

2010 Delta National
Small Prints
Exhibition

Bradbury Gallery
Arkansas State University

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Cover: Leslie Nichols
Identity, 2007
dye-based ink and stenciled pencil
18.5 x 17 inches

2010 Delta National Small Prints Exhibition



Bradbury Gallery

Fowler Center
Arkansas State University
Jonesboro

January 21 - February 21, 2010



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Director's Statement

Each year hundreds of prints by artists from across the country are submitted to the Delta National Small Prints Exhibition. A nationally known expert in the field of printmaking is asked to select the exhibition and the award winners from this pool. This year we were fortunate to have David Kiehl, Curator of Prints at the Whitney Museum of American Art in New York, as the juror for the 2010 Delta National Small Prints Exhibition. Mr. Kiehl, who possesses a vast knowledge of printmaking and deep understanding of contemporary art, worked tirelessly to select the 2010 exhibition. His ability and willingness to completely immerse himself in each artwork that he reviewed and his professional and thoughtful approach made working with him a pleasure. As you will see, his efforts have paid off with this beautiful and smart exhibition.

In order to continue to produce an exhibition of this nature we need the assistance of many organizations and individuals. For several years we have been fortunate to have the generous support of our Conservator, the Judd Hill Foundation, and for that we are very grateful. We have also been privileged to have had continued help from our Benefactors, Brackett-Krennerich & Associates Architects, Don A. Tilton and Jeanne and Dr. J. Leslie Wyatt. Their support has helped to make the DNSPE possible and the success it is today.

Other generous patrons, who along with our Conservator and Benefactors, help to purchase works of art from this exhibition for the ASU Permanent Collection of Art are, A Special Endowment in Honor of Chucki Bradbury, Chucki and Curt Bradbury, Jr., Claude M. Erwin, Jr., Bill Fritz and Dr. Connie Hiers, Christy Low-Reed and Dr. Kevin J. Reed, Sharon and Evan Lindquist, Pam Myrose and Dr. Daniel J. Reeves, Steve Owens, and Mary Ellen and Dr. Bob Warner. We appreciate their support and will enjoy the benefits of their generosity for years to come.

Many thanks to Pat and Roger Carlisle, Charlott Jones, CPA, Philip A. Jones and Cheryl Wall Trimarchi who provided the 2010 Juror's Merit Awards to four gifted artists.

This year our Donors include Dorine and Jack Deacon; Dr. Bert Greenwalt; Gail and Markham Howe; Drs. Phyllis and Warren Skaug, and Mary E. and Dr. Don B. Vollman. This exhibition could not have been possible without the help of all of these generous people and organizations.

Along with the talented artists and the DNSPE juror, numerous people pull together the many facets of this exhibition. From this wonderful full-color catalog to the hardware on the back of each frame we rely on devoted and detail-minded people. I offer my sincere and deep appreciation to everyone involved in this annual event.

In particular I would like to thank Dr. J. Leslie Wyatt who has consistently understood the value of the arts, this exhibition and the Bradbury Gallery. I also must thank Dr. Daniel J. Reeves, who believes in what we are doing and continually supports our attempts to try new projects and expand our goals; Jeff Brown and Bob Simpson, who make every effort to help the gallery with their technical and professional assistance; Marie Brackett for keeping track of all the details so we don't have to; Renee O'Connor for all of her help throughout the year; Shannon Smithee, Bryan Hale and Marki Steele, who work on every aspect of exhibition production; Jason Henson, also known as the "Light Master," for his amazing technical skills; Diana Monroe for always lending a helping hand; Ron Looney and Mark Reeves, who manage year after year to come up with creative new ideas for the catalog and to Evan Lindquist who founded the exhibition.

To Cristian Murdock, Christy Low-Reed and Steve Owens I offer a sincere thank you. They have spent numerous hours bringing community awareness and support to this exhibition and to the university.

This exhibition is dedicated to Marie Brackett, who will be retiring at the end of the year. We know you will be back to visit but it will never be the same without you.

*Les Christensen, Director
Bradbury Gallery*

David W. Kiehl

David Kiehl became curator of prints at the Whitney Museum of American Art in New York in 1993. Previously, he was associate curator of prints and illustrated books at the Metropolitan Museum of Art, where he worked from 1974 to 1992, and a consultant curator for prints, drawings and posters at the Wolfsonian Foundation in Miami Beach (1993-94). Among the many Whitney exhibitions Kiehl has organized are *In a Classical Vein: Works from the Permanent Collection* (1993-94), *Gertrude Vanderbilt Whitney: Patron of Printmakers* (1994-95), *Edward Hopper: Printmaker* (2000), *Charles Burchfield: Works on Paper* (2001), *Memorials of War* (2004), *Political Nature* (2004-05), *Ellen Gallagher : DeLuxe* (2005), and *Two Years* (2007-08).



He was responsible for the installations of the following shows at the Whitney Museum: *The Art of Richard Tuttle* (2005-06), *Kiki Smith: A Gathering* (2006-07), and *Jenny Holzer: Protect Protect* (2009). Currently, he is working on *Christian Marclay FESTIVAL for Summer 2010*.

Kiehl continues to serve on the editorial board of *Print Quarterly*, the Board of Directors of Printed Matter, the advisory committee for the LeRoy Neiman Center for Print Studies, Columbia University, and served as a curatorial consultant for the initial planning for Philagrafika Print Quadrennial, Philadelphia. He has served on the juries for national and international print bi- and tri-ennials including Ljubljana (1999) and Tallinn (2001 and 2004).

