



# dnspe

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

2016

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**2016 Delta National Small Prints Exhibition**  
**January 28 - February 28, 2016**  
**BradburyArtMuseum.org**

**Cover:**

**Florence Alfano McEwin**

*I'm Not Following You Anywhere! 1/4 e.v., 2013*

photo intaglio and chine collé

16 x 18 inches

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The 20th anniversary of this exhibition is dedicated to Chucki and Curt Bradbury, Jr., who promote the welfare of others by providing firsthand visual art experiences.



Formerly known as the Bradbury Gallery, the Bradbury Art Museum is a contemporary art facility on the campus of Arkansas State University. It was established in January of 2001 by Curt Bradbury who provided an endowment in honor of his wife, Charlotte Bradbury, an alumna of A-State and a former member of the university's Board of Trustees. In 2015 the gallery was renamed as an art museum to better reflect the scope and purpose of the facility.

The Bradburys are among the state's most-enthusiastic and committed supporters of the arts and Arkansas State University. In early 2015 the couple received the Patron Award, one of the Governor's Arts Awards sponsored by the Arkansas Arts Council. Later that year, the Bradburys presented a significant enhancement to the BAM endowment. Because of their generosity, the work of regionally, nationally and internationally recognized artists is brought to Northeast Arkansas to inform viewers of cultural developments across the U.S. and around the world.

These two very active people have made a true difference in the cultural life of Arkansas residents as well as visitors to the state. They clearly understand how the arts can enrich and positively influence a life. Their desire is to share this appreciation with the people of Arkansas through their philanthropic contributions and their passion for this cause.

## Director's Statement

This year we pay tribute to two decades of the Delta National Small Prints Exhibition in a newly redesigned and renamed facility, the Bradbury Art Museum. The transition from gallery to museum could never have been possible without Curt and Chucki Bradbury. Their support and appreciation for how life-changing the arts can be allows BAM to provide firsthand visual art experiences. They are philanthropists in the truest sense of the word, who strive to promote the welfare of others. For them I am most thankful.

The DNSPE was conceived as an opportunity to celebrate as well as investigate printmaking created in a modest scale. The idea that bigger is not always better has evidently been proven true. Now for the 20th year we once again host an exhibition of extraordinary contemporary prints.

This year our juror was Dennis Michael Jon, the well-respected associate curator of Prints and Drawings at Minneapolis Institute of Art. We owe him much gratitude for his dedication to the field of printmaking and the expertise he brought to this exhibition. After carefully reviewing hundreds of exceptional submissions in a wide range of themes and printmaking styles, he chose 55 works by the same number of artists. Once he had determined the works to be included in the exhibition, certainly not an easy job, he then was asked to decide which prints would receive awards. It is our pleasure to present his selections for the 2016 Delta National Small Prints Exhibition.

The ability to produce this exhibition is only possible through the generosity of many longtime supporters. For years, our conservator, Don A. Tilton of Little Rock, and our benefactors, Evan and Sharon Lindquist of Jonesboro, have served as advisers and supporters. Their involvement is invaluable and I sincerely thank them.

Our conservator, benefactors and patrons provide the means to offer purchase awards. This year our patrons are A Special Endowment in Honor of Chucki Bradbury, Donna and Dr. Don Bowyer, Chucki and Curt Bradbury, Jr., Claude M. Erwin, Jr., Drs. Deidra and Tim Hudson, John Salvest, Drs. Phyllis and Warren Skaug, Kali James Smith, Beth and Dr. Scot Snodgrass, Cheryl Wall Trimarchi, and Mandy and Dr. Charles Welch. Thank you all for your gifts to help fund the exhibition, purchase works of art for the permanent collection, provide support to worthy artists and promote the visual arts in our community.

Because of the thoughtfulness of our sponsors, Micah Brightwell, Pat and Roger Carlisle, Charlott Jones, CPA, Philip Jones, Mary E. and Dr. Don B. Vollman, and Jackie Vandigo, we are able to offer juror's merit awards to several deserving artists. Our donors include Dorine Deacon, Dr. Fred J. Huggins, Joy Robertson, Curtis Steele, Tori and Robert Thompson, and Holly Van Wagener. We thank you for recognizing the value of the arts.

