

2011 Delta National
Small Prints
Exhibition

Bradbury Gallery
Arkansas State University

dn
spe

Acknowledgments

Arkansas State University

Dr. Robert L. Potts, Interim President
Dr. G. Daniel Howard, Interim Chancellor
Cristian Murdock, Vice Chancellor for University Advancement
Steve Owens, President / CEO of the ASU Foundation
Dr. Glendell Jones, Jr., Interim Executive Vice Chancellor and Provost
Dr. Daniel J. Reeves, Dean, College of Fine Arts
Mark Reeves, Director, Publications and Creative Services

Conservators

Judd Hill Foundation, Osceola, Arkansas

Benefactors

Brackett-Krennerich & Associates Architects, Jonesboro, Arkansas
Don A. Tilton, Little Rock, Arkansas

Patrons

A Special Endowment in Honor of Chucki Bradbury
Chucki & Curt Bradbury, Jr., Little Rock, Arkansas
Claude M. Erwin, Jr., Dallas, Texas
Dr. and Mrs. G. Daniel Howard, Jonesboro, Arkansas
Sharon & Evan Lindquist, Jonesboro, Arkansas
Christy Low-Reed & Dr. Kevin J. Reed, Jonesboro, Arkansas
Lynda Medlock, Jonesboro, Arkansas
Kerry & Cristian Murdock, Jonesboro, Arkansas
Pam Myrose & Dr. Daniel J. Reeves, Jonesboro, Arkansas
Teresa & Steve Owens, Jonesboro, Arkansas
Beth & Dr. Scot Snodgrass, Jonesboro, Arkansas
Mary Ellen & Dr. Bob Warner, Jonesboro, Arkansas

Sponsors

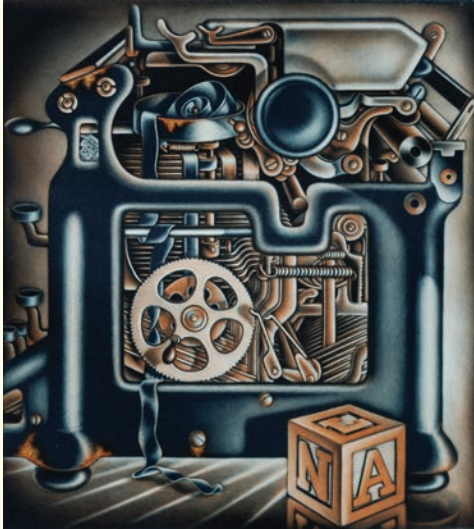
Pat & Roger Carlisle, Jonesboro, Arkansas
Gail & Markham Howe, Jonesboro, Arkansas
Charlott Jones, CPA, Jonesboro, Arkansas
Philip A. Jones, Jonesboro, Arkansas
Drs. Phyllis and Warren Skaug, Jonesboro, Arkansas
Cheryl Wall Trimarchi, Jonesboro, Arkansas

Donors

Dorine & Jack Deacon, Jonesboro, Arkansas
Dr. Bert Greenwalt, Jonesboro, Arkansas
Mary E. & Dr. Don B. Vollman, Jonesboro, Arkansas
Jeanne & Dr. J. Leslie Wyatt, Dallas, Texas



www.astate.edu



Cover: Carol Wax
Writer's Blocks, 2008
mezzotint
10 x 9 inches

2011 Delta National Small Prints Exhibition

dn
sp@

Bradbury Gallery

Fowler Center
Arkansas State University
Jonesboro

January 20 - February 20, 2011

The 2011 Delta National Small Prints Exhibition is dedicated to
Mike Gibson and the Judd Hill Foundation

Director's Statement

The *2011 Delta National Small Prints Exhibition* is the fifteenth in our annual series which highlights small format prints made by artists across the nation and around the world. Each year a professional in the field is given the opportunity to sort through numerous works of art, make their selections for the exhibition and determine which prints will receive awards.

The 2011 exhibition was chosen by John Caperton, the well-respected Jensen Bryan Curator at The Print Center in Philadelphia. His incredible eye and dedication to the art of printmaking is evident by the exhibition that he has arranged for us. We will enjoy his selections now and for years to come through the prints that he has carefully chosen to become a part the ASU Permanent Collection of Art. We were fortunate to have his knowledgeable and fresh approach to contemporary printmaking that resulted in the diverse and engaging *2011 Delta National Small Prints Exhibition*.

The efforts of many individuals are crucial to the organization of this show. In particular I would like to thank Chucki and Curt Bradbury, Jr., two outstandingly generous individuals whose passion for and support of the arts has enhanced the lives of so many. I would also like to thank Dr. Daniel J. Reeves for his longtime support of the gallery and this annual event; Jeff Brown for always lending a helping hand; Bob Simpson for his wisdom and insight; Marie Brackett and Renee O'Connor, for their help and advice; Jason Henson, for his technical knowledge and assistance; Caryl Steele and John Salvest for their editorial skills; Ron Looney and Mark Reeves, whose work on the catalog continues to allow the exhibition a far wider audience; Evan Lindquist, for founding the exhibition and helping to keep it going and Cristian Murdock and Steve Owens, who together with their staffs, provide the necessary community participation for this exhibition. Special thanks go to Shannon Smithee, Marki Steele, Megan Burges and Adam Hogan. Their dedication and

enthusiasm is greatly appreciated and is essential to the success of the show.

