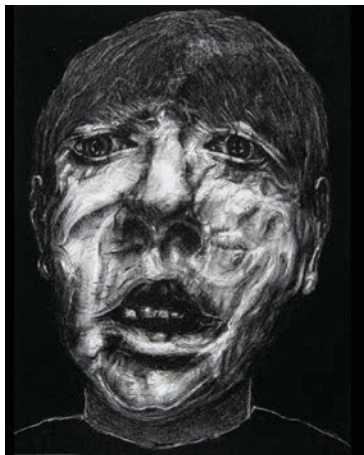
Jared Barbick

Wreckage of our Obsession - a Response to Futurists, 2020
woodcut printed on BFK Rives grey and hand painted yellow
16 x 20 inches



Wes Beeler

Overarch, 2021
screen print w/ screen filler reduction
15 x 20 inches



Edward Bernstein

Refugee #4, 2019
lithograph
12 x 9 inches



Jody Bruns
Old School, 2020
linocut reduction
12 x 10 inches



Michele Cook
Urge, 2021
woodcut monoprint
18 x 15 inches



Allison Denny
This is How I Dissappear, 2020
screenprint, watercolor monotype
25.5 x 17.5 inches



Donald Furst
Those Dreams of Trees, 2021
stone lithograph
10 x 6 inches



Marco Hernandez
El Azteca Valiente, 2010
etching
6 x 9 inches



Anthony TungNing Huang
Sweet Sanity, 2021
lithography
28 x 12 inches



Anita Hunt
Winter Stick Pile, 2019
etching with gampi chine collé
9 x 6 inches



Martha Ives
Up, Up, and Away, 2020
linocut
15 x 9 inches



Stephanie Kolpy
A Blinding Light, 2020
monoprint, drypoint, watercolor ink on BFK Rives
30 x 22 inches



Wesley Kramer
Insatiable Amount of Greed, 2019
woodcut, screen print
24 x 18 inches



Brian Kreydatus
Conversation, 2020
woodcut
16 x 12 inches



Emmett Merrill
The Nightmare, 2020
lithograph on tan BFK
16 x 22 inches



Carol Moore
The Everything Tree, 2021
lithograph, hand colored
20.75 x 14 inches



Karen Nazario Moranchel
Advenae, 2021
etching, aquatint, burnishing
6.4 x 6.2 inches



Nicholas Phan
Learning to Cook, 2021
linocut
4.25 x 6 inches



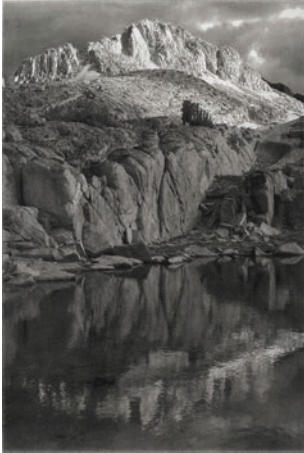
Debrah Santini
Per Fugire (To Flee), 2021
lithograph
10 x 8 inches



Jennifer Scheuer
Solomon Seal/Joints, 2021
lithography
18 x 13 inches



Sarah Smelser
Group Therapy, 2021
monotype
16 x 20 inches



Rodney Thompson
Granite Park #4, 2021
photopolymer etching
8 x 5.33 inches



Caroline Thorington
Lying on the Yellow, 2021
lithograph
13 x 17 inches



Ouida Touchon
Columbines #7, 2021
linocut with chine collé
16 x 16 inches

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