The production of this show demands financial backing and high-quality artwork, but it also requires significant effort from a large number of people. I would like to thank Dr. Don Bowyer, dean of the College of Fine Arts; Bob Simpson, Fowler Center director; Barbara Pearson and Renee O'Connor for their support and assistance throughout the year. Many thanks to Mark Reeves and Muriel Schrepfer for their artistic talent and know-how.

A sincere thank you must also go to Dr. Jason Penry, David McClain, Jessica Blackburn and Holly Van Wagener who help raise awareness of the museum and the exhibition. Thanks to Kali James Smith for creating and maintaining our website, BradburyArtMuseum.org, and to Hillary Brooks, Marie Mitchell, Nikki Weaver and Lesley Webb, who provide much of the behind the scenes work necessary to produce this show. A very deep and genuine thank you must go to Jackie Vandigo, a tireless and always cheerful person. To say that her help on this and all projects in the museum is vital, is an understatement.

Without the many artists who submit their work for review to this exhibition we would have no purpose. Thank you all and I hope to see your amazing prints again next year.

Last but definitely not least, the 2016 Delta National Small Prints Exhibition is dedicated to Chucki and Curt Bradbury, Jr., two very generous people who desire to see the arts flourish in Northeast Arkansas. A warm thank you to you both.

– Les Christensen, Director  
Bradbury Art Museum

## Juror's Bio



Dennis Michael Jon is associate curator in the Department of Prints and Drawings at the Minneapolis Institute of Art (Mia). A specialist in modern and contemporary works on paper and artists' books, Jon has organized more than 60 exhibitions during his career, most recently "James Castle: The Experience of Every Day," featuring drawings, handmade books and constructions by this acclaimed 20th-century American artist. The exhibition, along with its accompanying catalogue, will open at Mia in Spring 2016. Jon has authored and co-authored more than a dozen books and numerous articles and essays on a range of topics, including the catalogue raisonné of Vermillion Editions Limited, a Minneapolis-based collaborative printmaking workshop whose archive is part of Mia's permanent collection. Jon completed his undergraduate studies in studio art and art history at the University of Wisconsin–Madison and received his graduate degree in contemporary art history from the University of Minnesota–Minneapolis.

## Juror's Statement

Jurying a show as esteemed and prominent as the Delta National Small Prints Exhibition is always rewarding and always challenging. It's gratifying to have the privilege of viewing hundreds of outstanding contemporary prints, whether works by seasoned printmakers or artists just beginning to make their mark. The process also offers the lucky juror a fascinating look at recent trends and developments in printmaking. The challenge, of course, is to select a group of 55 prints that represents the current state of printmaking, which also works as a cohesive exhibition.

It's important not to lose sight of this last point. When jurying submissions, one naturally strives to choose the best possible work. But the exhibition must also function as a whole—visually, thematically and aesthetically. It's my belief that presenting a variety of styles and subjects can result in a more meaningful show, with the understanding that each work chosen demonstrates technical, formal and conceptual excellence. I feel just as strongly about showing a range of printmaking techniques, from traditional methods such as relief, intaglio, lithography and screenprinting, to innovative approaches. Indeed, one of the more exciting aspects of contemporary printmaking is the emergence of new print forms and techniques, such as digitally based prints, polymer plate lithography, solar plate etching and 3-D printing. All were represented in this year's entries, with digital prints—both computer-based and photographic—making a particularly strong showing. (There were no large-scale print installations, due to the size restrictions of this competition). Other entrants worked in the classic, labor-intensive mediums of mezzotint and engraving. Some combined two or more techniques in a single print. And a number of artists submitted fine art photographs, which were judged with the same criteria used in assessing prints.

In any juried show, the selection method is necessarily subjective, mediated by the juror's experience, knowledge, perceptions and even personal taste. As a museum-based curator of modern and contemporary works on paper, I am often tasked with exhibiting and acquiring art for my institution, the Minneapolis Institute of Art. Every day, I am expected to exercise critical judgment and apply specialized knowledge. After more than 25 years in the museum world, judging art has become instinctive, even intuitive, for me; yet I can also articulate and defend every decision quite reasonably and rationally. It's all part of the vetting process. With that in mind, rather than single out particular artworks in the Delta National Small Prints Exhibition for comment, I would like to draw on my years of experience to discuss what traits—tangible and intangible—I look

for in a great print, and why printmaking is such a special art form to so many people.

