



2012 Delta National
Small Prints
Exhibition

Bradbury Gallery
Arkansas State University

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Cover: Ella Weber
Copy Cat, 2010
stone lithograph (hand water-colored)
25 x 20 inches

2012 Delta National Small Prints Exhibition



Bradbury Gallery

Fowler Center
Arkansas State University
Jonesboro

January 19 - February 17, 2012

The 2012 Delta National Small Prints Exhibition is dedicated to all artists young and old, dead and living. You have helped to shape our world and give greater meaning to our lives.

Director's Statement

Art is not what you see, but what you make others see.
-Edgar Degas

To honor our belief in and commitment to the art of contemporary printmaking, we annually host an exhibition which presents a survey of some of the most outstanding examples of small prints being made in the United States today. Each year we ask a well-known professional in the field to place their mark on this series by deciding for us which works will be included in that installment of the Delta National Small Prints Exhibition. This year we are pleased to have had Roberta Waddell, a most distinguished juror, select the 2012 exhibition. Her expertise in printmaking has been well established through her positions at Worcester Art Museum, The Toledo Museum of Art and, most recently, as the Curator of Prints (now Emerita) at The New York Public Library. The library collection, which she oversaw for 23 years, contains close to 200,000 original prints. With complete dedication and, I must say, a delightful demeanor, Ms. Waddell undertook the daunting task of reviewing nearly six hundred submissions to choose our exhibition. An additional facet of the jurying process requires the guest curator to determine which prints will receive awards. It has been my pleasure to work with her and I thank her for all of her effort on this project as well as her unwavering enthusiasm for the art of the print.

The production of an exhibition of this nature requires the assistance of many organizations and individuals. The generous financial support of our Conservator, the Judd Hill Foundation, for which we are very grateful, has allowed the exhibition to continue on into its sixteenth year. We have also been fortunate to have had continued support from our Benefactors, Brackett-Krennerich & Associates Architects and Don A. Tilton. Their commitment to this annual event has helped to make the DNSPE the success it is today.

Along with our Conservator and Benefactors, the other generous Patrons, who have provided the means with which to purchase works of art from this exhibition, are A Special Endowment in Honor of Chucki Bradbury, Chucki & Curt Bradbury, Jr., Claude M. Erwin, Jr., the ASU Chancellor's Cabinet, Sharon & Evan Lindquist, Lynda

Medlock, Kerry & Cristian Murdock, Teresa & Steve Owens, Beth & Dr. Scot Snodgrass, and Mary Ellen & Dr. Bob Warner. We cannot thank you enough for your thoughtful gifts of these works of art. Your enhancement of the collection is appreciated now and will be for generations to come.

Because of the longtime generosity of our Sponsors, Pat & Roger Carlisle, Gayle & Markham Howe, Charlott Jones, CPA, Philip A. Jones, Drs. Phyllis & Warren Skaug, and Cheryl Wall Trimarchi, we are also able to offer juror's merit awards to several deserving artists. Our other devoted donors include Dorine Deacon, Dr. Bert Greenwalt, and Mary E. & Dr. Don B. Vollman. We thank you for recognizing the value of the arts.

Organizing an exhibition of this sort requires an enormous amount of help from many people. I would sincerely like to thank Dale Miller, the Interim Dean of the College of Fine Arts; Jeff Brown and Bob Simpson for their support of the gallery throughout the year; Barbara Pearson and Renee O'Connor whose assistance and organizational skills make our jobs so much easier; Caryl Steele for her editorial advice; Mark Reeves and Robby Myers for their proficiency in the art of design; Cristian Murdock, Marsha Carwell and Steve Owens for enlisting community support, which allows us to present this exceptional show; Evan Lindquist, who had the vision to found the exhibition; and Jason Henson our trusty friend and lighting technician. A heartfelt thank you must also go to Shannon Smithee, Kali James, Katelyn Hardin, Adam Hogan and especially Marki Steele. Without your loyal and diligent assistance, this exhibition would not be possible. I genuinely appreciate what each of you has done for this exhibition and the arts in our community.

Last but definitely not least, I would like to thank all of the artists who entered the exhibition. I deeply appreciate your creativity, craftsmanship, perseverance, and your generosity in sharing your vision, and by extension, a piece of yourself with us. This exhibition is dedicated to all artists young and old, dead and living. You have helped to shape our world and give greater meaning to our lives.

*-Les Christensen, Director
Bradbury Gallery*

Roberta Waddell

Roberta Waddell was Curator of Prints at The New York Public Library from 1985 until 2008, after serving as Curator of Prints at the Worcester Art Museum and Curator of Graphic Arts at The Toledo Museum of Art. In all these positions, Dr. Waddell has shown a special interest in supporting contemporary art and artists. She has been honored by the International Print Center New York and the Center for Book Arts for her contributions as a print curator.