The exhibition and catalog would not be possible without the support from our many donors. I extend my deepest gratitude to our Conservator, the Judd Hill Foundation and our Benefactors, Brackett-Krennerich & Associates Architects and Don A. Tilton for their substantial support. Our Patrons include A Special Endowment in Honor of Chucki Bradbury, Chucki & Curt Bradbury, Jr., Claude M. Erwin, Jr., Mrs. and Dr. G. Daniel Howard, Sharon & Evan Lindquist, Christy Low-Reed & Dr. Kevin J. Reed, Lynda Medlock, Kerry & Cristian Murdock, Pam Myrose & Dr. Daniel J. Reeves, Teresa & Steve Owens, Beth & Dr. Scot Snodgrass and Mary Ellen & Dr. Bob Warner. These sustaining supporters keep the exhibition going while continuing to enhance the ASU Permanent Collection of Art. I appreciate your generosity and interest in keeping the arts alive in our community.

With sincere gratitude I would like to thank our Sponsors, Pat & Roger Carlisle, Gail & Markham Howe, Charlott Jones, CPA, Philip A. Jones, Drs. Phyllis and Warren Skaug and Cheryl Wall Trimarchi. These outstanding people provide assistance to the exhibition and Juror's Merit Awards for the artists. Our Donors this year are Dr. Bert Greenwalt, Mary E. & Dr. Don B. Vollman and Jeanne & Dr. J. Leslie Wyatt. I extend my deepest thanks to everyone who has helped to make the *2011 Delta National Small Prints Exhibition* a reality.

My sincere appreciation goes to all of the artists who are in and who entered the 2011 DNSPE. It is your work that inspires us.

And finally this exhibition is dedicated to Mike Gibson and the Judd Hill Foundation. I am truly grateful for their significant support of the Delta National Small Prints Exhibition and Arkansas State University.

*Les Christensen, Director
Bradbury Gallery*

John Caperton

John Caperton has organized exhibitions at The Print Center that included the work of Masao Yamamoto, Hirsch Perlman, Bill Walton, Isaac Lin and Melanie Schiff. He was on the curatorial team for *Philagrafika 2010: The Graphic Unconscious*. Previously he was the Exhibitions Coordinator at Locks Gallery in Philadelphia, where he organized exhibitions with artists Virgil Marti, Polly Apfelbaum, Thomas Chimes, Eileen Neff, Stuart Netsky and Clare Rojas. He has also held positions at the Fairmount Park Art Association of Philadelphia and the Anderson Gallery at Virginia Commonwealth University, Richmond, VA, and served as guest curator at Vox Populi and the former Project Room in Philadelphia.



Juror's Statement

I am proud to be a part of the Delta National Small Prints Exhibition, a wonderful competition with a great history. A core part of this competition is the terrific collection that is being built through acquisitions from the exhibitions. I've juried a few competitions, but never one with this level of commitment to acquiring work for a public collection. An exhibition like this one offers a snapshot of what is current to the public, but the Delta National Small Prints Exhibition also directly supports artists. It also introduced me to dozens of artists whose work I was unfamiliar with, a great number of whom I hope to see more work from.

The entries were incredibly diverse with works made using the most traditional printmaking processes alongside hybrid works involving photography or drawing, spanning a wide range of what could be called a print. There were marked differences in purpose, technical origin, genre and personality, but overall they show the continued serious commitment to print among contemporary artists: as a way of reproducing marks, as a response to the long history of the medium and as a way of seeing and understanding.

While the process of how I got to know the entries was fairly straightforward, the criteria I used for selection was more complex and, frankly, less systematic. I looked at all of the entries twice, the first time quickly just to get a sense of what I was working with. Remarkably even at that pace some works popped out (and continued to stand out) to become final selections. I then made a second, and much slower, pass, creating a new folder with all of the images I considered possible finalists. Several times I spent at least a minute or two on one work just trying to decipher what I was looking at. The range of print processes and diversity of approaches to making an image was both wonderfully and bewilderingly broad. After compiling a (far too large) pool of potential finalists, I began looking at individual works, narrowing most entries down to one work per artist. There are several exceptions. With some artists two prints are needed in order to provide a context to understand the work. But mostly I chose two prints because they were both so strong and I couldn't let them go.

The selection process for the final list, from around potential 90 works to the 56 included here, is harder to explain. I did not set out to impose an agenda on what I selected. I imagined myself being somehow, for once, purely objective. But perhaps, I thought, I should try to address the perception that

printmaking is stodgy, overly obsessed with technique, and out of touch with the “art world.” With that in mind, I dug in, going slowly through this still-too-long short list, with my objective in mind.

I did find works that easily met my requirements. Take Mike McMann’s *Louisville 001* as an example: this inkjet print of stacked packing palettes is so simple, so graphically strong and so resonant of our global economy, like some mystical stumbled-upon construction behind a Wal-Mart, that it feels like an image perfectly inherent to our time.

*“I’ve juried a few competitions,
but never one with this level of
commitment to acquiring work for
a public collection.”*

Another example could be Brian Johnson’s *...modern problems...*, a screenprint, which builds on the now long history of incorporating popular imagery into painterly works. Brian’s portrait of Thing from the Fantastic Four (we’re talking about the classic Kirby/Lee Thing of Marvel comics, not the recent Hollywood franchise) feels intuitive in a decidedly “un-printmaking” way. He makes the dialogue between painting and printmaking, where Warhol and Rauschenberg found such fertile ground, look fresh and still full of potential.

But how could I justify including Dennis Olsen’s *Samplings Drago*, an intaglio print with chine collé? The process is so traditional, the imagery so evocative of a surrealist tradition that began one hundred years ago. But those weird yet authoritative etched lines! Within the simple format of a classical portrait Dennis is able to load so much improvisation. My hand on my mouse, I was ready to drag it back, away from the potential finalists. But this work, disturbing and ambiguous, was too curious and inventive to let go of.