Printmaking is often called the democratic art, in part because editioned prints enable greater dissemination of an image, and in part because prints typically sell for less than one-of-a-kind works of art. Despite the technical demands of certain print mediums such as intaglio and lithography, printmaking is a field open to artists of all levels of expertise and experience. As an example, relief prints such as woodcuts, linocuts and collatypes require less technical know-how than most other forms of printmaking, yet afford unlimited creative possibilities. The German Expressionists and Pablo Picasso come to mind as artists who fully exploited the expressive potential of woodcut and linocut, respectively. Monotypes and monoprints are other examples of uncomplicated (if still demanding) printmaking methods. Indeed, while many artists find the immediacy of the medium to be a plus, others consider its unpredictability somewhat daunting.

Of course, artists make prints for many different reasons, ranging from conceptual considerations to medium-specific formal or aesthetic concerns. Yet it is printmaking's capacity for producing multiple originals that remains its *raison d'être*. The potential for reaching a wider audience and the concomitant marketing advantages have long drawn artists to the field. The best of these artists take full advantage of printmaking's creative potential. Put another way, the best artists make the best prints, an adage well known to print specialists.

But what are the characteristics of a great print? What makes a given print compelling? Is it formal harmony? Emotional resonance? Conceptual potency? The perfect balance of form and content? In my experience, quality is often manifest as a fusion of technical bravura (that is, an expressed technical confidence) and a refined conceptual purpose (that is, the ideas or intended meanings are well considered and possess a seriousness of purpose). In this equation, technique is a means to an end, something that serves the aesthetic, formal and expressive content of the print. Rembrandt's "Christ Crucified between the Two Thieves: The Three Crosses" (1653) can be considered a model example, a masterpiece in which technique, form, expression and meaning exist in perfect equilibrium. The print is deservedly renowned, presenting a single dramatic moment, Christ's death, as a deeply emotional and spiritual experience, one achieved through the experimental manipulation of etching and drypoint. It is the product of a virtuoso printmaker working in his prime. Other prints have achieved an equal level of esteem. One thinks of Albrecht Dürer's classically inspired "Adam and Eve" engraving with its exquisite formal beauty and complex iconography, or James McNeill's Whistler's ethereal views of

Venice, which conjure the transient effects of light and mood with thin veils of ink left on the plate. There are many other examples—historical and contemporary—that embody fine printmaking. What they hold in common is a convincing internal harmony of technique, subject, composition, expression and meaning. In the best prints, these elements work in concert to assure an extraordinary outcome, akin to the Gestalt concept of the whole being "other than the sum of the parts." When you see it, you know the stars have aligned, and your appreciation of printmaking's evocative power is renewed. For those like me who love prints, it's this magic that draws us in and keeps our attention.

This brings us back to the Delta National Small Prints Exhibition, now in its 20th year as a leading competitive showcase for contemporary prints. Like similar small-print shows, the DNSPE challenges artists to submit work that is modest in scale. And while the dimensional limits could be seen as arbitrary, this limitation proved not to be a barrier to excellence, as evidenced by the splendid examples selected for this exhibition. History shows us prints can distinguish themselves at both immense and diminutive scales. On one hand are the outsized prints of Robert Rauschenberg, Frank Stella and Helen Frankenthaler. On the other are the gems produced by the 16th-century German Kleinmeister (Little Masters), who brilliantly demonstrated the power of small engravings, some no larger than a postage stamp. The Little Masters fused consummate technique with compelling imagery, secular and religious, to produce works of astonishing achievement despite their tiny size. In the 20th century, the national Miniature Print Society and similar state-based associations demonstrated the appeal and power of small prints through sponsored exhibitions and publications. Today, competitions like the Delta National Small Prints Exhibition at Arkansas State University continue the tradition of supporting excellence in printmaking and the distinctive realm of small prints. I salute the organizers for their continuing commitment to provide this invaluable opportunity for contemporary printmakers.