Juror's Statement

When the annual Delta National Small Prints Exhibition catalogue would arrive at the Print Room of The New York Public Library, I always looked forward to seeing what had been selected that year. Although I regularly reviewed artists' portfolios at the Library, the Bradbury Gallery exhibitions always included artists, who were new to me. As a fan of this competition, I was particularly pleased to be invited to jury the 2012 show. I was also delighted that my choices would not only be on view in the gallery, but a number of the prints would also become part of the permanent collection of Arkansas State University, available for future exhibitions and display around campus. Making art accessible was my primary mission during years of public service at The New York Public Library; my favorite Print Room visitors, usually artists and art students, who looked at prints with a special intensity and enthusiasm.

As I viewed jpegs of the images submitted, unidentified except for size and technique, I was impressed by the variety and individuality of artistic voices present. Even those working with the same printmaking medium often found markedly different and inventive ways to interact with that medium. I have chosen sixty prints, one print per artist, to reflect this diversity of artistic vision and of approach to media and process.

"...I was impressed by the variety and individuality of artistic voices present."

The relief prints I picked encompass a remarkable range of sensibilities and techniques. For example, in *Specialist Barry* John Beckmann freely cuts and gouges the block to suggest, with wit, Expressionist angst. Brian Kreydatus also vigorously attacks the block, while incorporating wood grain patterns to realize a vivid portrait of a stolid *Nelson*. (Elka) Elzbieta Kazmierczak in *Green & Blue* creates a web of elegant, intertwining lines from two linoleum blocks, more malleable than wood, and Ann Conner with comparable control weaves a kind of lyrical mandala in *Tanglewood 1*. In *Absurdity of Grooming* Marcus Benavides with a profusion of refined, incised lines gives his hairy creature convincing solidity. Brett Colley carves substantially away at each of his multiple blocks to outline the images in *Thinking With Our Teeth*. Donald Furst in *High Way* keeps most of the block intact (save for a glowing, suspended ladder) and delicately cuts the wood; those flicks, which remain uninked when the block is rolled, conjure up a starry night. Japanese *ukiyo-e* prints seem to have inspired Cathie Crawford, who incorporates to luminous effect the

beauty of the wood grain and the white of the paper, visible through multiple printings of her color reduction woodcut *Resonant Reflection II*. Dirk Hagner etches, inks, and prints in relief the repeated litany, "blah, blah," and overlays on this verbal pattern letterpress words that might provoke endless chatter: "God"; "Money"; "Sex." In *Blue Y* John Salvest inks and prints a rubber stamp of the letter "Y" multiple times with remarkable focus and complexity.

Other artists proved adept at exploring qualities of line and tone inherent in intaglio processes. Among them, David Avery, whose *A Ticket to Ride* demonstrates the delicate and intricate networks of line, hatching, and cross-hatching that can be created freely with etching. However, Stephen Burt, inspired by 15th - and 16th-century prints, delineates his arboreal jungle gym in *Bushwhacking* with open, blunt, staccato marks and dots and a minimum of cross-hatching. In *Liminal Twist* Karla Hackenmiller also defines form using short strokes (perhaps with a roulette), but these unfurl into an elegant, roiling, seemingly airborne, dense tangle. Anita S. Hunt creates a watery tapestry of line, dark, granular surfaces, and shimmering light in *Mossy Pond* with acrylic resist etching and aquatint. In *Secret Viewers* Bruce Muirhead understands that a metal plate can retain a history of marks – expressive pentimenti – that surround his figures in mystery. With considerable mastery several artists exploit the dramatic contrasts of light and dark possible with mezzotint, including Art Werger in his surreal, bird's-eye view of suburban regimentation in *American Dream*.

Lithography literally means "writing or drawing on stone," and a number of prints reflect the direct mark-making possibilities of this medium. For example, in the meticulously drawn *Five Elements Improvisation, III*, a still-life of books on a crocheted antimacassar, Richard Finch elicits from the lithographic crayon a remarkable range of tones, from light grey to black. Aj Smith creates a sensitive character study of *Ms. Cora* with equally direct, controlled, and subtle draftsmanship. Others approached lithography with a looser touch. Caroline Thorington in *Fans #6* weaves a virtual curtain of sports fans, freely drawn and shaded, with additional accents of lithographic tusche. In *Measuring Shells (for Gould)*, an imaginary recreation of a 19th-century conchologist's laboratory manned by rabbits, Jonathan Cartledge similarly capitalizes on the animated edges produced by puddles of tusche. Drew Iwaniw in *King Hippo* demonstrates the spontaneity with which an artist can approach a lithographic stone or plate. He applies, seemingly frenetically, layers of drawing to evoke his subject's energized, alarming persona.