Juror's Statement

Seven years ago, I had the distinct pleasure of serving as juror of the Delta National Small Prints Exhibition for the first time. I spent several delightful days at the Bradbury Gallery doing something most enjoyable—looking carefully at the artistic accomplishments of the artists entered for the competition. Daunting perhaps, but pleasurable. My strategy then, as today: first, an overview of all the work submitted; second, concentrate on the images; and finally, the delicate question—the balance between the technical aspects of creation and the visual impact of the subject. The last question is the most important as the subject should never be subordinate to the technical process. This is the challenge facing all artists and particularly, those artists making prints.

Seven years later, I have the honor of again serving as juror for a new Delta National competition. My approach to the jury process has remained the same. It is the subject—the voice of the artist—that entices a viewer to stop, to pause, to think, and to consider. What has changed in the intervening years is the process of organizing juried competitions. This time, the initial steps of the jury were done from digital images. I miss the privilege of the past and the opportunity to physically look at each work submitted. However, I am pleased that the final rounds of the jury required a visit to Jonesboro. The chance to carefully look and assess the selected works is not to be missed. This, for me, is the biggest treat when serving as a juror.

Observations are always in order; and, while it is impractical to note all of the thoughts engendered during the final jury process, I would like to note a few for the visitors to the exhibition:

Perhaps the biggest change during the past seven years is the use and the complete integration of digital processes into the technical language of printmaking. Seven years ago, images created using the computer and/or digital processes rarely transcended the gymnastics of the creative processes subordinating and subsuming the subject of the work. Today, that is less the case. The digital processes are just one of the many tools at an artist's command to create the printed image.

I was intrigued by the use of words—or more succinctly, the alphabet—to create images. Cara Sullivan effectively uses her rubberstamp letters to describe the essence of her understanding of a word like “blah” or the meaning of a phrase, “a pile of shit.” John Salvest’s accumulation of letters defines, in part, the enigma behind the oft-read and heard declaration of literary praise, “the Great American Novel”—I defy the viewer to read this novel. Identity is a convenient catch-all for defining so much art of the last decade. Leslie Nichols successfully uses the word itself to create a portrait. The layering and size variations of the individual letters, coupled with the modulated inking of the matrix, create the substance of her portrait. I like the use of stencils and graphite to title the work in the area to the left of the head.



Humor and joy are much in evidence. Kristin Casaletto reimagines Richard Hamilton’s seminal collage of 1956 defining “pop art” as a reassessment of the romantic sentiments of the Old South complete with an up-dated hunky version of Jefferson Davis, a hoop-skirted belle, and a Tootsie-Roll wrapper. Caroline Thorington captures the sheer joy of a child’s dream of skating across the universe (note the way the dog’s paw extends below the image—that is magic). Ralph Steeds’ *3 A.M.* captures that child within us—the ghost, bats, and skeleton of the dreaming child are very familiar to many of us.

The woodcuts by Su-Li Hung and Elizabeth MacDonald are noteworthy. MacDonald’s *Back Bay*, emphasizes the horizon-

tality of this landscape without losing the essence of the block. Hung captures the fragility of the fallen palm leaf. It is her cropping of the image and the sensitivity of her cutting that breathes life into this image.

And then, there are the images that ask for deeper thought into the inner anxieties or the complexities of the individual. Deborah Riley’s bandaged head has a stoicism in pain that resonates. Ann Johnston-Schuster’s closely cropped head is thought-provoking in its cropping as well as its cutting—tears or the traces of tears create the anxiety of unexplained emotion. Schweitzer’s *Mantle of Memory* adapts the traditional image of the Madonna of Mercy sheltering the world beneath her mantle into a haunting and more personal representation of family history.

Extended observations can be made about each of the prints in this selection for the Delta National. Maybe next time, there can be an audio tour. For now, take my observations as a beginning for your own careful viewing. Take the time to look closely. These prints have left their resonance in my thoughts and I am pleased that these artists have given us the opportunity to delve and enjoy these works.

In closing, I would like to thank all of the artists who submitted works for consideration in this competition. Keep working; we need your voice. Warm thanks to Les Christensen—and to her interns—for her dedication and careful planning in organizing yet another Delta National. And personally, for the joy of her friendship. And most important, my appreciation to Arkansas State University and to the patrons of the Bradbury Gallery who have ensured the continuation of this valuable forum for American printmakers.

David W. Kiehl

Curator

Whitney Museum of American Art



Christy Low-Reed and Kevin Reed Purchase Award

Permanent Collection, Arkansas State University

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



The Adventures of Red Riding Hood: Masquerade 1/7 e.v., 2008
intaglio solar etching with chine collé
14.5 x 11 inches

Florence Alfano McEwin

In the works *The Adventures of Red Riding Hood*, the real, the interpreted and the imagined find their way. They are life metaphors, re-examining a child's tale through reality and humor and taking a revisionist view. *Red Riding Hood*, since coming to life in the interpretation of the artist Charles Perrault in 17th century France, is herself a universal image within a morality tale. The wolf is an archetypal element laden with associations and imbued with analogous interpretations from all societies of both high and low cultural histories – children's stories to sacrificial votive of ancient times. Within contemporary art, German artist and teacher Joseph Beuys (1921-1986) played with animals of the wild as primordial symbols and basis for conceptual thought. Ever present within this tale are male/female tensions considered with a playful twist of angst.

