



**2009 Delta National
Small Prints
Exhibition**

**Bradbury Gallery
Arkansas State University**

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Acknowledgments

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Cristian Murdock, Vice Chancellor for University Advancement
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Cover: Jenny Zoe Casey,
Yellow Sky, 2008
pigment print
11 x 16 inches

2009 Delta National Small Prints Exhibition



Bradbury Gallery

**Fowler Center
Arkansas State University
Jonesboro**

January 22 - February 22, 2009



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Director's Statement

When the Delta National Small Prints Exhibition first began, its founder, Evan Lindquist, certainly envisioned and hoped for a successful series that would endure for several years to come. Now in its thirteenth year we are lucky to say that it remains a popular exhibition which is made possible through the help and financial support from many.

The 2009 DNSPE juror was Siri Engberg, Curator at the Walker Art Center in Minneapolis, Minnesota. She painstakingly reviewed the submitted prints and selected an exhibition of quality work that spans the range of print types and styles. This beautiful, well-rounded show has something for everyone. She has selected a group of prints produced from a variety of techniques ranging from traditional to experimental. The imagery is just as diverse, including minimal to intricate and realistic to abstract designs.

This exhibition would not be possible without the many artists who annually submit prints for consideration. As you can see, this show consists of a set of high quality artworks that are all worthy of inclusion. What you do not see are the numerous excellent prints that were unable to be included, due to the nature of the juried show. To all of the artists, I personally offer my gratitude. Without you our mission has no purpose.

The preparation for the Delta National Small Prints Exhibition begins many months in advance of the day we actually open the doors. Without the assistance of a team of people this exhibition would not be possible. I would like to thank Dr. J. Leslie Wyatt for his long-term recognition of the importance of this exhibition and the arts at ASU; Dr. Daniel J. Reeves for his encouragement and thoughtful input; Renee O'Connor and Joyce Jaynes for the many skills and advice they offer on this and other projects; Ron Looney and Mark Reeves for their patience and creativity; Caryl Steele and John Salvest for their editorial and aesthetic suggestions and Evan Lindquist for founding the exhibition. To Cristian Murdock, Christy Valentine Browning, Christy Brecklein, Derek Bowman and Steve Owens, I offer a sincere thank you. Their ongoing efforts help to keep the DNSPE alive through public awareness and support.

Through the generosity of our Conservator, The Judd Hill Foundation and our Benefactors, Brackett-Krennerich & Associates, Marge and Thomas Schueck, Don A. Tilton and Jeanne and Dr. J. Leslie Wyatt, the DNSPE is able to continue as a significant juried print exhibition. Without their thoughtful appreciation for the arts, this exhibition could not have survived into its thirteenth year. Our Patrons include A Special Endowment in Honor of Chucki Bradbury, Chucki and Curt Bradbury, Jr., Christy Brecklein and Dr. Kevin J. Reed, Claude M. Erwin, Jr., Diana Monroe, Kerry and Cristian Murdock, Pam Myrose and Dr. Daniel J. Reeves, Lina L. and Steve Owens, Irene and Dr. Robert L. Potts and Mary Ellen and Dr. Bob Warner. Because of their generosity we were able to purchase 16 original prints for the Arkansas State University Permanent Collection of Art.

I would also like to gratefully acknowledge our Sponsors, Pat and Roger Carlisle, Charlott Jones, CPA, and Phillip A. Jones. The Juror's Merit Awards are made possible because of their assistance. Many thanks also go to our Donors, Dorine and Jack Deacon and Drs. Phyllis and Warren Skaug.

Last but not least, I extend my personal thanks to the group of people who work year-round to make this and all exhibitions in the Bradbury Gallery a reality. Without the dedicated and on-going help of Marie Brackett, Bryan Hale, Jason Henson, Shannon Smithee and Marki Steele this very demanding exhibition would not be possible. From the bottom of my heart I offer each of you a sincere thank you.

Because of all of you, this truly is lucky thirteen.

*Les Christensen, Director
Bradbury Gallery*

Siri Engberg

Siri Engberg is Curator in the Visual Arts department at Walker Art Center. Since joining the department in 1990, she has organized numerous exhibitions for the museum, including solo exhibitions of artists such as Claes Oldenburg, Ellsworth Kelly, Robert Motherwell, Lorna Simpson, Edward Ruscha, Joan Mitchell and Donald Judd. She has also served as in-house curator on selected thematic exhibitions, including *The Home Show* and *Art Performs Life: Merce Cunningham/Meredith Monk/Bill T. Jones*. Most recently, she has organized the Walker touring exhibitions, *Chuck Close: Self-Portraits 1967-2005* and *Kiki Smith: A Gathering 1980-2005*.



A specialist in contemporary prints, Engberg oversees the Walker's print collection and manages the museum's McKnight Print Study Room. She has contributed to a variety of publications and exhibition catalogues on contemporary art, including two Walker-published catalogues raisonnés: one on the editions of Edward Ruscha, and the other on the prints of Robert Motherwell. She is also part of the curatorial team that has reinstalled the Walker's permanent collection in its recent building expansion, designed by the Swiss architectural team of Herzog and de Meuron.

Juror's Statement

It was a pleasure to have the opportunity to serve as juror for the 2009 Delta National Small Prints Exhibition. The works reviewed this year were submitted by 120 artists from 39 states. The exhibition on view represents a broad sampling of media and techniques that attest to the quality and rich diversity of works on paper being made today.

Printmaking is, by nature, a process of layering, and many works featured in the exhibition employ this notion not only through their imagery, but through the combination of methods. In the mid-1960s, as more artists became engaged with printmaking, either by collaborating with master printers in workshops or by experimenting on their own, the idea of fusing print techniques began to be more fully explored, opening doors to a wealth of innovation. Some began to find that the discipline of printmaking, and the unique thought processes involved, served as a creative catalyst, or helped them to solve problems in other areas of their work. Today, many artists working in painting, sculpture, or other media acknowledge that printmaking is an important facet of their art at large.

The prints chosen for this year's exhibition represent an impressive range of printmaking disciplines. Throughout the submissions, prints made using intaglio techniques, such as etching, drypoint, aquatint, and mezzotint made a strong showing. Whether working in black and white or color, artists exploring this medium had a strong sense of draftsmanship, in many cases producing prints with remarkable detail and subtlety. Works made using relief printing techniques such as woodcut and linocut were also well-represented. Employing a carved or cut printing element favors graphic impact over subtle surface variation, and many of the selections, particularly those featuring landscape themes, played to this feature of the medium with great success. Lithography and screenprinting

also had a strong presence, with artists exploring a wide variety of approaches to both subject matter and technique. Also noteworthy was a strong presence of works made using digital techniques. Many artists working today have moved beyond an initial sense of wonder with digital technology and have incorporated it into photography and printmaking in highly original and compelling ways.