While the screenprint particularly lends itself to simple, clearly defined, flat areas of color, Heather Huston takes

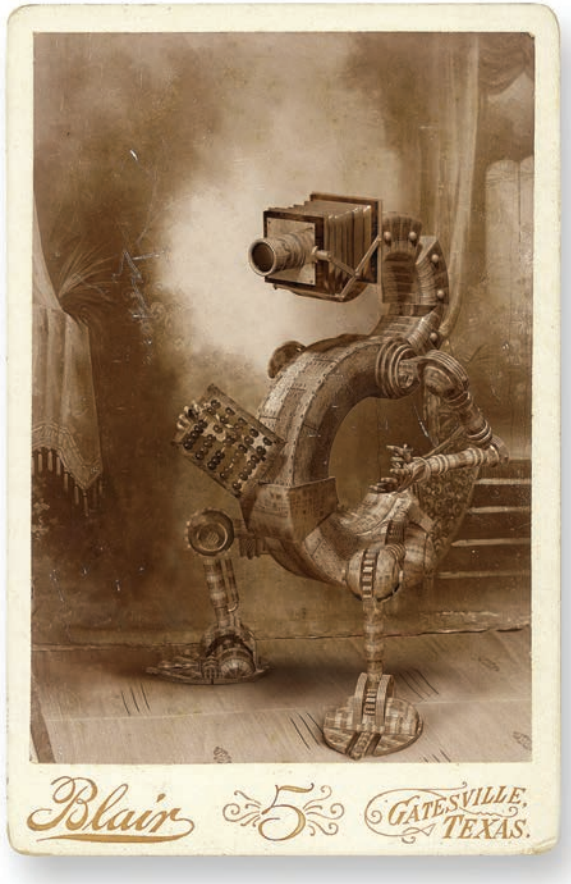
advantage of the medium's versatility in *Returning, Pausing*, a syncopated arrangement of subtly colored, patterned, and layered architectural planes that fluctuate from opaque to translucent. Screenprint's origin as a commercial process is acknowledged in *USPS Parcel Post*, but Yangbin Park transforms his screened USPS barcode image with a few sweeps of gesso into a painterly homage to the quotidian. Amelia Spinney's *Closet Escape* also may visually refer to the screenprint's history; the clearly delineated, two-dimensional shapes and patterns, printed in pretty colors, hint at Pop Art prototypes that have morphed into what may be a disturbing apparatus. Several artists combined screenprinting with other processes. Cynthia Thompson joins screenprint and letterpress with flocking on handmade paper in her mysterious image *distend*: the face (the Virgin Mary?) has vanished, leaving an empty scarf, a funereal mandorla, and an embossed tear. In *24-hour a day camera feeds* Jonathan McFadden layers screenprinted spirograph patterns, a freely-cut relief print, and chine-collé on a digital print.

Several artists I selected worked exclusively with new processes. Among them, Frederic Holle digitally draws his subject in *Epiphany*. There is no apparent artist's hand visible in the seamless image, giving this denizen of a strange world an unsettling substantiality. Equally convincing is Joshua Brinlee's digital collage, *Apparition 1*, a fragile figure with two pairs of legs, seemingly set in motion. In *Cabinet Card 5*, a pigment print from a 3D digital construction, Edward Bateman appropriates a 19th-century photographic genre for a "portrait" of a camera-headed robot that would have delighted Jules Verne. By inventively using new techniques, Bateman injects fresh life into a format that was itself a manifestation of cutting-edge technology one hundred and fifty years ago.

Selecting the prints for this show was challenging with so many excellent candidates vying for finite exhibition space. Since my decisions are based on viewing jpegs, rather than the actual prints, I hope that I have been able to interpret the digital surrogates to judge fairly the prints themselves. I am truly grateful to Les Christensen, Director of the Bradbury, for inviting me to serve as juror and for offering me the opportunity to be introduced to such varied, strong, and engaging work. It will give me special pleasure when I see next year's Delta National Small Print Exhibition catalogue at The New York Public Library to greet the 2012 selections as familiar and esteemed friends.

-Roberta Waddell

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



Edward Bateman

Cabinet Card 5, 2008
pigment print from 3D digital construction
20 x 16 inches

An image is a little time machine – a frozen moment sent forward into the future. In my work, I do what we all do in our minds: I mix the past, the present and future. Yesterday is always a fiction and tomorrow, a wished for fabrication. Sometimes images let us discover an earlier time or even let us create a new one. Creating and discovering are not that far apart. The images in this series invite a comparison between automatons and cameras; for the first time in human history, objects of our creation were looking back at us.

-Edward Bateman

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

Joshua Brinlee



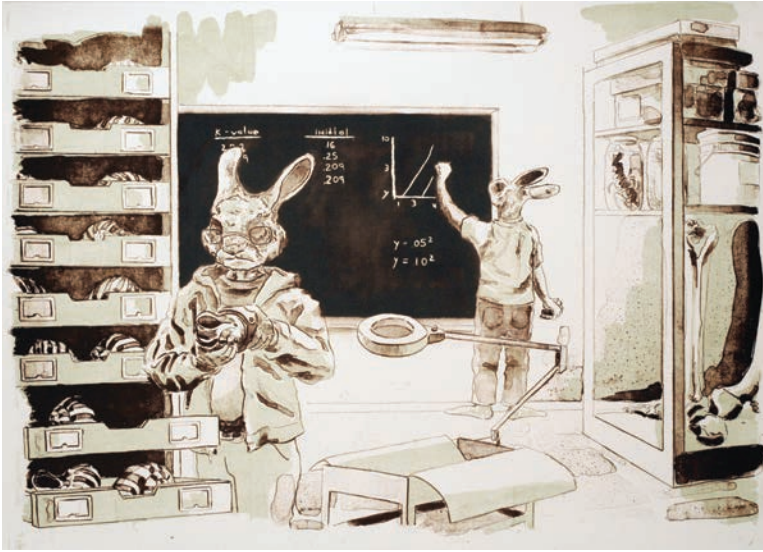
Apparition 1, 2011
digital collage
21 x 17 inches