This print is an intaglio solar etch produced in a variable edition of seven prints with additions of chine collé. This embellishment provides a context to each print that is much like an adjective to a noun, allowing each print within the edition to be interpreted slightly differently. The visual source of media image is the film still, appropriated and altered, suggesting another layer of tale. In *Masquerade 1/7 e.v.*, the undercurrent of manipulation changes direction with the addition of a 40s magazine ad advocating beauty through a torturous undergarment.

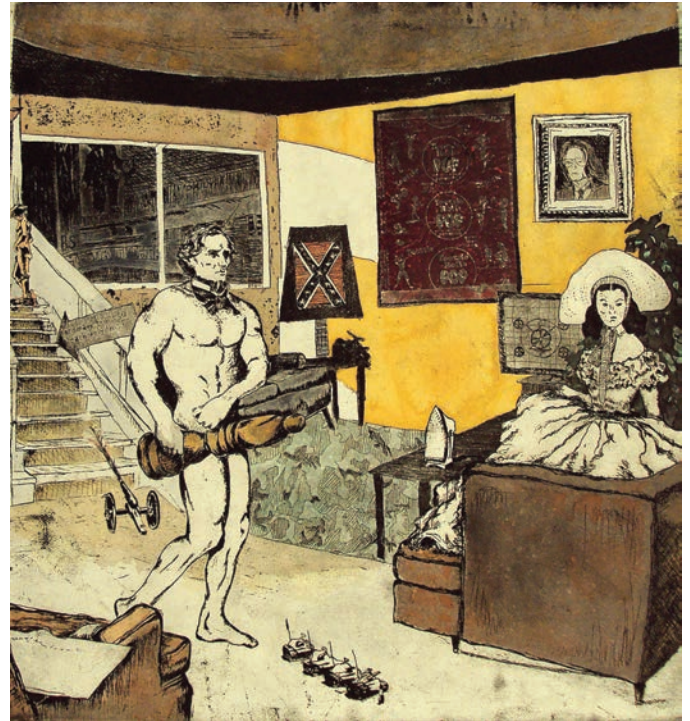
-Florence Alfano McEwin

Brackett-Krennerich & Associates Architects Purchase Award

Permanent Collection, Arkansas State University

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

Kristin Casaletto



Just What is it that Makes Jefferson Davis So Appealing?, 2009
color intaglio with additional hand coloring
18.75 x 17.75 inches

In the late 1990s, Casaletto moved a thousand miles south to Mississippi. It was a turning point for her work. Her experience there of the remnants of Jim Crow, persistent poverty, repressive social systems, and the weaving of religious faith into the fabric of public and daily life dovetailed with her interest in conscience, politics and the complex relationship among corruption, redemption and justice/injustice. She finds a hesitation in determining what constitutes just action both abroad (Darfur, Afghanistan...) and at home and feels uneasy, perhaps the reason her work recently has taken a turn toward admonition and unsettling premonition.

-Kristin Casaletto

Bill Fritz & Connie Hiers Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Bill Fritz & Dr. Connie Hiers, Jonesboro, Arkansas



Karla Hackenmiller

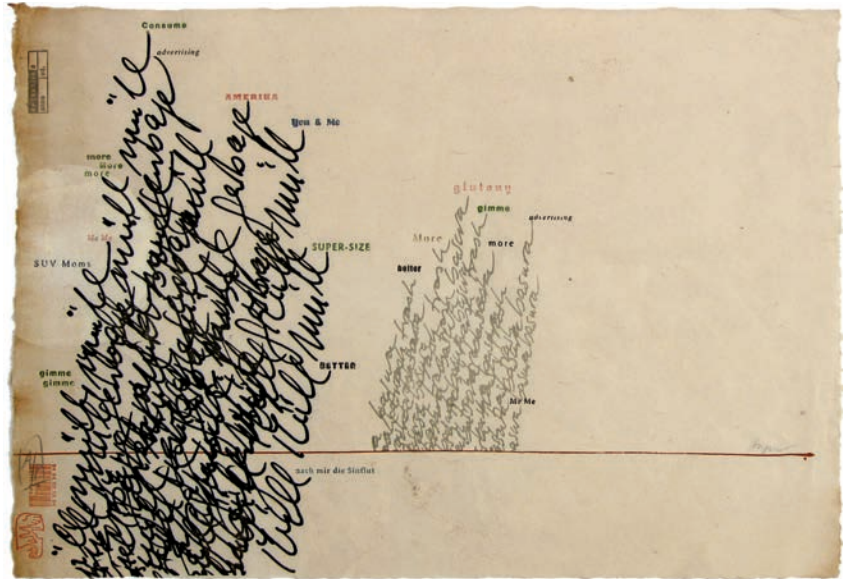
Liminal Deploy, 2008
etching
12 x 9 inches

My recent research has been focused on the limitless and ever-evolving results of the thought process as it relates to the physical brain and its abstract outcomes. Our culture's interest in the world wide web, especially sites with open source capabilities, has spawned a more in-depth investigation into cognitive functions. Linear paths of thought are obvious solutions, but non-linear paths lend themselves to greater levels of creative possibilities and use information from a variety of knowledge bases for more holistic solutions. In addition to a series of collage pieces, I have begun a series of pure line etchings (eg; *Liminal Deploy*, *Liminal Interplay*). These images break down even further the individual thought representations.