“It is exciting to witness an institution championing artists who make prints, and providing this important forum for exhibiting their works on paper.”

Some of the most striking works in this exhibition are portraits. Many of these were chosen because they offer fresh, nontraditional, and often unexpected portrayals of their subjects, from a pair of feet, to an aerial perspective of a woman at a sink, to a man lost in thought on the subway. This sense of unconventionality is also present in many of the landscapes selected, as in a digital composite of suburban American homes, carefully arranged in an abstract pattern; a seascape formed from letterpress typography; a craggy mountaintop discernable through a series of quickly brushed gestures in lithographic tusche; or a grouping of fractured, etched scenes that together form a tiny world. Works selected for the exhibition that focus on the interior subjects invite us to consider potentially overlooked locations—a nearly empty cinema, a bare

hallway, a lonely kitchen—in a new light. Other prints on view reimagine architectural sites in unusual ways. Many of the printmakers selected have embraced abstraction, in many cases yielding inventive results. It was interesting to see artists printing in this mode engaged with the aesthetics of the medium in which they were working, and how, for example, woodgrain, plate tone, and other surface characteristics could affect a composition.

When shown together, the small prints featured here lend the exhibition an album-like quality, inviting us to look more deliberately at imagery that can be at once intimate and universal. I was intrigued, when invited to select these examples, by the premise of a show comprised solely of small scale work. I wondered whether the parameters of size would prove to be a limitation on the variety of works submitted. I was pleasantly surprised, however, by the number of artists who seem to have found the idea of working small particularly liberating—in this case, less is decidedly more.

I wish to extend congratulations to all of the artists—and the award winners—featured in this survey for their achievements and continued commitment to their work. I also thank the Bradbury Gallery at Arkansas State University for the invitation to select this exhibition. It is exciting to witness an institution championing artists who make prints, and providing this important forum for exhibiting their works on paper.

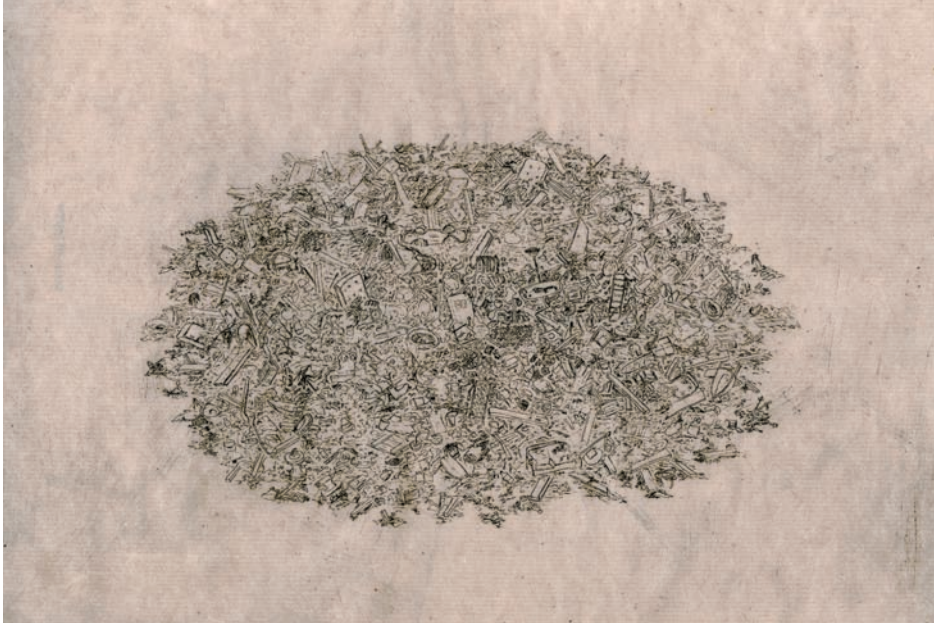
Siri Engberg

Curator, Walker Art Center, Minneapolis

Kerry & Cristian Murdock Purchase Award

Permanent Collection, Arkansas State University
Underwritten by Kerry and Cristian Murdock, Jonesboro, Arkansas

Julia Asherman



Patch, 2008
etching
9 x 12 inches

My art is my approach to living. It serves as instructions, infrastructure, and strategy, reflecting both fantasies and sincere aspirations. Acting simultaneously as compass and coordinates, my work becomes a set of holistic tools for living.

-Julia Asherman

The President's Purchase Award

Permanent Collection, Arkansas State University

Underwritten by Jeanne and Dr. J. Leslie Wyatt, Jonesboro, Arkansas

Jenny Zoe Casey



Yellow Sky, 2008
pigment print
11 x 16 inches

Movement is a form of thought that has much in common with the creative state; movement and artistic practice are both capable of inducing the experience of flow.

Movement brings us into our bodies and an awareness of our presence on earth, subject to the laws of physics.

Movement functions as a metaphor for the passage of time and the individual's journey through life.