I want to thank Les Christensen and her staff at the Bradbury Art Museum for inviting me to serve as juror for the 2016 exhibition. It's been a true pleasure and a true honor. Thanks also go to the many talented artists who submitted work for consideration. A hearty congratulations to this year's purchase prize winners, and to every artist whose work was chosen for exhibition.

– Dennis Michael Jon  
Associate Curator of Prints and Drawings  
Minneapolis Institute of Art

**Chancellor's Purchase Award**  
Permanent Collection, Arkansas State University  
Underwritten by Drs. Deidra & Tim Hudson, Jonesboro



**Florence Alfano McEwin**

*I'm Not Following You Anywhere!*

1/4 e.v., 2013

photo intaglio and chine collé

16 x 18 inches

In my revisionist works of Red Riding Hood, the real, the interpreted and the imagined find their way as mixed metaphors, re-examining and reinventing content into an original form. Ever present are male, female tensions considered with a playful twist of feminine empowerment. In the making, these prints re-contextualize my pleasures of childhood play - paper dolls, books and puzzles. Ephemera of magazine imagery and storybooks are processed through the imagination and manipulated, embedding these prints with visual innuendos that maintain the allegorical narrative.

– Florence Alfano McEwin



## Lindquist Purchase Award

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



The constant refrain echoing through the print world is that artists feel compelled to push back the outward boundaries of printmaking and question the archaic notions of what defines a print. Funny thing is, I like the constraints and boundaries imposed by printmaking. They provide the structure and resistance that foment ideas and create situations that can't be duplicated by other means. Being left to my own devices and embracing a technique hundreds of years old, perhaps in this modern world I have become more interested in the exploration of inward boundaries in printmaking.

– David Avery

**David Avery**  
*Runner (Mom, Death and Devil)*, 2015  
etching  
6 x 12.375 inches

**Camille Watson Murray Purchase Award**  
Permanent Collection, Arkansas State University  
Underwritten by Claude M. Erwin, Jr., Dallas, Texas



**David Blow**

*My Conversation with a Rabbit*, 2015  
digital giclée on Sunset Hot Press Rag  
13 x 10 inches

I am embracing science and technology, while maintaining my love for the beauty of our natural environment. I use fractals to suggest the beauty and the complexity revealed in all things. I am incorporating fractals as part of my nature studies to bring an awareness of the connection Dr. Mandelbrot found in his book "The Fractal Geometry of Nature".

– David Blow

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



An exploration of how Goya and Paula Rego used value and shape in their powerful and emotional expressions, led me to apply elements of their compositional frameworks and value relationships to my own work.

Employing antique tin toys and the carousel as visual metaphors of society, my images symbolize the circles we spin, both individually and collectively. We appear to be moving backwards as our cycle takes us through the next curve. Clowns rule, and the horse, which dominates the antique carousel, has been instrumental in human development; it is now obsolete, as we find ourselves on the brink of extinction.

– Helen Cox

**Helen Cox**  
*Clowns Rule, 2014*  
etching and aquatint  
9.75 x 5.25 inches  
10.75 x 5.25 inches  
9.75 x 5.25 inches

**Donna & Don Bowyer Purchase Award**  
Permanent Collection, Arkansas State University  
Underwritten by Donna & Dr. Donald Bowyer, Jonesboro



**Keith Dull**

*Bob and Alice's Temporal Eternalizer, 2013*

relief

9 x 12 inches

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

– Keith Dull

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



Most of my recent work draws from my early studies in anthropology, especially the study of social structure and the place of the individual in culture. I frequently utilize very abstracted kinship diagrams (circles and triangles) to create dense, barely controlled, all-over images. I make up the compositions as I go flailing away like a mad man with a laminate router, chisels and x-acto knives.

– David Graves

**David Graves**  
*Downtown (InTentCity)*, 2015  
reduction woodcut  
15 x 18 inches

## President's Purchase Award

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



**Anthony Lazorko**  
*Snow @ Eat-Rite*, 2013  
color wood block  
11 x 17 inches

The focus of my work has always been to depict something about the American experience, no matter how ordinary, and to say it in an aesthetic manner. The enjoyment of color, composition and consideration of tactile surfaces all need to marry with the content. That being said, I sometimes will create a piece for its pictorial qualities in and of itself, sometimes for the technical challenge a visual idea may pose. Elements of the way things sound and smell are also meaningful to me. Visual images should bring about the “at one-ness” experience that we all know and understand in an instance.