-Karla Hackenmiller

Judd Hill Foundation Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Judd Hill Foundation, Osceola, Arkansas

Dirk Hagner



Garbage, Müll, Basura, 2007
relief etching and letterpress
11 x 16.5 inches

In my art old and new techniques and ideas complement each other. Working in new directions, I constantly find myself drawing historic, geographic, political and artistic connections to the past. Old procedures like letterpress and etching are married with photo intaglio and fax machine. Influences from European and American art meet the sensibilities of line and space of the Far East. New ideas refer to old concepts and traditional methods express contemporary content.

-Dirk Hagner

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



Su-Li Hung

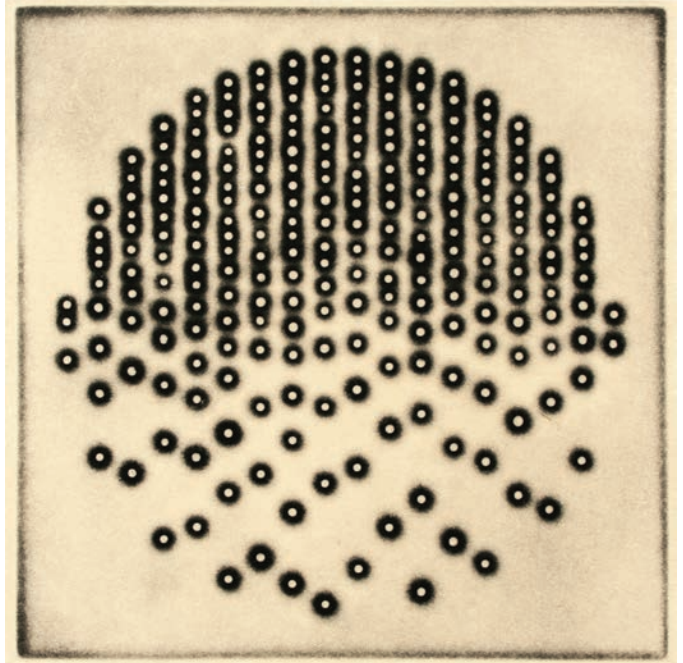
Palm Leaf, 2009
woodcut
12 x 18 inches

I love to do woodcut prints. It simplifies the world into a direct and vivid image. Plants and buildings both have wonderful texture and shape that can be translated into a woodcut print.

-Su-Li Hung

Steve Owens Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Steve Owens, Jonesboro, Arkansas

Eunice Kim



Five Elements (Fire), 2008
collagraph with chine collé
5 x 5 inches

Suite of five small works – Five Elements, was completed during my recent artist residency at the Frans Masereel Center in Belgium. The series is based on Taoist philosophy that all things are composed of five basic substances: wood, fire, earth, metal and water. Study of Five Elements describes dynamic relationships of change, interdependence, and balance between the elements, each representing a stage in the cyclical process. While the elements are associated with a number of different characteristics, for this particular project I chose to focus on and explore the property of movement.

-Eunice Kim

The President's Purchase Award

Permanent Collection, Arkansas State University

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



Leslie Nichols

Identity, 2007

dye-based ink and stenciled pencil

18.5 x 17 inches

My first written drawings were informal sketches created while doodling and writing letters to friends. In my prints, letters create both spatial and literary passages, which provide a visual texture that is exciting and sometimes challenging to work with. The relationship between text and image has proven an endless source of ideas and inspiration for me. I have experimented with these ideas using various printmaking tools including a typewriter, rubber postal and alphabet stamps, stencils, and most recently linoleum prints.

-Leslie Nichols

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

Deborah Riley

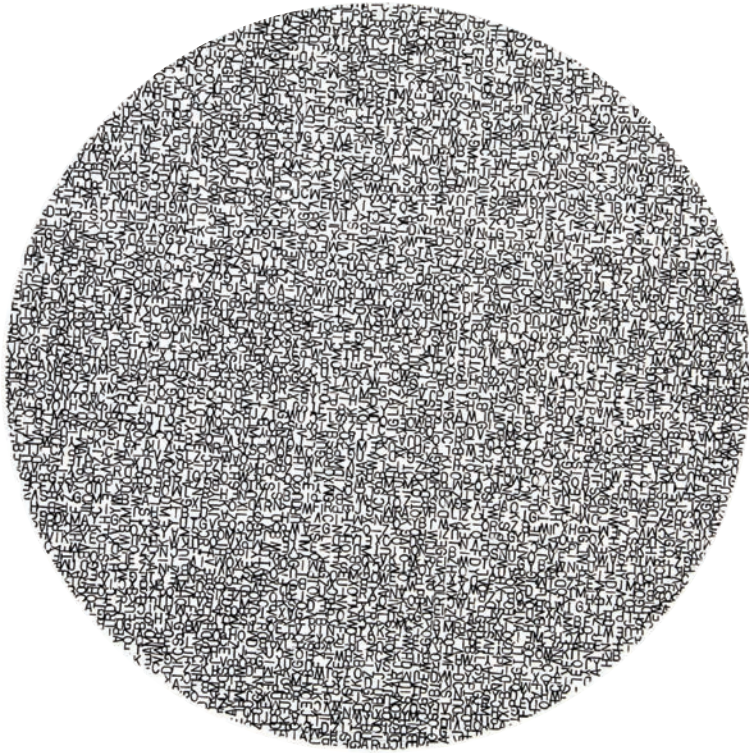


Untitled, 2009
polymer photogravure
9 x 13 inches

The images are about finding the marks, merging photography and drawing with printing as the vehicle. The images are monoprints created on the surface of the plate. On a good day I find the quiet place where the marks seem to dwell. I invite the viewer to bring his or her own thoughts and feelings to the work. The subject matter can be interpreted to encompass such feelings and emotions as loneliness, despair, anger and grief. It can also be interpreted to depict feelings of love, hope, joy and perseverance. All the intertwining aspects of being human.