And what to make of Carol Wax’s *Writer’s Blocks*, a mezzotint? Here we have an even more arcane process and one that is celebrated for being so technically difficult. Carol is obviously a great technician and she achieves the soft and endlessly deep blacks that make mezzotints so irresistible. But this work is so successful because the imagery of the print is perfectly

matched with its film noir inkiness. This print makes me think Humphrey Bogart was struggling to use William Burroughs’ typewriter to write a love letter to us. How could I say no?

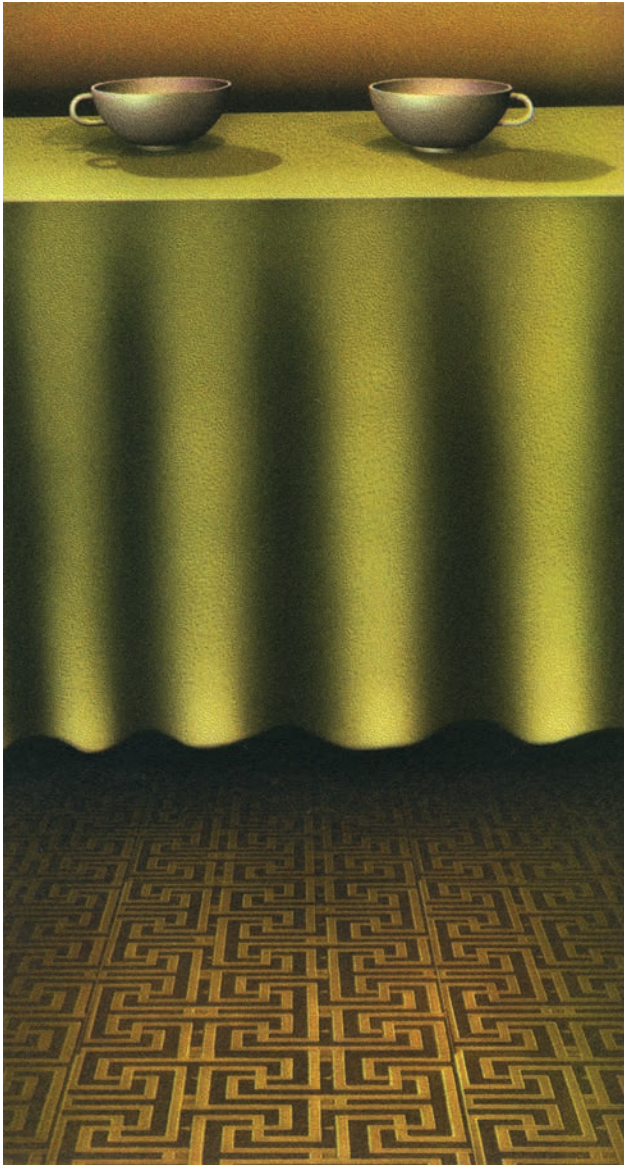
Carrie Lingscheit’s *momento no. 16480 (hold)*, another intaglio print, is again something different. Carrie’s dreamy portrait of a young couple has both the hazy nostalgia of a Kodachrome snapshot and the elegance of a Louis-Marin Bonnet portrait. But more importantly for me, this work has a quality that all of the works in this exhibition share: there is a critical link between the production of the work and the image being produced. With Carrie’s print this is exactly the case, to the extent I can’t imagine wanting this work to be anything other than what it is.

In the end, my concerted effort to select works that are part of a larger dialogue about contemporary art brought about a selection of prints that is practically as diverse as the range of original entries. Therefore, frustratingly, I can’t offer any specific answer to the question of what is most relevant about printmaking today. After making my fifty-six selections I was given the names of the artists who would be included in the exhibition (the selection process was anonymous). I spent several happy hours looking at other works by these artists on the internet. On one website, I was struck by how the finalist described herself as an “artist/printmaker.” Does the second vocation modify the first? Refine it? As the curator of The Print Center I often think about these kinds of things. I am frustrated that the conversation and concerns about contemporary printmaking are too closed-off, too hermetic, too obscure. But I am heartened to see so many works of art in this exhibition that are resolutely and unapologetically prints, while also being so broadly expansive in the ideas they generate.

I would like to thank Les Christensen, Director of the Bradbury Gallery, for the privilege of serving as the juror for this competition. I would also like to thank all of the artists who submitted work for broadening our perceptions of the world through their inventive approaches to printmaking.

*John Caperton, Jensen Bryan Curator
The Print Center, Philadelphia*

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



What Lies Beneath, 2009
four color polymer intaglio
9.75 x 5.75 inches

Janet Ballweg

This work is about revealing through conversation - not through the words of humans but through the spaces and objects left behind. The viewer steps into the midst of an intimate conversation, yet finds only silence. There is a distinct sense of being alone, of engaging someone or something that isn't there. Suspended, the narrative suggests a sense of waiting, wanting, hope and despair. It speaks about the expectations, potential and the psychological tension that exist within a single frozen moment of time.

-Janet Ballweg

Mike Medlock Memorial Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Lynda Medlock, Jonesboro, Arkansas

Dustyn Bork



belgium no. 5, 2008
serigraph
26 x 19 inches

Pattern and color and design are all around us. I am responding to all types of design in my work. The intentional design of architecture, signs and symbols and the incidental structure of visual forms around us in various stages of decay. My work examines contrasts of old versus new. Shiny neon caution signs play against dulled, textured, obsolete advertisements. These dizzying repeated motifs represent cultural notions or patterns that simply fill space are all pulled from our constructed environment.