– Anthony Lazorko

**Carol Thoren Christensen Purchase Award**  
Permanent Collection, Arkansas State University  
In Memory of Carol Thoren Christensen

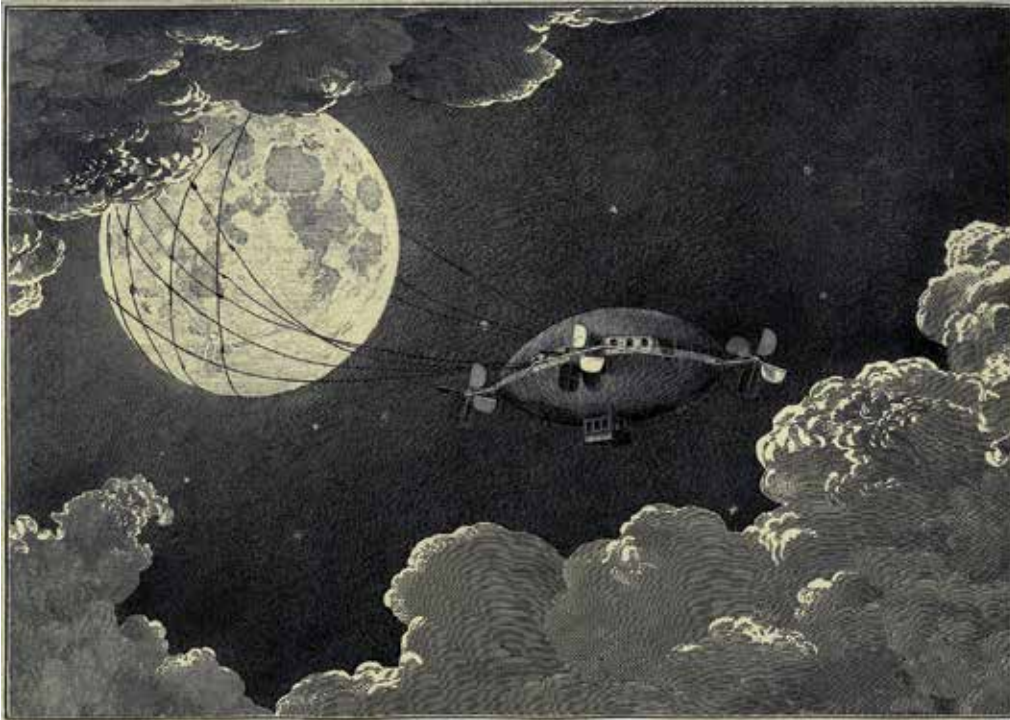


This series is inspired by the golden mean of page design (the golden mean is the mathematically determined perfect ratio or proportion used by artists and architects since classical times) - determining margins and type areas, as well as determining proportions of pages, sheets of paper and books. There are diagrams that designers use which depict how the page is instinctively, or traditionally divided when planning a layout. The images refer to these, some directly, some only by association.

– Jon Lee

**Jon Lee**  
*bw1407, 2014*  
woodcut  
20 x 13.5 inches

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



**Michelle Martin**

*Passage*, 2015  
photopolymer etching  
15 x 20 inches

This series is primarily rooted in social/historical commentary, but experiments with non-linear narratives and the use of pre-existing source imagery. Drawing on varied sources from the Old Masters to popular imagery-from Albrecht Durer to Victorian clip art-I create seamless prints that belie their heterogeneous origins. This process is, as I see it, a form of "image sustainability," a recycling of past imagery into new forms that combine digital technologies with hand-made processes of serigraphy, etching, relief, sewing, and chine-collé. The resulting prints, have prompted viewers to wonder not just how they were made, but when - are they historical artifacts or contemporary fictions?