-Deborah Riley

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



John Salvest

Great American Novel, 2009
rubber stamp
10 x 10 inches

I am happiest while lost in solitary and repetitive work involving a certain kind of mindless concentration. This state of mind has carried me through some very large and time-consuming sculptural projects, sometimes taking months to complete. The Great American Novel is from an ongoing series of works on paper using rubber stamp alphabets that allow me to get lost in the process on a smaller scale and with more immediate results.

-John Salvest

Mary Ellen and Bob Warner Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Mary Ellen and Dr. Bob Warner, Jonesboro, Arkansas

Masha Schweitzer



Mantle of Memory, 2008
intaglio using photo zinc plate
11.5 x 8 inches

My work is often the result of a specific visual experience, either as direct observation or as evocation. The juxtaposition of two colors or images may affect me as strongly as the menace of forces of nature. I love color and light, but also the richness of tonalities while working in black and white. My subjects are drawn mostly from nature or the human condition, either observed directly or from experiences remembered. I am pleased when my work retains, as its finish, some of the emotional qualities of the motivating experience.

-Masha Schweitzer

Pam Myrose and Daniel J. Reeves Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Pam Myrose and Dr. Daniel J. Reeves, Jonesboro, Arkansas



Bruce Thayer

Bric-A-Brac, 2009
intaglio, relief
13.25 x 15 inches

The emphasis of my work is a form of social satire in which both images and words interplay. The images are drawn from the theatre of life provided by current events and the irony of life situations. I use and change common expressions to suggest other meanings. Collagraph and dry point on Plexiglas are printing techniques that I use to create my prints. I work with found graphics and found rubber stamps and also have rubber stamps made from my own images for use in the prints.

-Bruce Thayer

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

David Warren



Dark Dream of the Deer II (After Picasso's Minotauremachie), 2009
etching with aquatint printed à la poupée
20 x 23.5 inches

As a young artist growing up in a rural setting, I was often dependent upon my surroundings and daydreams to take me to more interesting places. By constantly grouping and regrouping thoughts and images, I create my own personal mythology. The possibilities for exploration in this realm are endless. The idea of a collective memory that is limitless intrigues me. Carl Jung defines a “prodigious” memory as, “all psychic material that lies below the threshold of consciousness.” Jung also used the term “archetypes”, to describe the mysterious symbolism in dreams that permeate the collective unconscious. Through my images, I use several personal archetypes. These archetypes are inspired by my family, other artists, animals, celestial beings, and sea life. The various techniques of printmaking, drawing, painting, and combinations of all three are the mediums I use to express my dreams and ideas relating to my “prodigious” memory. I also print images in editions and variables, and incorporate them in a collage manner to create whole new images. In reality, I might not know where an image is going when I start drawing or painting, but by slowly meditating over a copper plate, I am able to release the subliminal nature of my thoughts into my art.

-David Warren

The Jones Sponsorship

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



Patrick Grigsby

Points of Absence and Perception, 2009
collagraph and acrylic with punched holes
7.5 x 22.5 inches

I create works built upon optical characteristics of commercial offset printing that fold metaphors of professional and personal experiences into my art. The ramifications of my decision as a Caucasian man to steparent an African American son drives me to explore the familial and social responsibilities involved. Values, separations, positives, negatives, closure, closeness, whiteness, blackness and in-betweenness are ironic parallels to family and my career.

Why do the distances between us bring us closer still? The value of our relationships becomes more apparent the further we are removed from the elements of sameness. Contrast yields continuous tone.

-Arielle Marks

The Cheryl Wall Trimarchi Sponsorship

Juror's Merit Award

Nichole Maury



Some Semblance of Order, #5, 2008
monoprint (screenprint, carbon transfer, collaged
printed matter)
24 x 22 inches

I was once asked to consider the unique, identifiable language of Print. I thought back to the dedication of staying inside the imposing black lines of a coloring book page and attempting, in crayon, a sort of printed perfection. A thing printed carries a certain truth about it so we want to believe what it tells us. Using my own printed imagery, as well as found printed matter, I create a revised truth by juxtaposing printed and drawn marks. The result is a network of self-imposed, visual systems that live in fear of chaos, but are nonetheless drawn to it.

-Nichole Maury

The Pat and Roger Carlisle Sponsorship

Juror's Merit Award



3 A.M., 2009
engraving on copper
4 x 6 inches

Ralph L. Steeds

My efforts and concerns have been toward finding the forms that will fit the needs of my imagination. Given the idea, everything else in a picture still remains to be done. The picture is always hard to do, hard to realize. It is difficult to predict in advance what the result will be. One thing always leads to another but I usually enjoy the journey.