I construct my images digitally. The childlike ghosts are appropriated from Victorian photos as well as my own imagery. Each figure occupies an empty space. The images were taken after a hoarder vacated her residence. Remnants of her life are still visible in the pictures.

The prints invite the viewer to create their own narratives about abandonment, loss, and memory. The deserted environments and ghosts are used to support these descriptions. I use my portrait and sculptural forms for the apparition's faces. This allows me to become a character as well as a guide for the storyline.

-Joshua Brinlee

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



Jonathan Cartledge

Measuring Shells (for Gould), 2010
two-color lithograph with hand-tinting
17.5 x 24.5 inches

Since 1997, I have worked with rabbit imagery to explore whether a long-eared herbivore can communicate complex emotions and ideas. In this series, my characters look outward and explore the world around them, portraying scenes of scientific discovery drawn from the history of biology. With my own research into the history of science, I create a script for a cast of rabbit characters to work out the conceptual puzzles that describe the inner workings of their environment. The viewer sees a reflection of human discovery in a new prey species (albeit a fictional one) "rediscovering" the world they inhabit.

-Jonathan Cartledge

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

Cathie Crawford

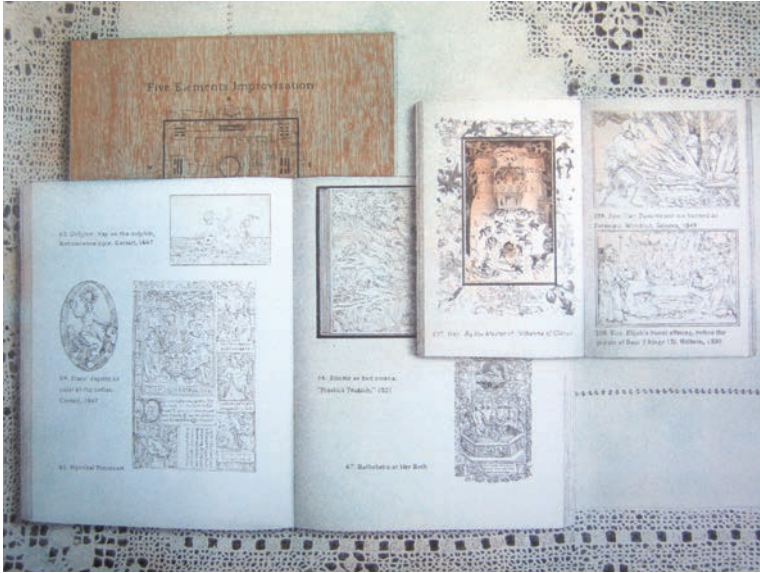


Resonant Reflection II, 2010
color reduction woodcut
12 x 18 inches

I have always been especially attracted to water, seeking it out for its restorative powers. *Resonant Reflection II*, a color reduction woodcut, is a close up view of reflections within my backyard fish pond in Peoria, Illinois. The perfect ecosystem within this small water garden mirrors the interrelationships and interconnectedness in the universe. Forty-seven colors were printed from one block of wood in sixteen "runs" through the press to capture the ambiguity and resonant quality of these reflections.

-Cathie Crawford

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



Richard Finch

Five Elements Improvisation III, 2009
lithograph
19 x 25 inches

These prints continue my use of still-life forms as subjects in the visual arts. I select and arrange objects that address specific themes, and I develop compositions based on principles of order found in nature and mathematics. These choices allow me to create images in which forms and spaces are organized on subtle, yet compelling, pictorial structures.

Forms within these structures appear predominantly parallel to picture planes, color schemes are selected for their simplicity, and light and volume are manipulated to create illusions of definable forms and limited spaces. Design, light, and color factors are placed above object reality.

-Richard Finch

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

Donald Furst



High Way, 2010
woodcut
13 x 8 inches

My prints often embody the notion of "edition by subtraction." To wit: Whether the method is intaglio, lithography, or woodcut, I seem to start with black and subtract from that until there are lights.

-Donald Furst

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



Anita S. Hunt

Mossy Pond, 2011
acrylic resist etching and aquatint
4.5 x 6 inches

My work is mostly about small moments. I look for places and forms in nature that suggest hidden layers of intention and meaning beyond the obvious. I like to explore the ambiguous territory between abstraction and naturalistic detail to discover the balancing points in my images where I can express my communion with nature as well as my concerns for our fragile world.