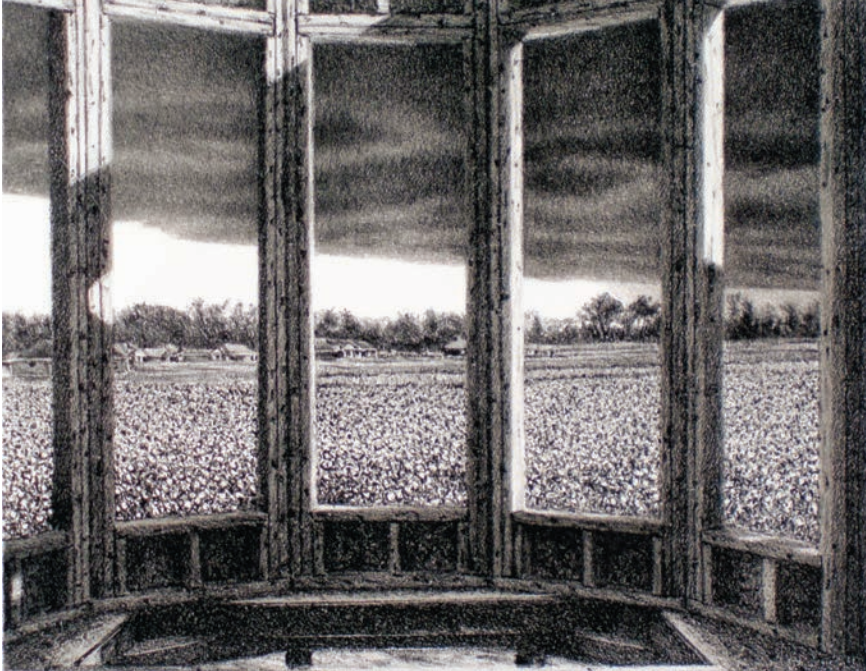
-Jenny Zoe Casey

Sonny Erwin Purchase Award

Permanent Collection, Arkansas State University

Underwritten by Claude M. Erwin, Jr., Dallas, Texas

Michael G. Crouse



Storm Cloud over Cotton Country, 2008
lithograph
11 x 14 inches

The transformation of the rural farm fields into a sprawling patchwork of somewhat unplanned subdivisions has been the primary source of my imagery for my more recent prints. Many of my earlier images were of American urban and suburban landscapes that have been shaped and determined by our automobile culture. More recent prints explore ideas, concepts, and myths about the vernacular landscape/environment (rural, urban, and suburban) in both historical and contemporary contexts. These prints employ several of the political and social tenets and pictorial conventions found in nineteenth-century American landscape painting associated with the Manifest Destiny.

-Michael G. Crouse

Don A. Tilton Purchase Award

Permanent Collection, Arkansas State University

Underwritten by Don A. Tilton, Little Rock, Arkansas

Daryl DePry



The doctor reused the syringe; she's already dead., 2008
2 color reductive woodcut
10 x 10 inches

I am drawn to the woodcut print medium for its physicality and the graphic bold lines that it boasts. My drawings generally are created on wood because of its surface and its one of a kind wood grain patterns and colorations depending on the wood species I select to draw on. I have been drawing and making prints for the last two years on the subject matter of the figure out of context and am interested in the hand gestures and dialog with which the figures perform based on their emotion. The backgrounds are typically the wood grain in the drawings and repeated patterns behind the figure(s) in the prints. My color palette is selective between black and white and something of 20th century propaganda poster colorations with an intensity that I believe has crept in from living here in Las Vegas since 1989.

-Daryl DePry

Lina L. & Steve Owens Purchase Award

Permanent Collection, Arkansas State University

Underwritten by Lina L. and Steve Owens, Jonesboro, Arkansas

Craig Dongoski



Durations I, 2008
intaglio
18 x 12 inches

I am steeped in a variety of media with the common thread being an interest in expanding/exploring potentials within the act of drawing.

My most current work 'Durations' represent an outgrowth of work stemming from a seven year intensive exploration into the audio artifact of mark-making. These works are aimed at slowing time. They have an inferential relation to sound waves and geological time. I feel these works are expressions of my nervous system.

-Craig Dongoski

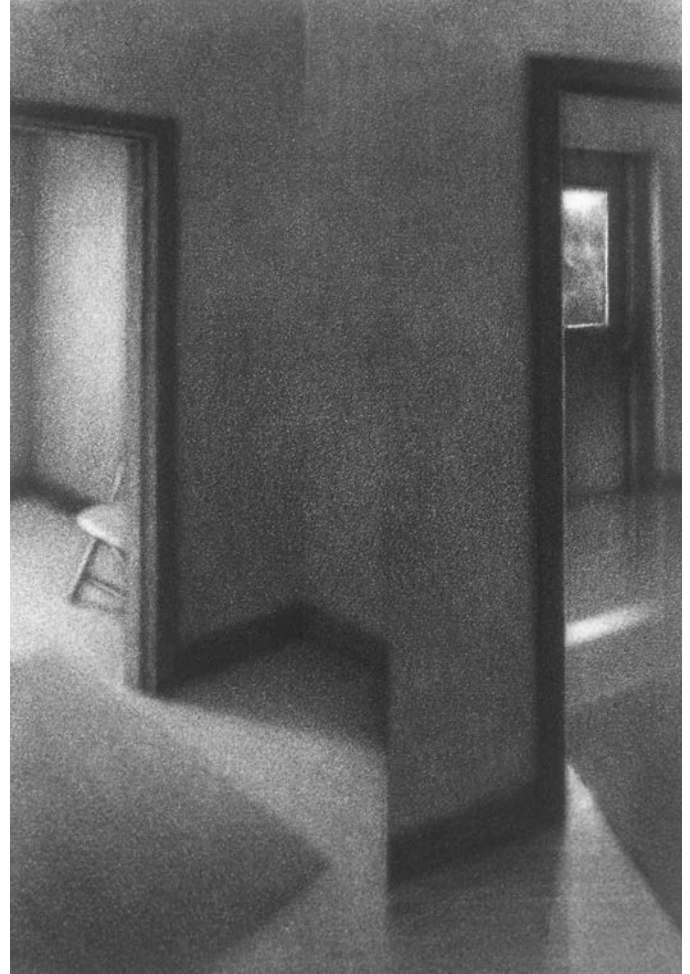
Marge & Thomas Schueck Purchase Award

Permanent Collection, Arkansas State University

Underwritten by Marge and Thomas Schueck, Little Rock, Arkansas

Donald Furst

Conundrum, 2007
mezzotint
7 x 5 inches



In recent years I have become intrigued by the “direct methods” of intaglio printmaking: drypoint, burin engraving, and mezzotint, in which there is a direct dialogue between a tool and the copper.

Mezzotint is the 17th century process rendered obsolete by 19th century technologies such as photogravure. Yet it has arisen phoenix-like from its own demise to take on renewed vigor and importance in contemporary art. Mezzotint allows not only the richest, most velvety black, but also an infinite number of tones between pure white and deepest black.

My ideas focus on texture, light, shadow, and spatial improbability. The imagery of *Conundrum* continues my interest in these themes.