My inclination is to combine the representational with the abstract. My work is about being human; it is about responses to observations and relationships, to familiar experiences, which may be real and/or imagined.

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

I have been doing self-portraits for many years. The self-portraits are intended to be seen as a continuing visual diary. The self-portraits may be obvious or hidden in the many visual layers of a particular work.

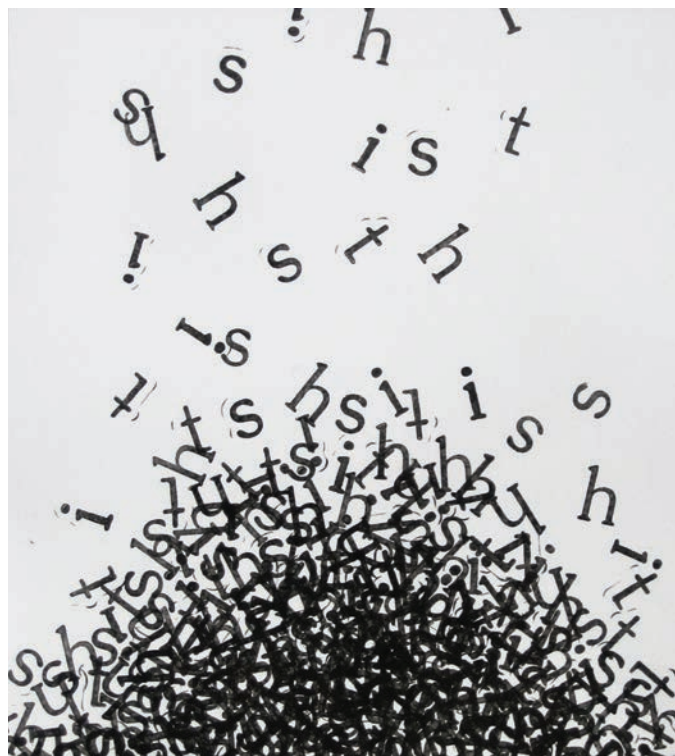
The signs and symbols I have used in my work for many years have become my artistic vocabulary, by using this visual language I hope to develop a dialogue that will pass back and forth between the viewer, the work and myself. Mixing metaphors and paradoxes, I wish for magic and always hope to produce more than decoration. The desired conversation is never easy or completely resolved.

- Ralph Steeds

Delta National Small Prints Exhibition

Juror's Merit Award

Cara Sullivan



Pile of Shit, 2009
monotype
10 x 11 inches

Mundane thoughts and feelings become playful. Bits and pieces topple, disorient, and spiral toward transition.

-Cara Sullivan



Debra L. Arter

Empty Conversation, 2009
serigraphic monotype
4.375 x 4.375 inches

Deborah Bryan

Detritus: Hornets' Nest Collection, 2009
intaglio with chine collé
6 x 8 inches



Adam Burges

Under Pressure, 2009
drypoint intaglio
4 x 6 inches



Kyle A. Chaput

Oso Bay Site 38, 2008
lithograph
17 x 14 inches

Marianne Coyne

Knowing Vengeance, 2009
relief monoprint
21 x 29 inches



Sydney A. Cross

Update, 2009
lithograph and screenprint
19 x 14 inches

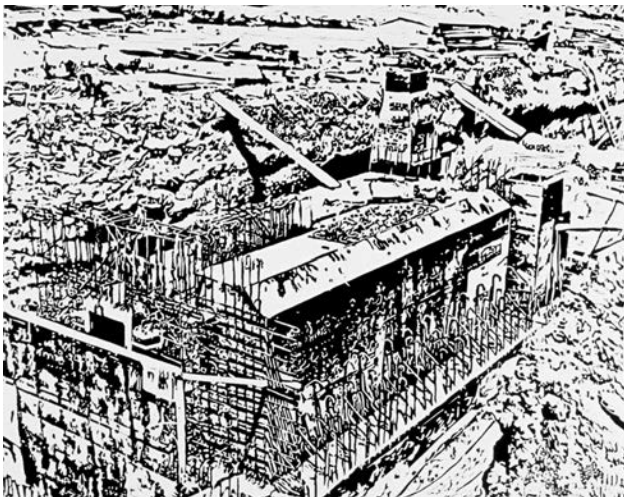


Robert Conrad Detamore

Deuce-Social Hierarchy, 2007
etching with aquatint
16 x 20 inches

Heidi Endres

Devoured, 2008
linocut
12 x 18 inches



Barbara Foster

Upshot Recasting V in Black & White, 2008
woodcut
12 x 15 inches



Jenny Freestone

Vessel (Sentinel III), 2008
etching and aquatint
17 x 7 inches

John D. Gall

Knowledge Seeker (Through Whistler's Eyes), 2009
intaglio with chine collé
8 x 7 inches



Shelley Gipson

Decima Nona Atropos, 2009
intaglio with chine collé and hair
5 x 3 inches

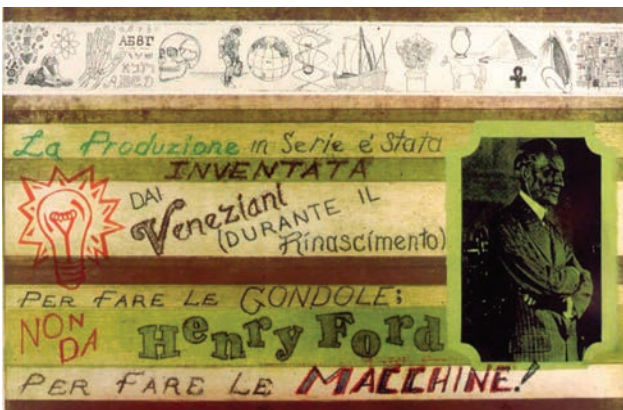


Carol Hayman

959, 2009
polymer plate intaglio
8 x 10 inches

Nicholas Hill

Broken Reed Calligraphy (turquoise), 2009
paper lithograph and encaustic
7 x 8 inches