-Dustyn Bork

Brackett-Krennerich & Associates Architects Purchase Award

Permanent Collection, Arkansas State University

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



Aline Feldman

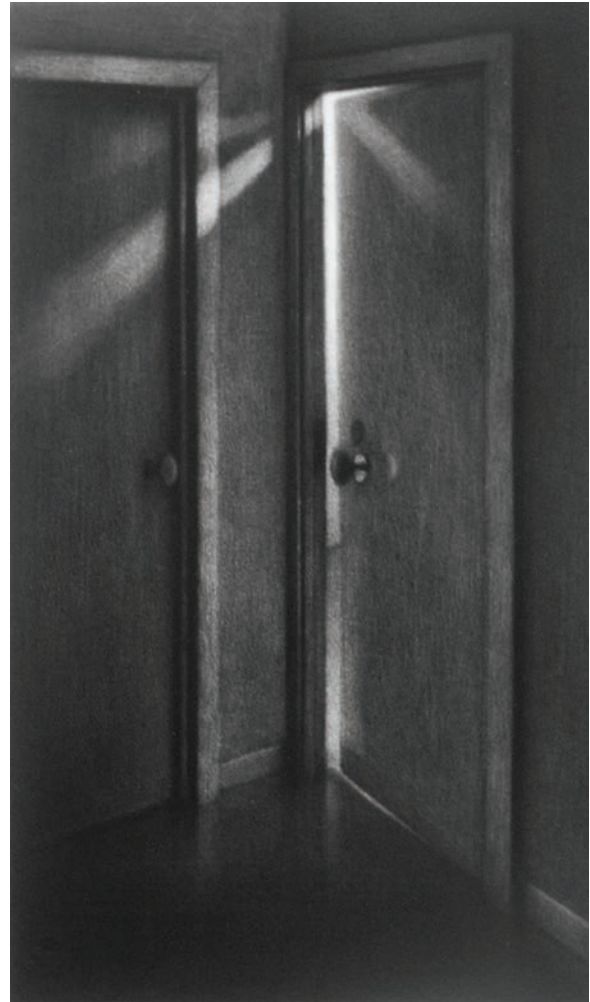
Toward Oakland, 2010
white-line woodcut
11.75 x 16 inches

As subject the land creates a marriage of content and artistic form. My work celebrates place. The work shifts from panoramic sweep to the aerial view, from the more descriptive cityscape with man-made structures to the more naturally abstracted landscapes. I use light and how it exposes shadows and forms to create the shapes I carve in wood. My technique is a non-traditional Japanese woodcut print.

-Aline Feldman

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

Donald Furst



Within Without, 2008
mezzotint
8 x 4.75 inches

The paradoxical notion of “addition by subtraction” interests me. In both stone lithography and copper mezzotints, I enjoy scraping from a completely black beginning to a conclusion punctuated by light.

-Donald Furst

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



Yuji Hiratsuka

Charmer L, 2009
intaglio and chine collé
18 x 24 inches

My figures employ a state of motion or movement suggesting an actor/actress who narrates a story in a play. The images in my intaglio prints in the exhibit are little figurines in action. They are cheerful, joyous and restless. They are happy people.

-Yuji Hiratsuka

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

Zoltan January



Travel Notes I., 2009
engraving
9 x 12 inches

From early childhood, I was surrounded by stories of the mystical history of my native country, Hungary. These stories fueled my imagination, both then and now. Images of prehistoric towers and monument, as well as the human forms that populate them, came to me from the stories told to me by my multi-generational family. Technical training in printmaking, painting and photography gave me the tools to represent these stories and images.

-Zoltan January

Christy Low-Reed & Kevin Reed Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Christy Low-Reed & Dr. Kevin J. Reed, Jonesboro, Arkansas



Brian Johnson

...modern problems..., 2009
screen print
11 x 14 inches

I see myself as an Everyman, moving through the stages of a normal life, but highlighting its ironies, questions and assumptions through the visual relationships in my pictures. I use the process of screen printing to build up complex, dense layers of visual information. This process is a visual metaphor for our daily confrontations with, and consumption of, random mass media information. By selectively tuning down the noise of some images and amplifying others, I compose works that connect random, even contradictory, forms and meanings. Ultimately, I want to reveal myself, to communicate and connect with others about the truths we viscerally feel.

-Brian Johnson

Kerry & Cristian Murdock Purchase Award

Permanent Collection, Arkansas State University

Underwritten by Kerry & Cristian Murdock, Jonesboro, Arkansas

Anthony Lazorko, Jr.



Truck stop, 2008
color woodcut
10.5 x 18 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 oneness" experience that we all know and understand in an instance.

-Anthony Lazorko, Jr.

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



Carrie Lingscheit

momento no. 16480 (hold), 2010
intaglio
10 x 17 inches

My work alludes to the intractable nature of remembrance, creating open-ended narratives that invite a visceral response in a way that parallels storytelling—we often take a small fragment of someone else’s personal anecdote and re-form our own memory in reaction to its familiarity, inspired by certain details which allow us to forge a connection between that person’s experience and our own related one. My prints explore the kinds of shared situations and moments that interweave and overlap to make our experience human; their simultaneous presence and absence prompting the viewer toward recovery of some forgotten bit of personal experience.

-Carrie Lingscheit

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

Kathy L. McGhee



Trees and Water I, 2010
solar plate photogravure
16 x 12 inches

I find that the trees in this image create a sense of mystery and to some extent a sense of the unreal. The varying water lines created by the perspective intrigue me and the extension of the forms made by the reflections. Up and down become reversed, and in places reflections of clouds are visible. The leaves of underwater plants kiss the surface of the water and seem to become the lost foliage that these drowned trees will never grow again.

-Kathy L. McGhee

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



Louisville 001, 2010
inkjet print
11 x 15 inches

Mike McMann

With my work I aim to confront the viewer with experiences that reference historical visual culture, urban studies, class and globalization using the languages of computation, cellular behavior, repetition and the banal to illicit a response from the viewer that asks them to contemplate their place in society at various levels. I'm looking at extra-historical influences in the American built environment: biological and mathematical processes and designs have always been implicit in the conceptualization, formulation and realization of environmental projects. Aesthetics, style and periodization thus seem to presuppose these systems.