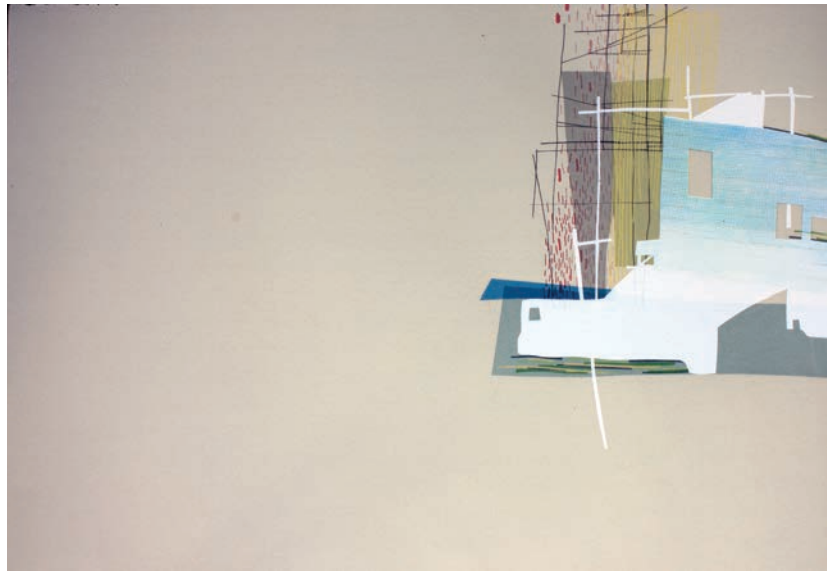
-Anita S. Hunt

Brackett-Krennerich & Associates Architects Purchase Award

Permanent Collection, Arkansas State University

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

Heather Huston

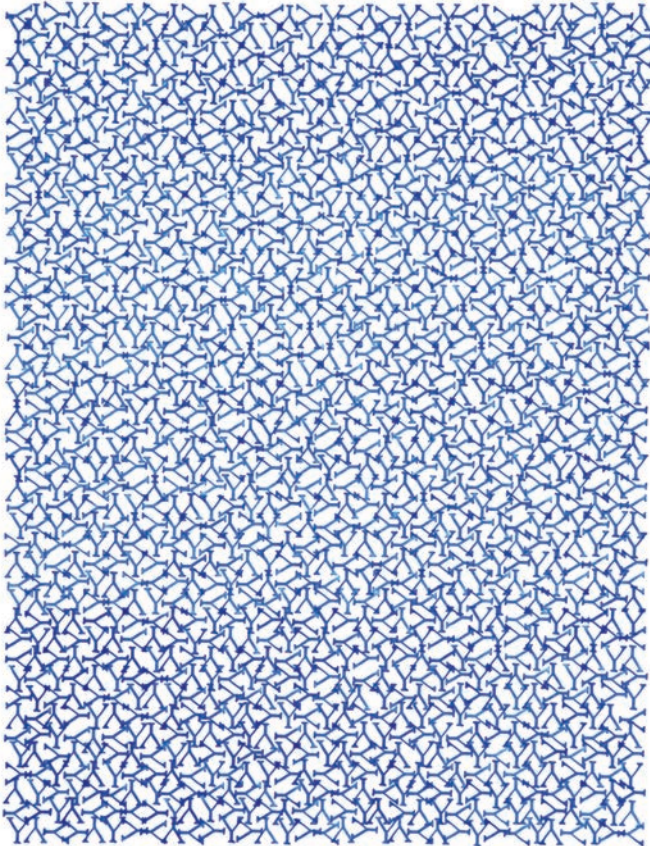


Returning, Pausing, 2011
silkscreen
15 x 22 inches

I reside in a neighborhood clotted with identical blocks of condo buildings and rows of townhouses where the occasional construction site creates a pocket of transformation. I am drawn to the flux of buildings in states of demolition and restoration and in creating ones of my own that are at once caught in the transition of becoming or dissolving. My work is my own attempt to preserve these interesting anomalies, to freeze them before their features become identical to every other structure in the area. I am imagining a new future, a possibility for dynamism in the architecture of new suburban construction.

-Heather Huston

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



John Salvest

Blue Y, 2011
rubber stamp
30 x 22 inches

Three years ago both of my parents passed away within just a few months of each other. It happened suddenly and rather unexpectedly. I was devastated to the point of paralysis. Even the idea of working in my studio, which had always been an oasis of tranquil concentration, seemed meaningless and absurd. I wanted to express my grief, yet my grief left me speechless. To work through my sorrow I began a series of rubber stamp drawings retrospectively called *I Cannot Speak, I'll Speak*, the title borrowed from a quotation by Samuel Beckett. These desktop meditations using an ordinary set of alphabet letters enabled me, by using the raw material of language without actually fabricating words, to speak without speaking. Over the course of a year or so I lost myself in the making of 36 (A-Z; 0-9) dense little prints/drawings using only black ink. When that set was complete, a new series using larger stamps and brightly colored ink was begun. Works like *Blue Y* mark my emergence from the depths of sorrow.