Judith Hladik-Voss

Natural History: Production Line, 2008
monoprint etching
12 x 18 inches

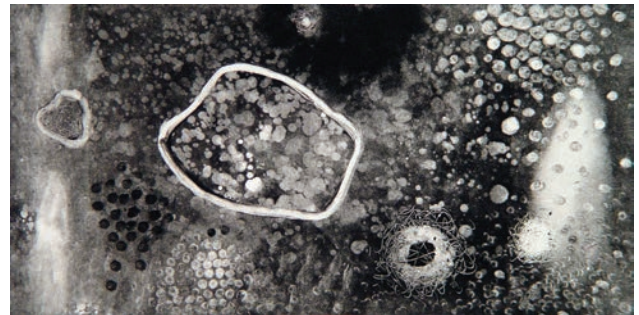


Fred Holle

Deus Ex Machina, 2008
freehand digital print
15 x 12 inches

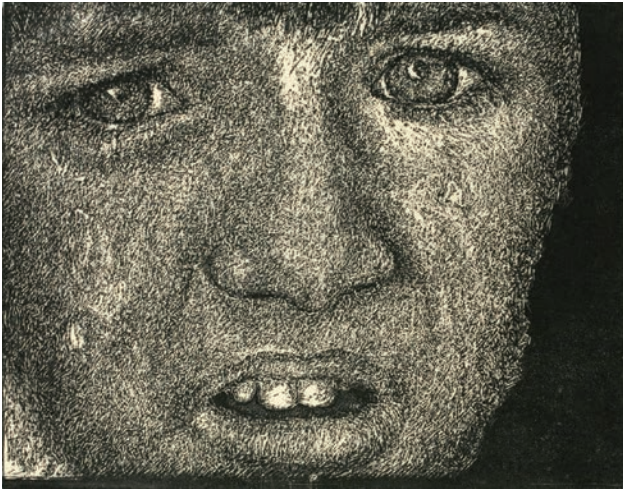
Phillip Michael Hook

Invented Innerscape 003
monotype
5.25 x 10.5 inches



Anita S. Hunt

Submerged, 2009
drypoint and spitbite aquatint
9 x 9 inches



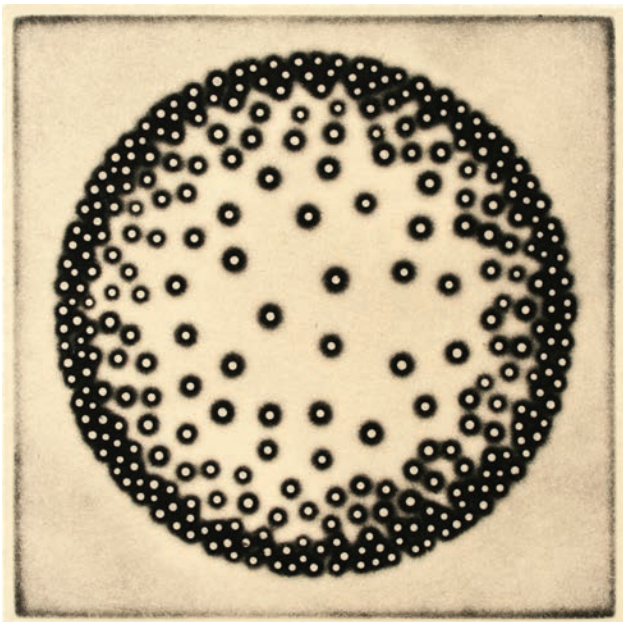
Ann Johnston-Schuster

A Promise of A Plan, 2009
woodcut
11x14



Stan Kaplan

Piano Sonata, 2008
linocut
18 x 12 inches



Eunice Kim

Five Elements (Wood), 2008
collagraph with chine collé
5 x 5 inches

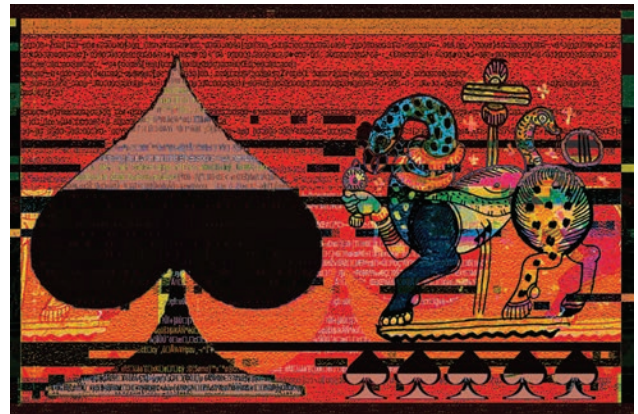


Shaurya Kumar

Kalpa Vriksha: The Wishing Tree, 2008
lithograph
6.9 x 9.8 inches

Shaurya Kumar

Arva: A Moon's Horse, 2008
archival digital print
6.9 x 9.8 inches



Richie Lasansky

Fish Girl, 2009
engraving
8 x 10 inches



Beauvais Lyons

Ex Libris Kasterlee Zoo: Vos Arend, 2008
lithograph
15 x 20 inches

Beauvais Lyons

Ex Libris Kasterlee Zoo: Eend Muskusrat, 2008
lithograph
15 x 20 inches



Elizabeth H. MacDonald

Back Bay, 2008
woodcut
7 x 13 inches



Babette Mayor

On the Run (Window Series), 2009
digital inkjet print
12 x 18 inches

Kathy L. McGhee

Water, 2009
intaglio
10.75 x 13 inches



Nancy McIntyre

Old Crow I, 2008
silkscreen
9.25 x 6.75 inches

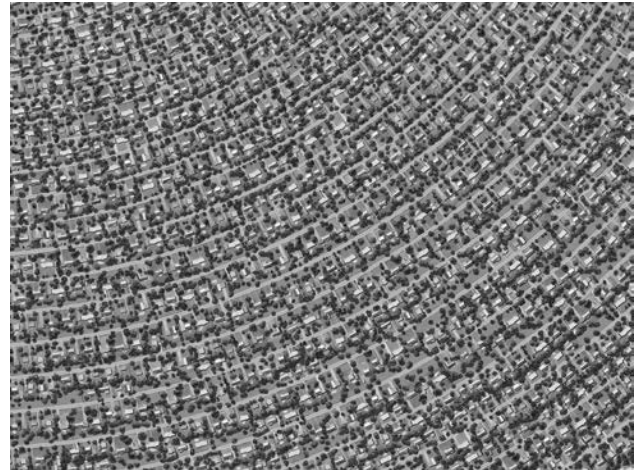


Nancy McIntyre

Old Crow III, 2008
silkscreen
8.75 x 6.25 inches

Ross Racine

Subdivision: Heavenly Heights (small version), 2008
digital drawing (inkjet print on paper)
15.375 x 20.5 inches



Ronald Rigge

On the Yuba, 2009
hand colored silver gelatin print
10 x 13 inches

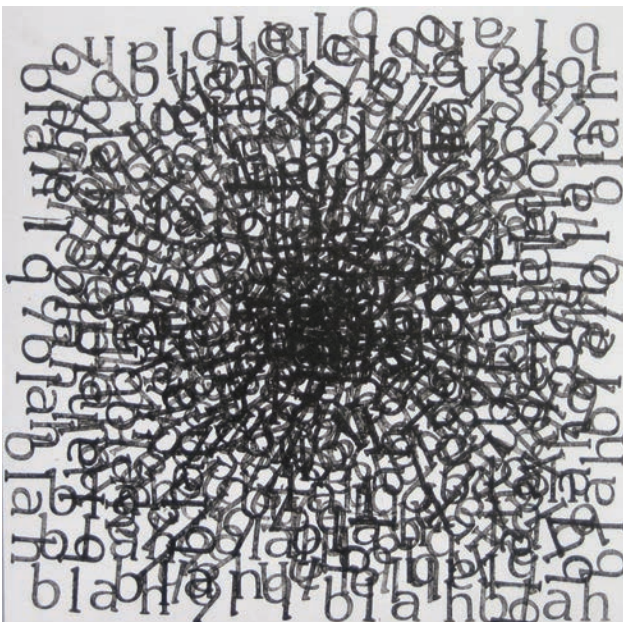


Richard Sloat

Tree of Life S XV, 1972-2009
aquatint etching
17 x 17 inches

Ralph L. Steeds

At What Cost, 2009
lithograph and relief