– Michelle Martin



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



One of the finest things about silkscreening is the way it enables an artist to produce all-at-once washes of transparent, blended colors. I don't know any other way of working so readily with planes of color, not flat planes necessarily, but multi-directional curving planes that, when super-imposed, can create a much deeper sense of space than silkscreen generally gets credit for. After many years of focus on storefronts and porches, I have lately enjoyed the different challenge of figuring out how best I can render the nuances of clouds in the sky in a silkscreen print.

– Nancy McIntyre

**Nancy McIntyre**  
*Sky and Trees*, 2014  
water-based silkscreen  
24 x 18 inches

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



**Carol Moore**

*Beautiful Afterlife – Hope*, 2013

lithograph

18 x 24 inches

My art is an expression of nature that is true to my personal experiences. Sometimes I purposely seek plant specimens and manipulate them both physically and digitally in search of inspiration. Other times it is an encounter with nature that compels me to elaborate on a moment. Often the natural elements that I explore evoke a memory or a time in my life. It is those moments that I search for when I create an image. As a printmaker I am fascinated with texture and enjoy magnifying textures in order to show the elements that drew me to my subjects. I give special attention to the movement and energy of the line as well as the mood of the subjects in a particular moment.

– Carol Moore

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



“I wasn’t born to be an artist” are the first words on my statement on my website, because I want people to realize how much one makes oneself an artist rather than simply finding yourself making art one day. I know why I did it but in the end it is the quality of the work that counts. I try in my landscapes to present an alternate view of the world, a little idiosyncratic, perhaps but still intense and powerful reactions to, the colored stucco buildings in Bavaria, home of the Nazis, looking so well built and idyllic these many years after the war. Or in the case of my mid-western landscapes, I had lived 2 1/2 years in Nebraska and visited often, relatives who made homes there. For me art is a record of living, an enchanted version.

– Elizabeth Peak

**Elizabeth Peak**  
*Yellow House, Passau, Germany, 2014*  
three plate color etching  
14.9 x 21.9 inches

**Kali James Smith Purchase Award**  
Permanent Collection, Arkansas State University  
Underwritten by Kali James Smith, Gainesville, Florida



**Carol Wax**  
*Off Line*, 2015  
mezzotint engraving  
10 x 4 inches

Commonplace objects that I perceive as sentient or mystical inspire my imagery. Vintage appliances, especially devices with organic forms that I exaggerate to evoke fantastic creatures, or textiles molded into shapes evoking living beings, fascinate me.

Working from models, I combine observation with distorted perspectives, dramatic chiaroscuro, stylization and imagination to develop my compositions. Sometimes I stage elaborate dioramas, suggesting surreal narratives that consider the humor and menace inherent in our possessions and how they manifest our personal mythologies. In this way, I investigate psychological relationships with the material things we create, covet, consume and cast away.

– Carol Wax

## Pat & Roger Carlisle Sponsorship

Underwritten by Pat & Roger Carlisle, Jonesboro

### Maggy Aston

*Birds in Paradise*, 2014  
mixed media monotype  
22 x 30 inches

My recent prints are about the relationship of humans to habitat loss and species extinctions. For the background layers, I photographed tree carvings on a hillside above the Monongahela River, where the bones of a young woman lie in an unmarked grave. In the surrounding woods, decades of lovers have their carved names in the soft bark of the beech trees. I printed ink transfers of these bark carvings onto watercolor paintings of flowering trees, and then drew and collaged fragments from 19th Century natural history prints. Through the act of erasure and reprinting, and the residual images produced by many changes, I hope to create a passage through the space and duration of the picture that suggests the ephemeral quality of natural forms.

– Maggy Aston



## Jones Sponsorship

In Memory of Flo & Phil Jones

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

### Ann Conner

*Beechwood 7*, 2015  
woodcut  
13 x 13 inches

Working in woodcut is always a challenge as the grain of the wood is captivating. My woodcuts are a response to this. I like carving into the natural flat wood using a high-tech power carver, or laser engraving blocks. Woodcut is the oldest form of printmaking, and it continues to have relevance for me.

Beechwood 4-5789 reflect the Motown Marvelettes eponymous song. Garish colors of Motown Detroit are used. Images are drawn with a French curve. Beechwood 4-5789 suite is printed at Grenfell Press, NYC. The wood is birch. Paper is Lana Aquarella. Woodcuts are 13 x 13 inches.