-John Salvest

Kerry & Cristian Murdock Purchase Award

Permanent Collection, Arkansas State University

Underwritten by Kerry & Cristian Murdock, Jonesboro, Arkansas

Amelia Spinney



Closet Escape, 2011
silkscreen
22 x 16 inches

My work focuses on drawing-based narrative screenprints concerning the concept of the metaphorical "closet" as a social device deployed by individuals or communities who have something to hide from others or something from which to hide themselves.

I am especially interested in making art that explores themes related to the keeping or not keeping of secrets, the mentality of concealment, what it means to be closeted or un-closeted about facets of one's identity, and, specifically, what it means to use the "closet" to attempt to escape the rejection that sometimes accompanies the possession of a queer social identity.

My work additionally investigates the intersection between queer identity theory and traditional Christian beliefs.

-Amelia Spinney

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



Cynthia Thompson

distend, 2011
letterpress and silkscreen with flocking on handmade paper
24 x 18 inches

My work contains strong religious undertones and has often been described as "Catholic" in nature and aesthetic- clean, pure, and ordered. Many of the surfaces and materials used in my work simulate flesh in order to evoke the body, an alluring and seductive association of great significance. Using the body as the site of personal investigation, the physical manifestations of denial, shame, and oppression are explored and moreover, issues surrounding the female body are examined. In particular, I share my own experience as a young woman raised in the religious South. It addresses my own concerns with beauty, desire, vulnerability, veiling, and body centered guilt.

-Cynthia Thompson

Chancellor's Purchase Award

Permanent Collection, Arkansas State University

Underwritten by The Chancellor's Cabinet, Arkansas State University, Jonesboro, Arkansas

Ella Weber



Copy Cat, 2010
stone lithograph (hand water-colored)
25 x 20 inches

My work explores how popular culture reflects our own humanity as well as mortality.

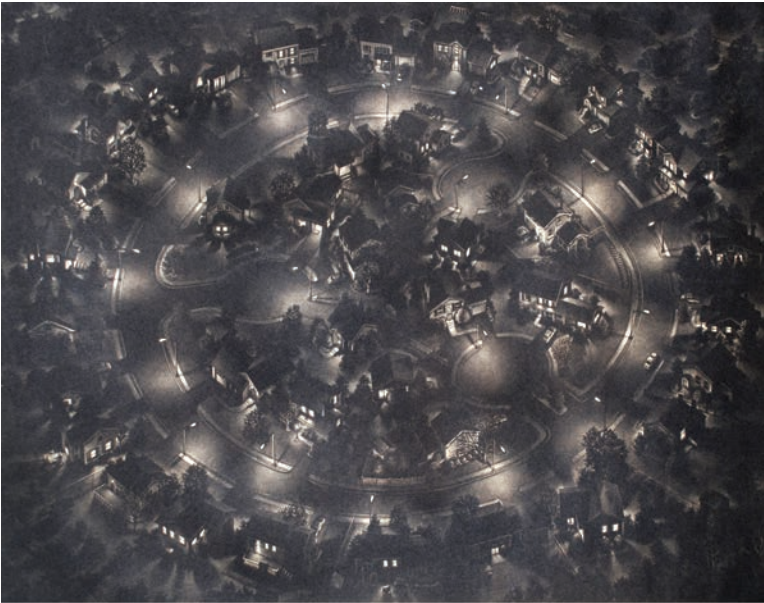
As an avid collector of iconic toys, I aim to bring these inanimate objects to life, by using them as ironic symbols and metaphors.

Like a child who uses toys as play to understand the world, I too want my work to be saturated with innocence, nostalgia and humor.

Yet by removing my toys off the shelves and placing them into a minimal, existential space paired with other objects, I hope to provoke a deeper questioning of what it means to be real, to be human.

-Ella Weber

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



Art Werger

American Dream, 2011
mezzotint
18 x 24 inches

My recent work continues to explore themes of time/space and the nature of representation as shared experience. Through the media of etching and mezzotint, these pieces attempt to place the viewer into an active relationship with the image. The subjects are presented in a multilayered manner, as a complex of events, which require the viewer's analysis and is intended to yield numerous narrative conclusions.

-Art Werger

Pat & Roger Carlisle Sponsorship Juror's Merit Award



David Avery

A Ticket to Ride..., 2011
etching
5 x 12 inches

We seem to live in an age where words, images and objects have been looted of meaning. So I have come to think of the etchings I make as being miniature Rorschachs, acting upon the experiences and senses of both the careful viewer and the artist. Even a simple nursery rhyme, once you start picking at it, will reveal layer upon layer of associations and further meanings. And so, I find myself both consciously and unconsciously striving towards images receptive to being endowed with meaning, that is, those able to release a capacity for wonder.

-David Avery

DNSPE Sponsorship Juror's Merit Award

John Beckmann

Specialist Barry, 2011
woodcut
24 x 18 inches

I am an Otto Dix who never spent time fighting in both world wars as a German soldier and instead sat in his basement to watch Kuato's head get blown apart in Total Recall starring Arnold Schwarzenegger...