-Mike McMann

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

Jonathan Metzger



Communion at the Library, 2009
copper engraving
4 x 5 inches

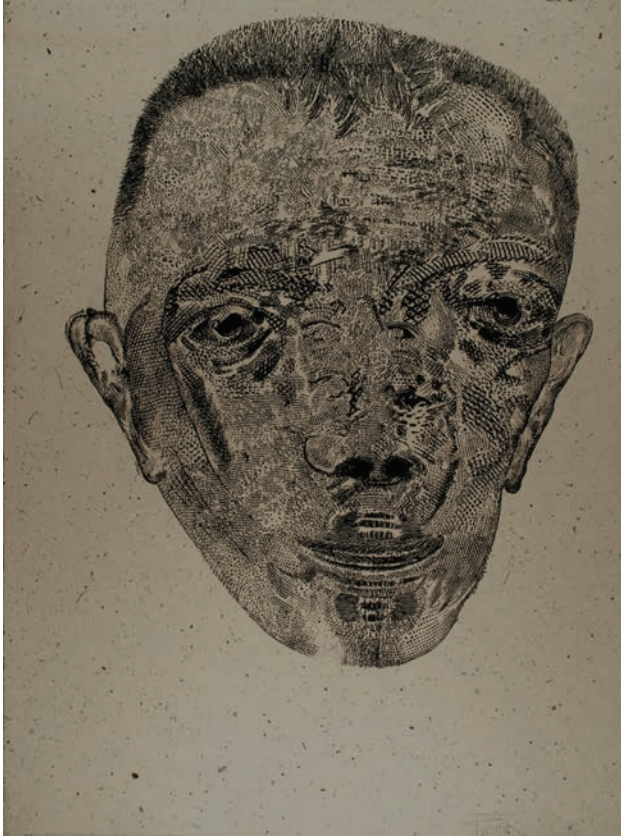
Much of my work has its foundation in ritual. The rituals we find in families, relationships and the interaction of everyday objects. In creating, my goal is to better understand the people around me and modern society. Working figuratively I realize that I am aspiring to create, as R.B. Kitaj said, "a memorable character like the people you remember out of Dickens, Dostoyevsky, and Tolstoy." It is my goal to use these figures to compare family structure, social class, and differing philosophies.

-Jonathan Metzger

Lindquist Purchase Award

Permanent Collection, Arkansas State University

Underwritten by Chucki & Curt Bradbury, Jr., Little Rock, Arkansas



Samplings: Drago, 2009
intaglio, type and chine collé
24 x 18 inches

Dennis Olsen

These intaglio-type prints are based on bank note engravings from around the world and are, in part, a celebration of the consummate skill of the engravers who fashioned those visages. However, my borrowings from those notes do not respect their provenance. Like musical samplings after which they are titled, they are composite faces: kings, queens, tyrants, heroes, saints and sinners. They are a complex visual mixing that melds facial appearances of different races and genders.

These personalities are a mystery to me and therefore I make no attempt to explain or interpret their meaning.

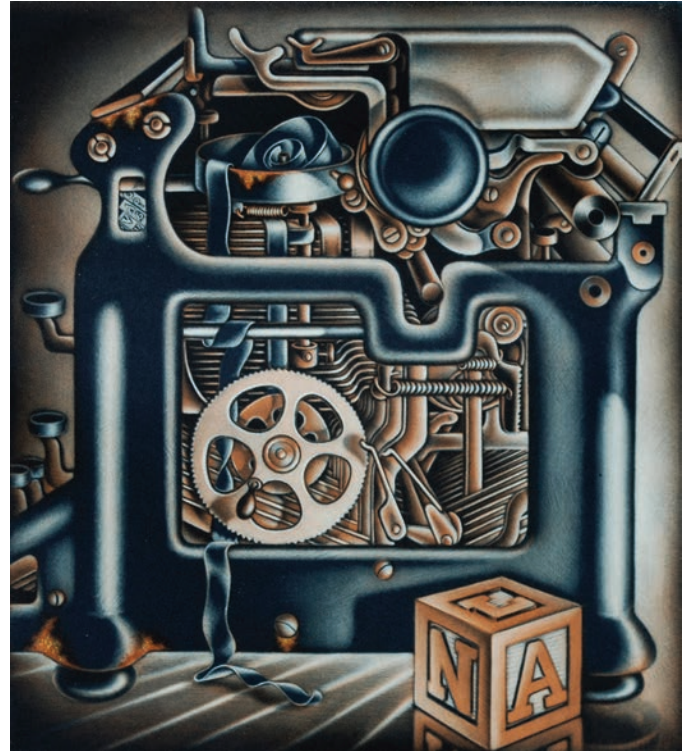
-Dennis Olsen

Chancellor's Purchase Award

Permanent Collection, Arkansas State University

Underwritten by Dr. and Mrs. G. Daniel Howard, Jonesboro, Arkansas

Carol Wax



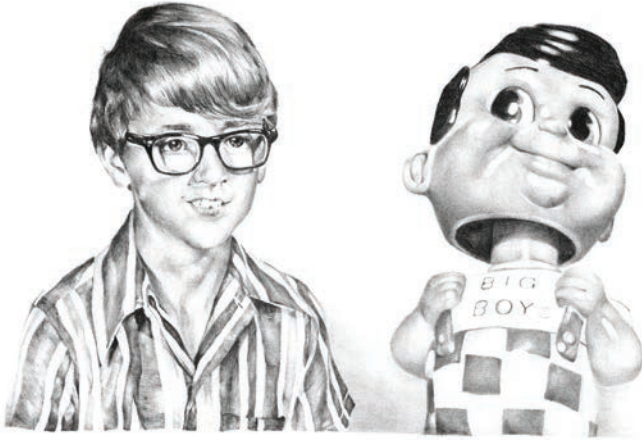
Writer's Blocks, 2008
mezzotint
10 x 9 inches

My images of typewriters, fans, toys and other commonplace objects reflect my experience of the ordinary as extraordinary. I portray these objects as icons. Inspired by seventeenth century Dutch still-life imagery that symbolized the impermanence of life and beauty my icons represent the transient nature of industrial ingenuity. In this way I contemplate how perceptions objects evolve from state-of-the-art to artifact to art.