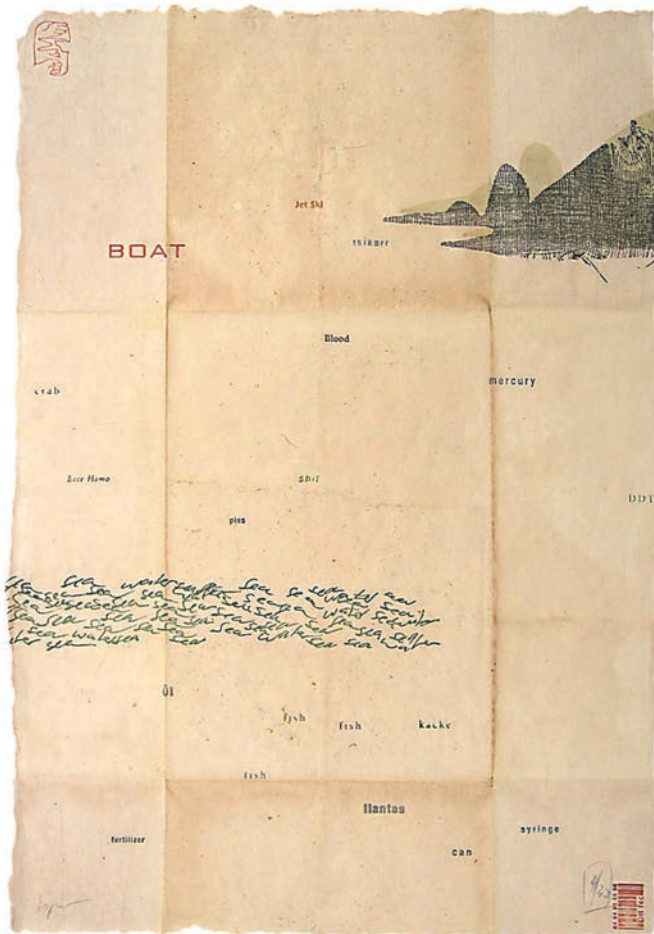
-Donald Furst

The Delta National Small Prints Purchase Award

Permanent Collection, Arkansas State University

Underwritten by The Delta National Small Prints Exhibition

Dirk Hagner



Bay of Pigs, 2006
relief etching and letterpress
15 x 10.5 inches

In my current pieces writing and words are used as rhythmic textures as means of drawing, combined with the marks resulting from multiple strikes made by the printmaking process. Many are explorations of landscape in the context of social and individual awareness. Words from different languages such as English, German and Spanish are used, echoing where I grew up and what I hear and see around me where I live now. The process employed is relief etching in combination with hand-inked letterpress printing.

-Dirk Hagner

ASU - Jonesboro Chancellor's Purchase Award

Permanent Collection, Arkansas State University
Underwritten by Irene and Dr. Robert L. Potts, Jonesboro, Arkansas

Aaron Johnson



Cypress Path, Point Lobos, 2006
2 color woodcut
10.5 x 14.5 inches

My lifelong love of nature is the primary impetus for my work as an artist. Through oil paintings and woodcut prints I visually explore the world around us and our human relationships within it. California trees appear as portraits, usually with borders to help place the images in a human context. In another series, images conceived of as short stories include human figures and ideas from dreams or myths. Often, while considering the transmission of cultural information, I am drawn back in history toward ancient societies because their stories retain an understanding of the interconnectedness of life.

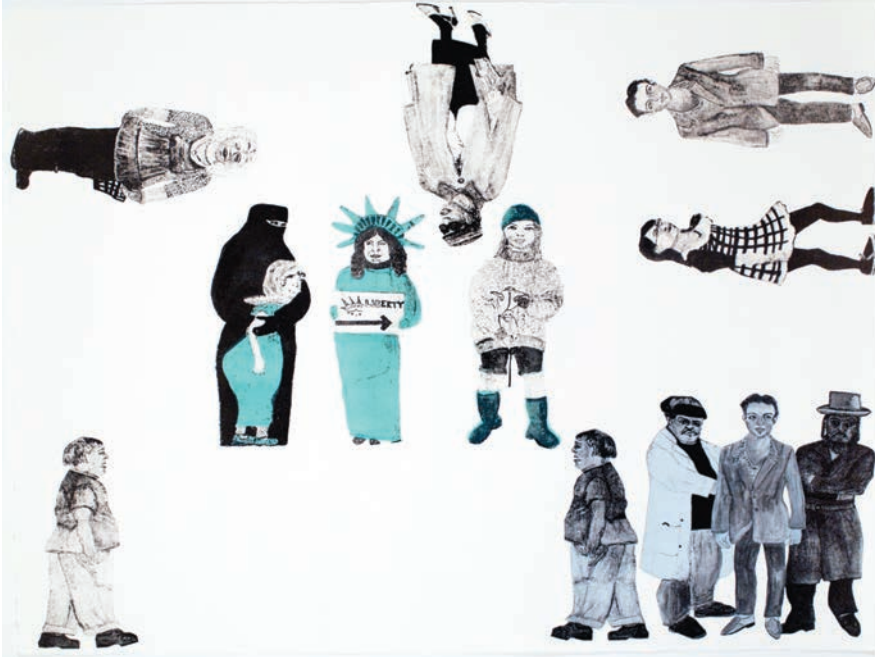
-Aaron Johnson

Pam Myrose & Daniel J. Reeves Purchase Award

Permanent Collection, Arkansas State University

Underwritten by Pam Myrose and Dr. Daniel J. Reeves, Jonesboro, Arkansas

Leslie Kerby



Me and You and Everyone We Suspect, 2008
monotype: Xerox transfer and chine collé
22 x 30 inches

"You and Me and Everyone We Suspect" is one in a series of six prints looking at the arbitrary and changing nature of immigration policy in our country. These portraits are of people who live around me in New York City. We are all different. How do we determine who comes into the country? Why do we project our fears onto one group of people over another? How do these fears wax and wane over time? In the context of our recent election, the South Brooklyn Arab Muslim community considered their position, "We look at the Italian community, the Jewish community, and the Greek community," said Wael Mousfar, the President of the Arab Muslim American Federation. "They started like us or even worse off. And in many cases, when they are strong enough they have their own candidates for office. Eventually that day will come for us..."

-Leslie Kerby

Christy Brecklein & Kevin Reed Purchase Award

Permanent Collection, Arkansas State University

Underwritten by Christy Brecklein and Dr. Kevin J. Reed, Jonesboro, Arkansas

Brian Kreydatus

Nelson, 2008
etching
24 x 18 inches



I am a recorder of the human figure, or more accurately, the human condition.

I am obsessed with the skin's meaty physicality, its vulnerability, and how these poignantly beautiful imperfections challenge and refute accepted canons of beauty.

-Brian Kreydatus

Judd Hill Foundation Purchase Award

Permanent Collection, Arkansas State University

Underwritten by Judd Hill Foundation, Osceola, Arkansas

Wilfred Loring



Passing Clouds, 2007
aquatint
17 x 21.5 inches

My subjects come from wherever I happen to be, sometimes from my own backyard. I look for strong light sources, dynamic compositions and movement of the subject. I do not think about the meaning of my subject, or how to interpret it, or how to understand it better. I do not aim to make an "impression" of something. I'm also not the type of artist that pushes the boundaries of my chosen medium. All I do is explore images from my life, translate them through the mediums of aquatint or painting and try to create a beautiful object.