Some of my subjects are: the living dead, knights, mutant bugs, genetic freaks, robots, Satan, demons, boars, scientific machinery, tanks, newfound-lands, and car accidents. These unique combinations are drawn from a childhood of fast paced video games, a PhD graduate education in Entomology (the study of bugs), and "radical" Christian religious beliefs.

-John Beckmann



Jones Sponsorship

In Memory of Phil and Flo Jones

Juror's Merit Award



Marcus Benavides

Absurdity of Grooming, 2011
woodcut
12 x 16 inches

I'm interested in the everyday horrors of life, both the uncontrollable as well as the self-induced. These prints portray individuals with various congenital abnormalities, tumors, and contracted skin conditions performing an array of perfunctory tasks. Each deformity is imbued with an aura of irony and absurdity. The illogical habits shown are analogous to the futility of human existence. My work strives to tie the human condition with medical condition and humor with tragedy. Yet, I do not strive to comment on the ailments of the unfortunate few, but at what their persistence stands for, a human attraction towards the absurd.

-Marcus Benavides

Cheryl Wall Trimarchi Sponsorship

Juror's Merit Award

Stephen Burt

Bushwacking, 2011
etching
15.5 x 11.75 inches

My work is a meditation exploring the evocative history of images and the passage of time. I have spent a great deal of time studying the ornamental, landscape, and figurative motifs of the 15th and 16th centuries with a particular focus and obsession with the engraved line. Inspired by the past, I use line in a way that is both abstract and tactile. Each mark is expressive and exhibits the trace of movement and life in its creation, yet also creates the illusion of a separate life. This act of creation is still, after many years, incredibly fascinating.

-Stephen Burt



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



Fred Holle

Epiphany, 2010
freehand digital print
17 x 12 inches

As a printmaker, my principal medium of expression is the computer. Ironically, about 15 years ago, I was what might be called "a raging luddite". I was totally averse to computers on every level. An "epiphany" occurred when I found that, with the freehand use of the computer, one could develop works of a traditional nature just as when utilizing traditional mediums and methods. The computer also afforded a great sense of experimental freedom due to its capacity to create multiple versions or return to earlier states of any given work.

-Fred Holle

DNSPE Sponsorship Juror's Merit Award

Drew Iwaniw

King Hippo, 2009
lithograph
30 x 22 inches

This work follows technology's gaze across time, to a future of interconnected, multiplying machines. Black and white images express the rusted out, calcified aspect of the machines' crusts, which are detailed but static. Inside, the machines are alive: connected, plugged in, and pulsing with color under central control. Digital clusters grow, replicate, and differentiate into mechanical organs reproduction and expansion. Visual sense submits to digital hegemony.

-Drew Iwaniw



Gayle & Markham Howe Sponsorship

Juror's Merit Award

Peter Nuchims

Manic Moods, 2011
intaglio
8 x 14 inches

After twenty years of printmaking I feel like I am still just learning my artwork ABC's.

Printmaking for me is more than just skillfully applying ink to plate and paper. It is a searching process that never seems to end. Whether I'm revisiting an old etching or printing something new, it's an emotional journey.

-Peter Nuchims



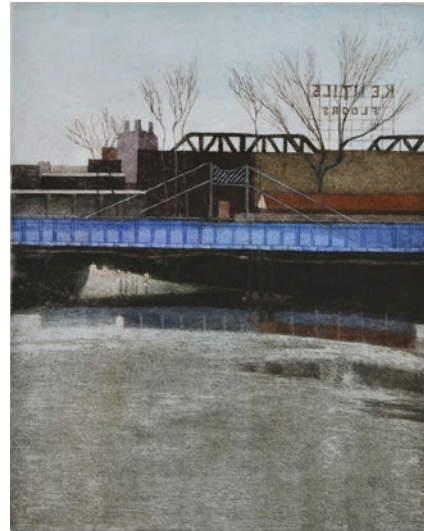


Nathan Abel

Recollection: Listening, 2011
photo lithograph and silkscreen
14 x 11 inches

Linda Adato

Blue Bridge across the Gowanus, 2011
color etching and aquatint
9.75 x 7.75 inches