– Ann Conner



## **DNSPE Sponsorship**

Underwritten by Delta National Small Prints Exhibition

### **Ruthann Godollei**

*Reasonable Doubt*, 2015

serigraph

9 x 13 inches

These prints explore power relations. Using images from popular culture, a superimposed text floats in an empty space, meant to leave room for the imagination to create an implication, or an indictment of “the way things are.” They attempt to engage and extend difficult discussions about conflict, social control, resources and community.

– Ruthann Godollei



## **Bradbury Art Museum Sponsorship**

Underwritten by Bradbury Art Museum

### **Jon Goebel**

*Pursuit of Latitude*, 2014

drypoint and aquatint

17 x 11 inches

Much of my drive as an artist comes from an introspective questioning of our perceptions. Specifically, I am interested in how and why the senses can be deceived. The folly of our visual sense can be illustrated with a simple experiment: On a clear night, one can gaze up at the sky to observe the stars. Seeing, in this instance, is deceiving. For millions of years, light from expired stars can continue to travel through space and to our eyes, giving the stars a false appearance of existence. This, to me, raises greater questions about how we interpret our surroundings, time, and location on a universal scale.

– Jon Goebel



## **Deborah Hethcoat Sponsorship**

In Memory of Deborah A. Hethcoat-Petty  
Underwritten by Micah Brightwell & Jackie Vandigo, Jonesboro

### **Mary Ann Strandell**

*Mad Stairs with Virginian Silver*, 2015

3D lenticular print

15 x 20 inches

I have been exploring concepts of change and perception and how we experience perception in drawing, painting with installations that feature large-scale sumi ink drawings, paintings and lenticular prints.

As a means to replicating time, I work in a system of layering a network of images with traditional and digital media, to translate place and it's vertiginous dislocation.

My subject matter includes baroque and modernist architecture, as well as, chinoiserie porcelains and other provincial arts material. Much of the sources I photograph in museums, historic palaces or hotels. I also build data sources with internet searches and screen grabs and render them with oil on canvas, or sumi ink, graphite and gouache on paper.

– Mary Ann Strandell



## **Mary & Don Vollman Sponsorship**

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

### **Mary Teichman**

*Trainspotting*, 2015

multi plate color etching

11.75 x 19.75 inches

My color etchings are triggered by things I observe: a color or texture, a slant of light--especially those that evoke memories. I am fascinated by the quality of light at night, and by the shapes emerging as my eyes adjust to the darkness. I am interested in history, change, light and mystery.

My red, yellow, blue and black plates are printed sequentially, producing secondary colors as well as browns and grays. Each plate has a full range of textures and values, from light to dark, and when overlapped the diversity of color is vast.

– Mary Teichman



**Linda Adato**  
*Missing the Train*, 2014  
color etching, aquatint and soft ground  
7.75 x 5.75 inches



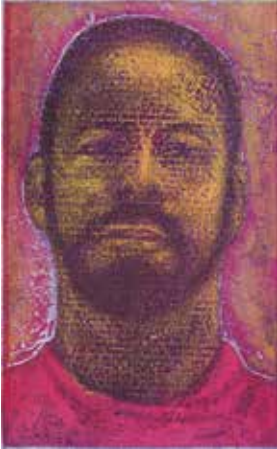
**Stephanie Beisel**  
*Floccus Lamella*, 2015  
lithograph and silkscreen  
28 x 20 inches



**Karen Brussat Butler**  
*Vintage Car*, 2015  
three plate lithograph  
22 x 30 inches







**Tyrus Clutter**

*Intertextual Portrait: Red*, 2015  
color viscosity intaglio  
8 x 5 inches



**Brett Colley**

*Trophy*, 2013  
multi-block relief print  
10 x 8 inches



**Briar Craig**

*Number 73*, 2014  
ultra-violet serigraph  
19.5 x 13.5 inches

**LJ Douglas**  
*Fence Wrangler*, 2015  
monoprint, trace monotype, woodcut and chine collé  
6.813 x 14.813 inches



**Aline Feldman**  
*Paradox of Place XI*, 2015  
white line woodcut  
30 x 22 inches



**Milt Friedly**  
*Heart Mountain*, 2015  
etching, line etch and aquatint  
8 x 10 inches





**Donald Furst**  
*3:20 a.m.*, 2015  
mezzotint  
12 x 12 inches



**Julie Anne Greenberg**  
*rain carving [i]*, 2015  
serigraph, pigment and graphite on cut and layered paper  
23 x 18 inches