-Wilfred Loring

The Lindquist Purchase Award

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

Jonathan Metzger



Spaces, 2007
intaglio
10.5 x 11.5 inches

The figure within space has always intrigued me. Using the process of reduction while keeping in mind the philosophical view of metaphysics I've tried to strip away the excess baggage that we visually connect with when we see the human figure. In pursuing this line of inquiry, I hope to view the world in a new and transcending way, and have insight to our habits and chores.

-Jonathan Metzger

Brackett-Krennerich & Associates Architects

Purchase Award

Permanent Collection, Arkansas State University

Underwritten by Brackett-Krennerich & Associates Architects, Jonesboro, Arkansas

Natalia Moroz



In the Cinema The Big Sleep, 2008
linocut
12 x 16 inches

Just as a group of moviegoers entering a movie theater, people come into this world full of expectations and hoping to experience something wonderful and exciting. Then, over years, the life events are unwinding before their eyes, and halfway through some might start feeling it's not the one they wished for and instead of an adventure film they are shown a boring B-movie. Now they can continue hoping something exciting would still happen, disregard the reality and immerse into an inner world, leave the cinema, or just keep on viewing. And when the showing is over, everyone is alone – asleep or dead.

-Natalia Moroz

The Friendship Purchase Award Honoring Billye Coleman & Kay Gibson

Permanent Collection, Arkansas State University

Underwritten by Diana Monroe, Jonesboro, Arkansas

Kelly Nelson

Grandma, 2007
lithograph on tomato collage with thread
and punch on handmade paper
20 x 16 inches



Identity is a fluid, complex and dynamic human construct involving relationships, culture and time. My closest familial relationships are the core of my identity. Viewing aged family photographs that record the passing of biographical time trigger vivid memories and a strong awareness of sociotypes, i.e. a statistical tendency for persons who acquire dispositions of one kind in one aspect of human activity to also acquire culturally associated dispositions in other kinds of activity. My work in identity involves sociotypes. The variety of marks and at times the employment of unorthodox materials convey individual differences, societal interpretations, familial relationships and rituals.

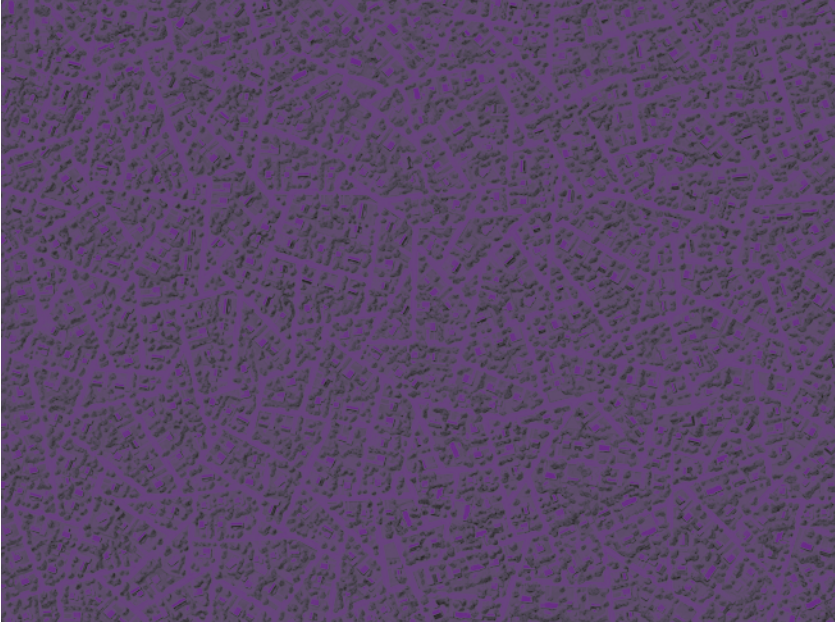
-Kelly Nelson

The Chucki Bradbury Purchase Award

Permanent Collection, Arkansas State University

Underwritten by A Special Endowment in Honor of Chucki Bradbury

Ross Racine



Subdivision: Beachview Bluffs (small version), 2008
digital drawing
15.375 x 20.5 inches

Drawn freehand directly on a computer and printed on an inkjet printer, my drawings do not contain photographs nor scanned material.

Encouraging a reflective attitude by its perpendicular and distant viewpoint, the aerial view is used here to comment on society's occupation and transformation of the natural landscape. My works subvert the apparent rationality of urban design, exposing the conflicts that lurk beneath the surface. These digital drawings are a comment on the fears as well as the dreams expressed in suburban culture.

-Ross Racine

Mary Ellen & Bob Warner Purchase Award

Permanent Collection, Arkansas State University

Underwritten by Mary Ellen and Dr. Bob Warner, Jonesboro, Arkansas

Ron Rigge



the slide, 2007
toned silver gelatin print
10.5 x 13.5 inches

I have been photographing as well as printing my own work for over 25 years. Today my major interests are found compositions of old signs and weathered buildings, relics of a recently passed civilization.

While my photographic methods have changed over the years, I feel the most important issue is not the technique or new technology used but the strength and emotion in the image.

In the last few years I have been fortunate to share my work in both group and one-person shows. I look forward to photography as a lifelong avocation.

-Ron Rigge

The Pat & Roger Carlisle Sponsorship Juror's Merit Award

Val Akula



Zebra Z's, 2006
linoleum print
11.75 x 9 inches

I was talking to my mother on the phone when I told her I needed to go work on my artist's statement. I sighed, saying I didn't have a clue as to what I should say. "Tell them how great you are. Tell them about all the shows you've been in, all the museum collections, how hard you work...toot your own horn." "But Ma," I said, "I'm not like that."

-Val Akula

The Jones Sponsorship

in Memory of Phil and Flo Jones
Juror's Merit Award

Arielle Marks

Displaced, 2008
mezzotint
6.25 x 11 inches



My recent prints are journeys into the personal and social significance of childhood as a time of identity formation, cultural reproduction, and social exploration. Narratives of gender are particularly prominent in the images and reflect my interest in child's play as performative experimentation with models of gender in the surrounding familial/cultural settings. A continuous melding of personal memories of such play with a multi-disciplined interest in the study of childhood and gender informs and energizes the characters and objects in order to tell stories of personal development within established cultural structures.