11 x 14 inches



Cara Sullivan

Blah All Over, 2009
monotype
11 x 11 inches



Caroline Thorington

Castor & Pollux get Sirius, 2009
lithograph
16.5 x 21.5 inches

Ben Venom

Colonel, 2009
cyanotype, tea, carving and resin
5 x 7 inches



Brad Widness

Between States, 2008
drypoint, solar plate and engraving
9 x 15 inches

Exhibiting Artists

Florence Alfano McEwin

2125 North Dakota Lane
Green River, WY 82935

Debra Arter

57 Pine Ridge Road
Damariscotta, ME 04543

Deborah Bryan

166 Heather Lane
Johnson City, TN 37601

Adam Burges

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Mobile, AL 36695

Kristin Casaletto

2500 Walton Way, Art
Department
Augusta, GA 30904

Kyle A. Chaput

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Corpus Christi, TX 78412

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Pendleton, SC 29670

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St. Joseph, MO 64505

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Morgantown, WV 26505

Kent T. Rush

142 Irvington Drive
San Antonio, TX 78209

John Salvest

1224 West Matthews Avenue
Jonesboro, AR 72401

Masha Schweitzer

9626 Monte Mar Drive
Los Angeles, CA 90035

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301 West 146th Street, #513
New York, NY 10039

Richard Sloat

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Red Springs, NC 28377

Cara Sullivan

118 Meadow Drive
Bono, AR 72416

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Mason, MI 48854

Caroline Thorington

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Ben Venom

66 Albion Street, #4
San Francisco, CA 94103

David Warren

4513 Kenyan
Little Rock, AR 72205

Brad Widness

725 Range Street
North Mankato, MN 56003

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This exhibition is dedicated to Marie Brackett.

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