I use the mezzotint medium's dramatic lighting effects with my exaggerated perspectives to animate and humanize mechanical relics. By emphasizing objects' organic forms, depicting them as fantastic creatures or Rube Goldberg-esque contraptions, I explore the anima in inanimate and create images not of still life but of *unstill* life.

-Carol Wax

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



Ella Weber

Big Boy, 2009
lithograph
25 x 20 inches

My work explores how popular culture reflects our society. I'm interested in the influences in the influences, both subconsciously and consciously, that help shape one's identity in this world. I aim to capture a moment that brings to life these inanimate objects while evoking personal experiences, associations and reflection for the viewer. These images highlight various slogans and clichés, while at the same time challenge the viewer to critically question what our culture has presented to us as "truth".

-Ella Weber

Drs. Phyllis & Warren Skaug Sponsorship Juror's Merit Award

Cazia Bradley

Portem, 2010
lithograph
12 x 15.5 inches



Throughout my life I have found joy in making art, though stone lithography is my current passion. I relish the entire process of working with limestone: the graining, image making, processing, printing and sharing the completed prints. This process continues to challenge, humble and reward me with its vast range and richness of possibility.

-Cazia Bradley

Pat & Roger Carlisle Sponsorship Juror's Merit Award



Aimee Hertog

Purple Storm, 2010
monoprint
21 x 29 inches

In my floral monoprints on paper, I orchestrate elements of motion, form and color in a challenge to redefine for myself the impact of flowers to the eye and mind. These images I created are conversations with flowers rather than photographs or fixed representational rendering. My work evokes more a sense of flux, as if one could close his or her eyes and see a different image upon opening them.

-Aimee Hertog

Gail & Markham Howe Sponsorship

Juror's Merit Award

Mehrdad Khataei

Garden of Mr. & Mrs., 2010
intaglio on arch-cardboard
13 x 20 inches

The main characteristic of my recent works is the companionship of simple and ordinary elements which at the same time convey the sense of complexity and nostalgia.

These elements are influenced by my surrounding social and political situations. The reflection of these situations can also be experienced by the presence of empty spaces. Dance of these empty spaces in each composition - to inspire the mind and conquer the soul.

-Mehrdad Khataei



DNSPE Sponsorship

Juror's Merit Award



Geo Sipp

Car Bomb in Algiers, 2010
vitreograph
4 x 2.75 inches

Current events and political history offer diverse themes for visual exploration. I extrapolate information from historical references, manipulate it and present it. Reference photography is taken, drawn and painted on, then scanned into the computer. I color separate the resulting image on fur plates and reassemble it. In this way I mimic the way contemporary news photography is printed in publications. The parables that I create are meant to invite the viewer to participate in the documentation of our moral vulnerability.

-Geo Sipp

Cheryl Wall Trimarchi Sponsorship

Juror's Merit Award

Sarah Smelser

I Understood for the First Time in My Life, 2010
monotype
20 x 16 inches

I am interested in clumsy elegance and awkward balance. My imagery reflects an interior conversation and acts as evidence of my cultivating a personal, abstract language. A straight line is never truly straight; a circle seems affected by gravity. As I work, I limit the number of varied elements in an image, so that the personality, character, and flaws of each ingredient speak out in contrast to those of its companions and counterparts. Forms of juxtaposing character acknowledge one another, collide, veer apart, or perhaps even fall in love.

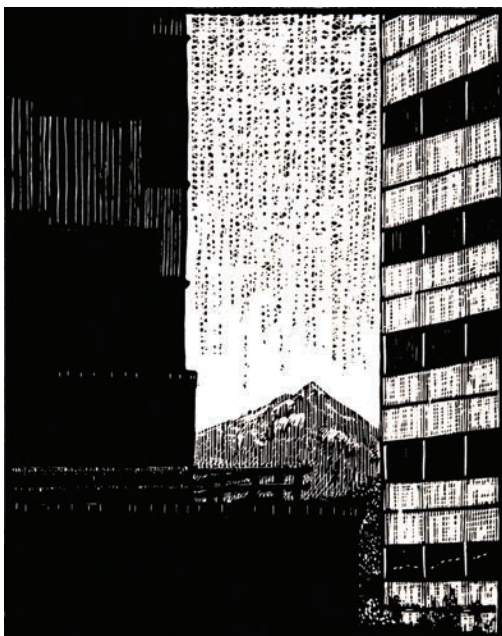


-Sarah Smelser

Jones Sponsorship

In Memory of Phil and Flo Jones

Juror's Merit Award



Tom Virgin

13 Views of Mt. Hood: Through Downtown, 2010
woodcut
16 x 20 inches

What inspires me are lasting values and vehicles that can pass them on: ideas, kids, converging information, mixing old and new technology. I work to illuminate well worn aspects of the social fabric, and take concrete action toward preserving and passing along traditional skills and tools that have been a part of making that fabric. As I have matured as an artist, my work has moved from observations of people right in front of me, to the use of metaphor to highlight shared aspects of a larger community. As my body of work grows in size, scope and media, it circles around the importance of history, legacy in a community, what one generation gives to the next.