-Arielle Marks

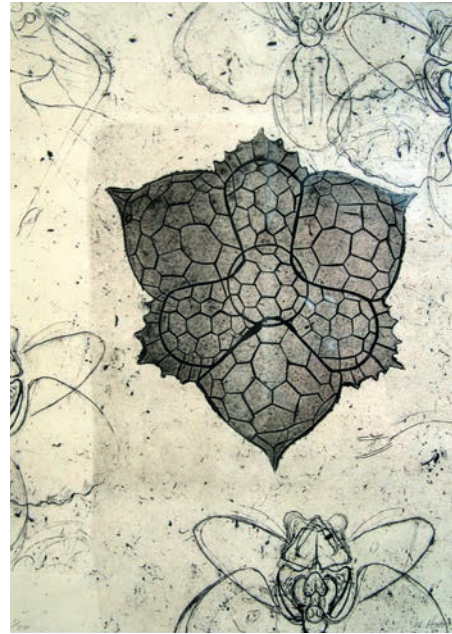


Julia Asherman

Untitled (4 places), 2007
etching and aquatint
10 x 15 inches

Maggy Aston

Diatom, Orchid, 2008
polymer clay intaglio
11 x 15 inches



Janet Ballweg

Lying in Wait, 2006
4-color polymer plate intaglio
7.875 x 10.25 inches



Michael Barnes

Something Has to Give, 2007
lithograph
10 x 8 inches

Aura Lee Beck

Connection, 2008
etching and aquatint
18 x 24 inches



Grace Bentley-Scheck

City Center Harmony, 2007
collagraph with silk aquatint
12.25 x 12.375 inches

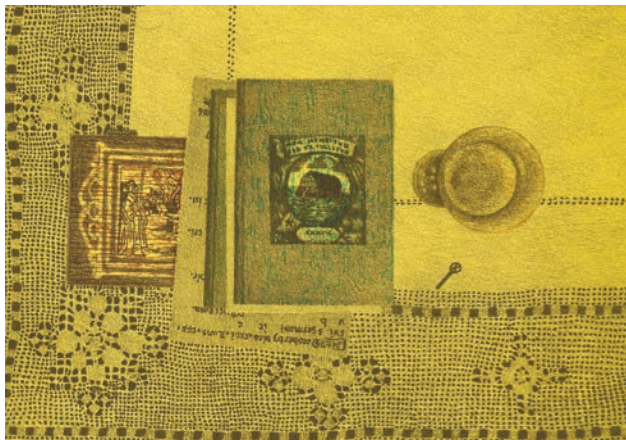


Craig Dongoski

Durations II, 2008
intaglio
18 x 12 inches

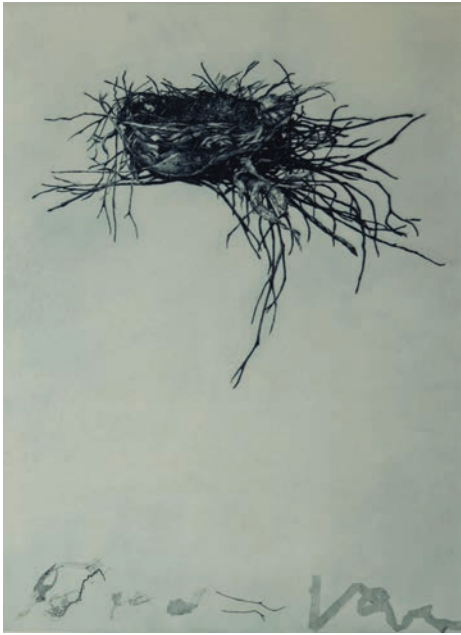
Rose Farber

Subway, 2008
lithograph
11 x 15 inches



Richard Finch

Two Elements, II, 2008
woodcut and lithograph
5 x 7 inches



Jenny Freestone

Vessel, Recycle, 2008
drypoint and soft ground etching
24 x 18 inches

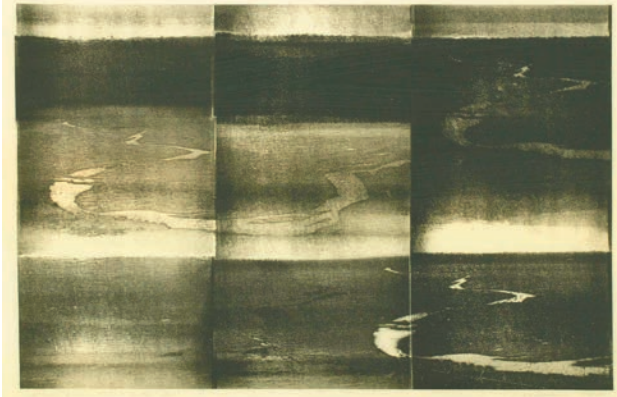
Shelley Gipson

Jale, 2008
intaglio, chine collé and hair
5 x 3 inches



Eve Griffin

Herring Moon, 2008
screenprint
15.75 x 15 inches

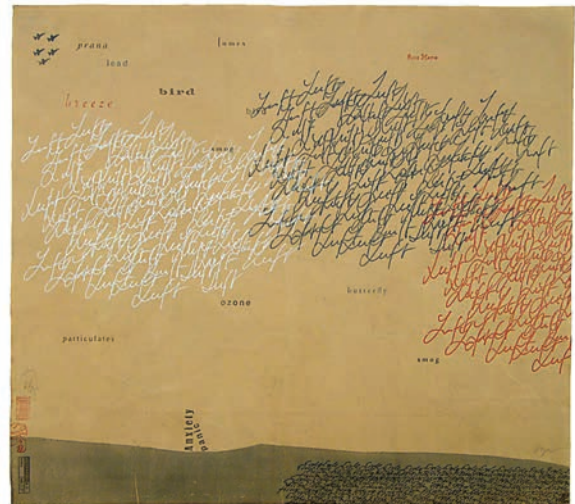


Lisa Grossman

Kansas River - Eudora Bridge, 2008
relief roll on silk tissue on mulberry paper
7.75 x 12 inches