**Rie Hasegawa**  
*POSITIVELY NEGATIVA*, 2014  
seven color lithograph  
7.5 x 10 inches

**Marco Hernandez**

*La Batalla*, 2015

etching

9 x 12 inches



**Yuji Hiratsuka**

*Moe*, 2014

intaglio and chine collé

24 x 18 inches



**Anita Hunt**

*The Gloaming*, 2014

drypoint, carborundum aquatint and chine collé

6 x 6 inches





**Robert Hunter**  
*Abracadabra*, 2015  
archival pigment print  
7.5 x 7.5 inches

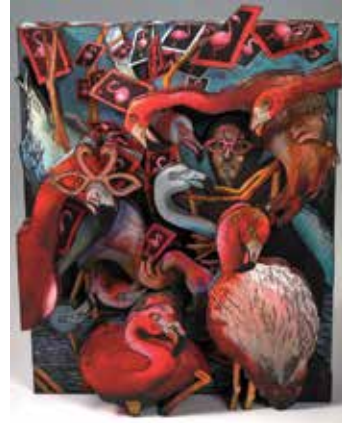


**Joshua Johnson**  
*Kamikaze*, 2014  
etching with engraving  
24 x 16 inches



**Ann Johnston-Schuster**  
*The Big Brother*, 2015  
woodcut digital mixed media  
10.5 x 14 inches

**Philip Laber**  
*Managing Their Flamingos*, 2014  
etching, engraving and pigmented ink  
20 x 16 inches



**Lisa Nankivil**  
*Loss of Habitat*, 2015  
monoprint of lithographic ink on Kitakata paper with pencil  
16 x 20 inches



**Meghan O'Connor**  
*Decisive Cuts*, 2015  
lithograph and collagraph  
14 x 11 inches





**Ellen Price**  
*Cascade II*, 2014  
monoprint  
21 x 16 inches



**Rosalyn Richards**  
*Veiled*, 2014  
etching  
12 x 10 inches



**Gloria Sanchez Hart**  
*Tomatitos Chinos*, 2014  
woodcut  
12 x 18 inches

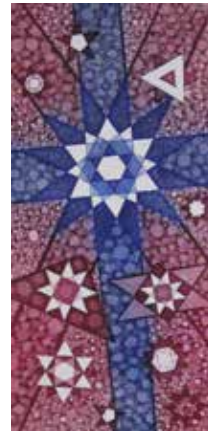
**Amy Sands**  
*Revolution VIII*, 2015  
monoprint, serigraph and lasercut on three sheets of rice paper  
15.5 x 15.5 inches



**Nomi Silverman**  
*Strange Fruit*, 2014  
intaglio  
24 x 18 inches



**Richard Sloat**  
*Starshine Rain*, 2014  
etching  
13 x 6 inches







**Kelsey Stephenson**

*Quiet spirits, 2014*

etching, mezzotint, digital and chine collé

9 x 6.5 inches



**Matthew Sugarman**

*Southern Babel, 2014*

serigraph, watercolor and micron pen

19 x 13 inches



**Valerie Syposz**

*Expectation Vs Reality, 2014*

lithograph

13 x 16 inches

**Bruce Thayer**  
*Dog Run*, 2015  
intaglio and relief  
26 x 20 inches



**Tonja Torgerson**  
*Vice II*, 2014  
serigraph  
22 x 20 inches



**Allison Valdivia**  
*Phase 2: I never could stay grounded*, 2015  
aquatint and line etching on Rives BFK  
9.88 x 7.88 inches





**Haylee Walker**  
*#PizzaRat*, 2015  
linocut  
20 x 14 inches



**Linda Whitney**  
*Red Jingle Dress III*, 2015  
mezzotint  
18 x 12 inches



**Max-Karl Winkler**  
*Woman 4*, 2015  
woodcut  
14 x 9 inches



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