-Tom Virgin

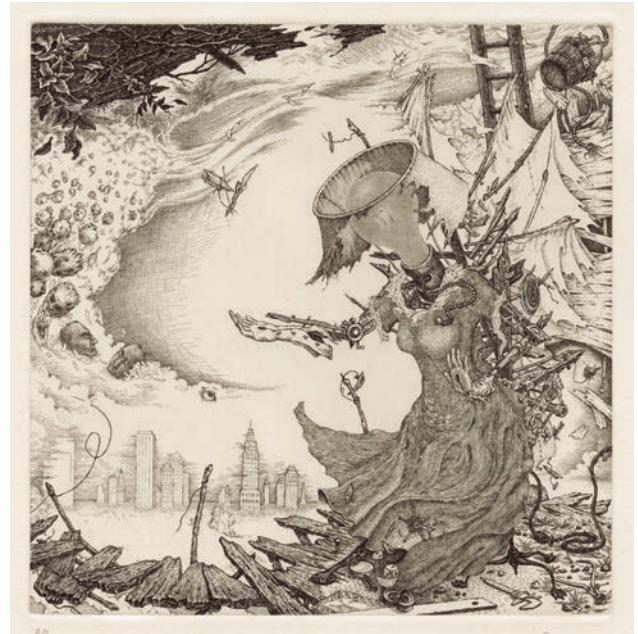


Florence Alfano McEwin

Codependency from the series
Who's Afraid of Red Riding Hood?, 2009
 intaglio, solar etching and chine collé
 14 x 13 inches