Dirk Hagner

Luft, 2007
relief etching and letterpress
17.5 x 18.5 inches



Carol Hayman

Winter, 2008
polymer plate intaglio
7 x 9 inches

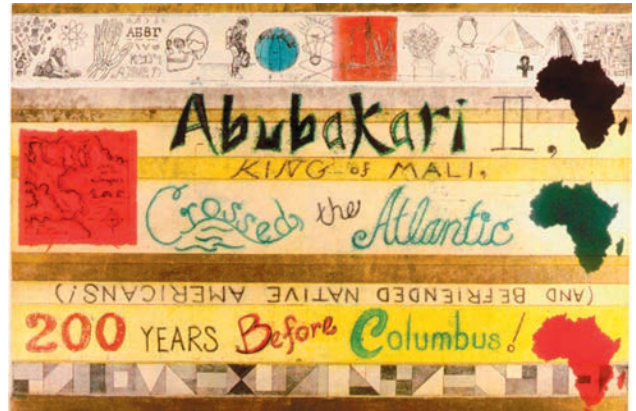


Richard Hellman

By Design, 2008
screenprint
10.25 x 10.25 inches

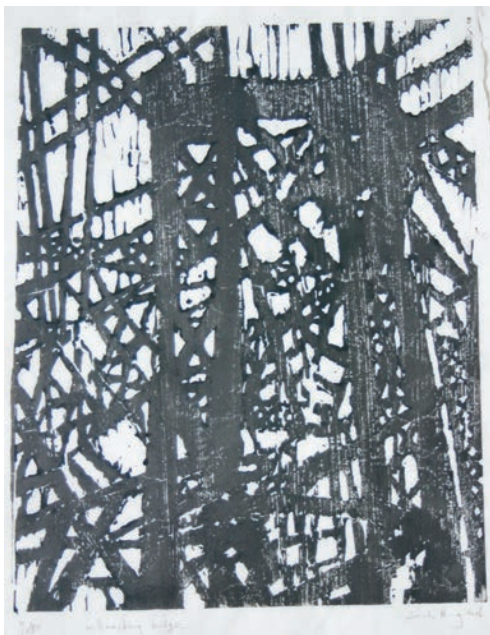
Judith Hladik-Voss

Natural History: African King, 2008
etching monoprint
12 x 18 inches



Mary Hood

Sentinels, 2005
intaglio, relief and inkjet print
15 x 15 inches



Su-Li Hung

Williamsburg Bridge, 2006

woodcut

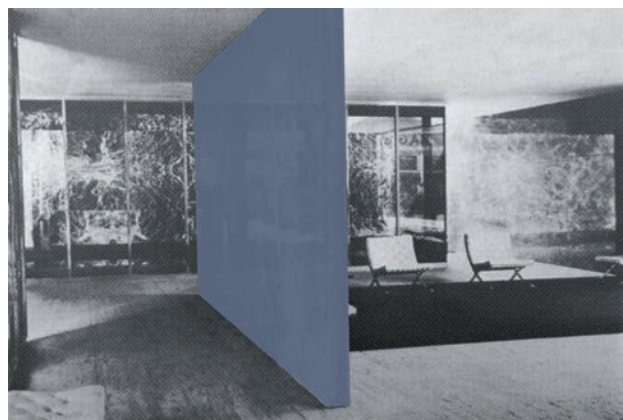
16 x 13 inches

Alysia Kaplan

Glass House #1, 2008

serigraph and archival pigment print

16 x 24 inches



Stan Kaplan

Bass Player, 2007

linocut

18 x 12 inches



K. King

Sieneese mountains, 2008
lithograph and chine collé
5.5 x 5.5 inches

Shaurya Kumar

Picasso, Pablo: Weeping Woman, 2006
lithograph
8.75 x 11 inches



Amanda Maciuba

Not Exactly a Menace, 2008
color reduction woodcut
10 x 8 inches



Andrea Mary

101508, 2006
woodcut
11 x 9 inches

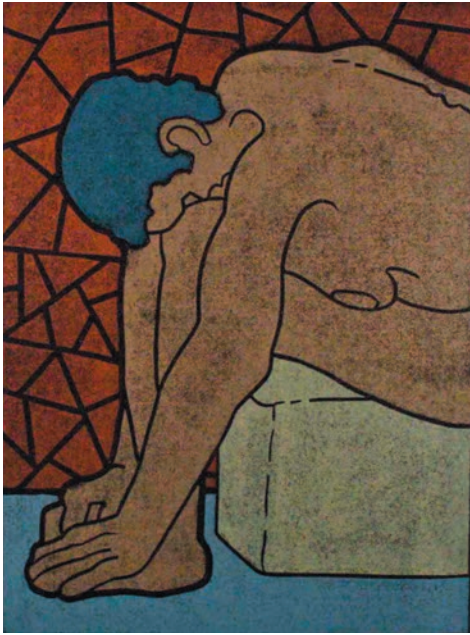
Anne Mills McCauley

beacon II, 2008
color woodcut
18 x 11 inches



Aaron McLeod

3 Fils, 2008
copper and photo etching
7.5 x 11 inches



James Mullen

A Pose-Bending II, 2008
color linocut
12 x 9 inches

Howard Paine

Cler, 2008
woodcut over giclée
14 x 10 inches



Brian Paulsen

Erasing Robert, 2008
drypoint and engraving
13.125 x 8.75 inches

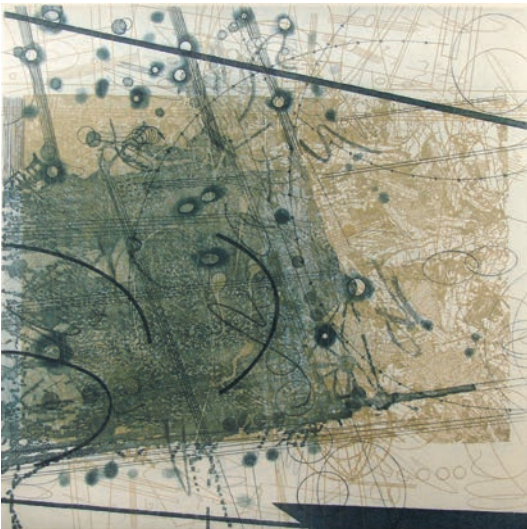


Sarah Pike

VAPA #4, 2008
color lithograph
16 x 8.5 inches

Dennis Revitzky

Landscape With Bones II, 2008
linocut monoprint
21 x 16 inches



Rosalyn Richards

Dispersion, 2008
etching
12 x 12 inches

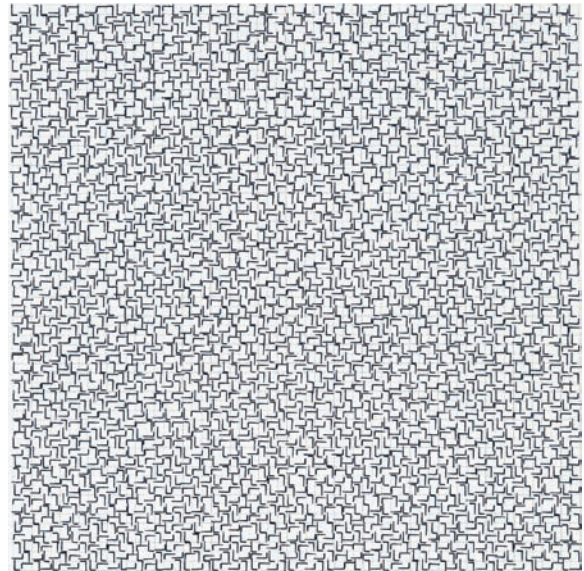


Rosalyn Richards

Mapping the Intensities, 2008
etching
12 x 12 inches

John Salvest

Scrambled L, 2008
rubber stamp
7.5 x 7.5 inches



Brian Schuck

Mr. Knowitall, you blew it again, 2008
stone lithograph
10.5 x 7 inches

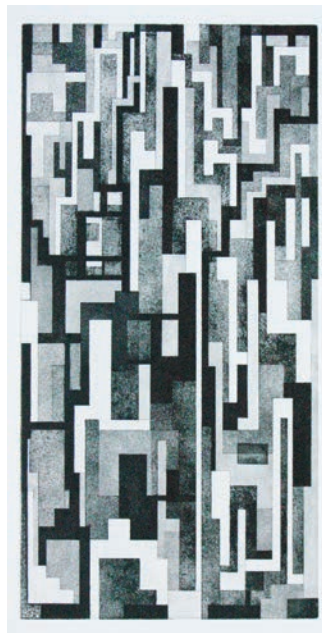


Thomas Seawell

...And A Window Rising Somewhere, 2007
serigraph
12 x 8.5 inches

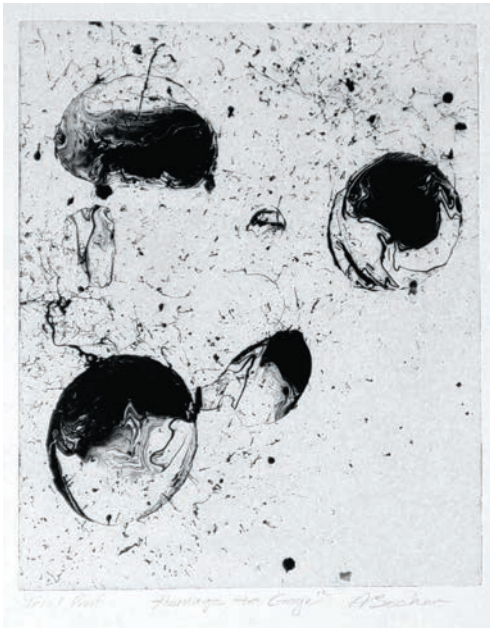
Jauneth Skinner

In the Poet's Garden, 2006
etching with chine collé and blind embossing
14 x 9 inches



Richard Sloat

Light and Shadow, S VII, 2008
etching
24 x 12 inches

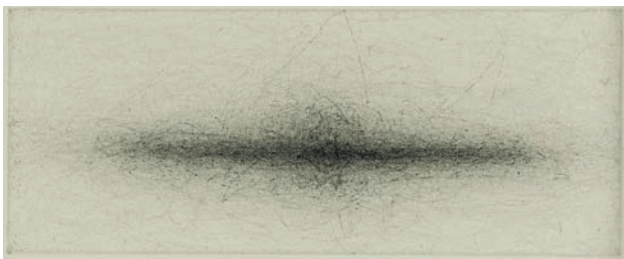
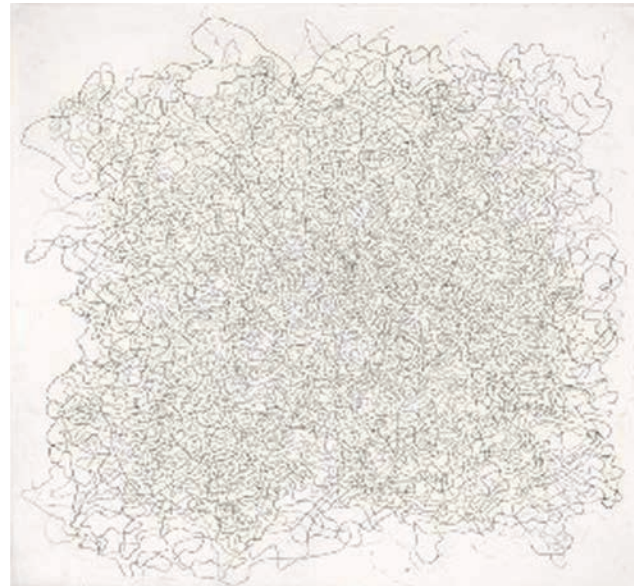


Audrey Sochor

Homage to Goya, 12, 2007
intaglio
10 x 8 inches

Thomas Stavovy

Gathering, 2008
etching
9 x 9.5 inches



Zach Stensen

Roche Limit No. 1, 2008
monotype
6.5 x 16.5 inches



Mary Teichman

Still Up, 2007
color etching
12 x 7.5 inches

Caroline Thorington

Joker, 2008
lithograph and chine collé
19 x 25 inches



Carol Wax

Mr. and Ms. Communication, 2006
mezzotint engraving
8 x 12 inches



This exhibition is dedicated to Chucki and Curt Bradbury, Jr.

Exhibiting Artists

Val Akula

18 Ware Street #9
Cambridge, MA 02138

Julia Asherman

2307 North Springfield Apt 1
Chicago, IL 60647

Maggy Aston

PO Box 265
Greensboro, PA 15338

Janet Ballweg

409 Sand Ridge Road
Bowling Green, OH 43402

Michael Barnes

312 Sycamore Road
DeKalb, IL 60115

Aura Lee Beck

128 North Gill Street Apt 3C
State College, PA 16801

Grace Bentley-Scheck

63 Sassafras Trail
Narragansett, RI 02882

Jenny Zoe Casey

15721 Acorn Circle
Tavares, FL 32778

Michael G. Crouse

612 North 6th Street
Paducah, KY 42001

Daryl Depry

2413 La Pluma Street
Henderson, NV 89014

Craig Dongoski

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Atlanta, GA 30319

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Bloomington, IL 61704

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Lawrence, KS 66044

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Austin, TX 78703

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Brooklyn, NY 11217

K. King

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Bowling Green, OH 43403

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Oneonta, NY 13820

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Farmville, VA 23901

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Peekskill, NY 10566

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