David Avery

Tempestuous Muse, 2010
 etching
 7 x 7 inches



Janet Ballweg

Navigating the Space Between, 2009
 four color polymer intaglio
 5 x 10 inches



Dustyn Bork

belgium no. 10, 2008
serigraph
26 x 19 inches

Karen Brussat Butler

Coney Island Baby, 2010
lithograph
27 x 19 inches



Kyle A. Chaput

Oso Bay Site 60, 2010
lithograph
10 x 22.5 inches

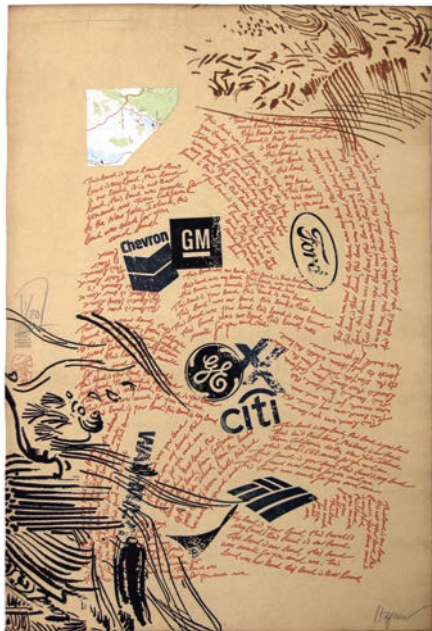


Andrew DeCaen

Red Zinger, 2010
screen print
11 x 14 inches

John D. Gall

Connected, 2010
linoleum cut
18 x 12 inches



Dirk Hagner

This Was Your Land, 2009
relief etching and letterpress
18 x 12 inches



Aimee Hertog

Yellow, Orange, Green, 2010
monoprint
21 x 29 inches

Zoltan Janvary

Travel Notes III., 2009
engraving
9 x 12 inches



Brian Johnson

...a false dichotomy..., 2010
digital print and screen print
11 x 14 inches



Leslie Kerby

My Corner Store is in the Middle of the Block, 2009
monoprint
22 x 30 inches

Mehrdad Khataei

Pasolini - Isfahan - 1974, 2010
intaglio on arch-cardboard
13 x 20 inches



Philip Laber

Candidate Mocking, 2008
engraving and inkjet
10 x 9 inches



Anthony Lazorko

Next exit- Mickey D's, 2009
color woodcut
10.75 x 18 inches

Carrie Lingscheit

momento no. 2368 (guise), 2010
intaglio
12 x 16 inches



Hannah Lucas

Chigger Yellum, 2010
engraving
4 x 5 inches

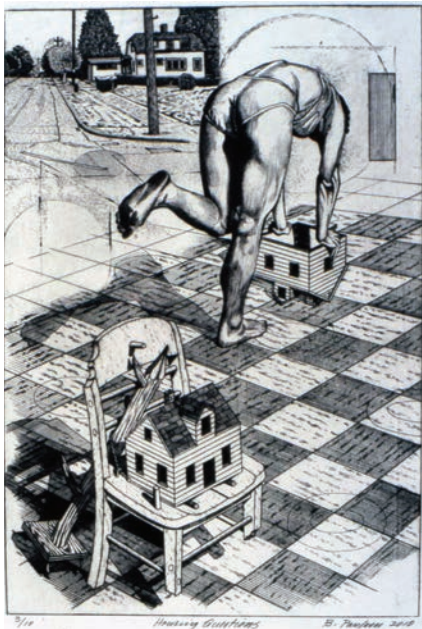


Ashton Ludden

Homage to the Unidentified II, 2010
relief engraving
3 x 4 inches

Dennis Olsen

Samplings: Naueer, 2010
intaglio, type and chine collé
24 x 18 inches



Brian Paulsen

Housing Questions, 2010
drypoint
13 x 9 inches



Dustin Pike

Amidst the High Seas of Disease, 2010
mixed media with silkscreen
12 x 16 inches

Matthew Presutti

Athens, 2010
collagraph and silkscreen
9.5 x 24 inches



Rosalyn Richards

Vortex, 2009
etching
18 x 12 inches



Nomi Silverman

Garbage Picker, 2009
lithograph
12.5 x 10.5 inches



Nomi Silverman

Treasure, 2009
lithograph
17 x 12 inches



Geo Sipp

The Drone, 2010
vitreograph
4.5 x 4 inches



Stephanie Smith

Learning to Breathe, 2010
linoleum cut
18 x 12 inches

Stephanie Sweeney

Knicker Shot, 2008
reduction relief
11 x 15 inches



Julia Taylor

Origin, 2010
lithograph and monotype
11 x 14 inches



Chris Warot

Atomic Malt Shop IV, 2010
4-color process solar plate intaglio
13 x 9 inches



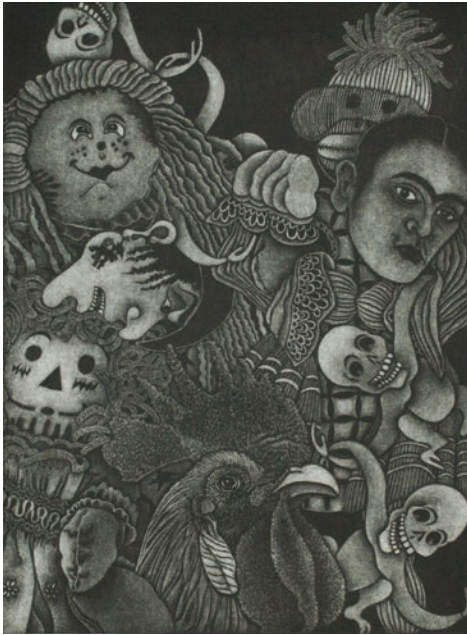
Carol Wax

Windbreak, 2008
mezzotint
6.75 x 5.25 inches



Ella Weber

Hey Tony, 2010
hand colored lithograph
14 x 11 inches



Linda Whitney

Masks, Memories and My Minorca, 2010
mezzotint
12 x 9 inches

Judy Youngblood

Splish, 2010
color relief
15 x 10 inches



Exhibiting Artists

Florence Alfano McEwin

2125 North Dakota Lane
Green River, WY 82935

David Avery

585 Prentiss Street
San Francisco, CA 94110

Janet Ballweg

929 Clark Street
Bowling Green, OH 43402

Dustyn Bork

2045 East College Street
Batesville, AR 72501

Cazia Bradley

250 Bradley Road
Port Matilda, PA 16870

Karen Brussat Butler

169 West Norwalk Road
Norwalk, CT 06850

Kyle A. Chaput

473 Homecrest Street
Corpus Christi, TX 78412

Andrew DeCaen

2231 Scripture Street
Denton, TX 76201

Aline Feldman

5013 Eliots Oak Road
Columbia, MD 21044

Donald Furst

UNCW Department of Art
and Art History
Wilmington, NC 28403

John D. Gall

106 Avonwood Drive
Jamestown, NC 27282

Dirk Hagner

27931 Paseo Nicole
San Juan Capistrano, CA 92675

Aimee Hertog

15 Glenridge Avenue #32
Montclair, NJ 07042

Yuji Hiratsuka

1215 NW Kline Place
Corvallis, OR 97330

Zoltan Janvary

16435 Snow Flower Drive
Reno, NV 89511

Brian Johnson

6044 Abilene Trail
Austin, TX 78749

Leslie Kerby

138 Dean Street
Brooklyn, NY 11217

Mehrdad Khataei

Suite 18, Fifth Floor, No. 432
Ferdos Boulevard
Tehran, Iran 1481944143

Philip Laber

920 West 2nd Street
Maryville, MO 64468

Anthony Lazorko, Jr.

P.O. Box 1056
2351 Calle de Oeste
Mesilla, NM 88046

Carrie Lingscheit

102 Morris Avenue
Athens, OH 45701

Hannah Lucas

60 Surrey Trail
Rome, GA 30161

Ashton Ludden

1611 Coker Avenue
Knoxville, TN 37917

Kathy L. McGhee

8631 Cadet Drive South
Galloway, OH 43119

Mike McMann

1727 Houston Street
Manhattan, KS 66502

Jonathan Metzger

Department of Visual Art, Art
& Design Building
1467 Jayhawk Boulevard,
Room 300
Lawrence, KS 66045

Dennis Olsen

9318 Oak Downs Drive
San Antonio, TX 78230

Brian Paulsen

320 North 16th Street
Grand Forks, ND 58203

Dustin Pike

2274 Dixie Highway
Fort Mitchell, KY 41017

Matthew Presutti

716 East National Street
Vermillion, SD 57069

Rosalyn Richards

1195 Smoketown Road
Lewisburg, PA 17837

Nomi Silverman

25 Comly Avenue
Glenville, CT 06831

Geo Sipp

3634 East Roanoke Drive
Kansas City, MO 64111

Sarah Smelser

1203 North Fell Avenue
Bloomington, IL 61701

Stephanie Smith

1275 Sparrow Lane
Decatur, GA 30033

Stephanie Sweeney

530 West Nettleton Avenue
Jonesboro, AR 72401

Julia Taylor

306 Ozark Trail
Madison, WI 53105

Tom Virgin

3415 Franklin Avenue, Apt. B
Coconut Grove, FL 33133

Chris Warot

3216 South Danube Street
Aurora, CO 80013

Carol Wax

803 Central Avenue, Apt. 2
Peekskill, NY 10566

Ella Weber

335 North 8th Street, Apt. 604
Lincoln, NE 68508

Linda Whitney

245 Sixth Street South East
Valley City, ND 58072

Judy Youngblood

10622 Royal Springs Drive
Dallas, TX 75229



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

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

Catalog produced by Arkansas State University Printing Services.

Direct all correspondence to:
Les Christensen, Director
Bradbury Gallery
Delta National Small Prints Exhibition
Arkansas State University
P.O. Box 2339, State University, AR 72467

e-mail: dnspe@astate.edu

dn
spe