Janet Ballweg

The Heart's Desire, 2011
4-color intaglio
10 x 8 inches

Dustyn Bork

shard no. 1, 2011
woodcut and silkscreen
24 x 18 inches



Douglas Bosley

<[SB9.100-N!:27.10.17.11.58.07]>, 2011
mezzotint
8 x 14 inches

Karen Brussat Butler

Bumper Cars, 2011
lithograph
30 x 22 inches





Ann Chernow

Spring, 2009
stone lithograph
9.5 x 8.5 inches

Brett Colley

Thinking With Our Teeth, 2011
multi-block relief print
21 x 17 inches



Ann Conner

Tanglewood 1, 2009
linocut
14 x 14 inches

Keith Dull

Yellow Times, 2010
color reduction relief
12 x 9 inches



Marne Elmore

Untitled, 2010
woodcut
8 x 12 inches

Melissa Gill

Namaste Namaskar 1, 2011
3 block woodcut
22 x 15 inches



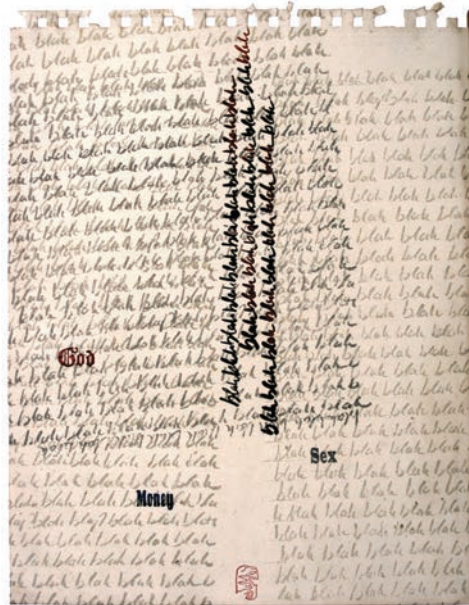


Karla Hackenmiller

Liminal Twist, 2010
etching
12 x 9 inches

Dirk Hagner

God, Sex, Money (III), 2009
relief etching and printed letterpress
14 x 11 inches



Daryl Howard

In the moment before I enter...I am summoned by the bells, 2011
woodcut
24 x 20 inches

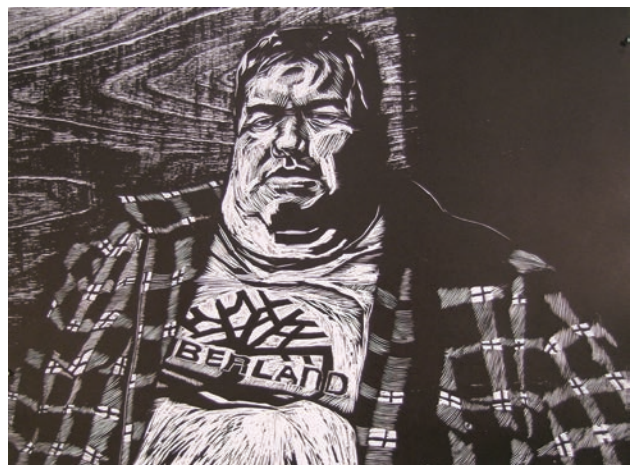
(Elka) Elzbieta Kazmierczak

Green & Blue, 2010
2-color linocut on rice paper
4.75 x 4.75 inches



Brian Kreydatus

Nelson, 2011
woodcut
22 x 30 inches



Leslie Kerby

REALProperty: Bronze, 2009
trace monoprint
30 x 22 inches

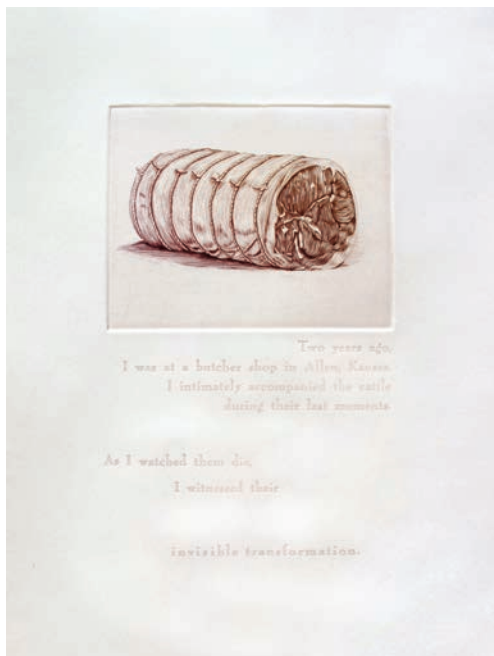


Philip Laber

House of Cards - Culture Clash, 2011
 engraving, etching and ink-jet
 12.375 x 15.875 inches

Anthony Lazorko

Let's eat, 2011
 woodcut and digital print
 19.25 x 14.625 inches

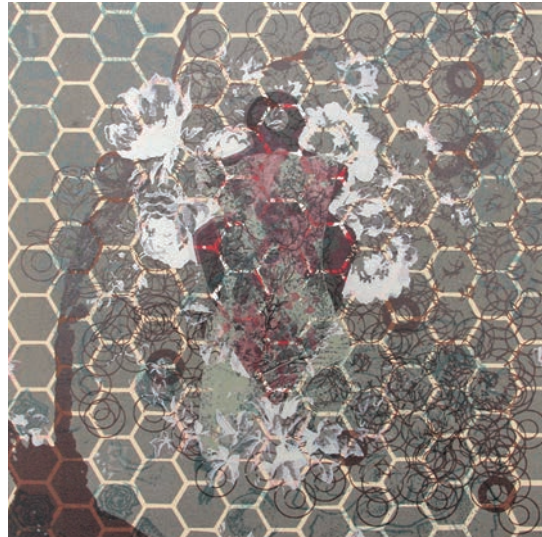


Ashton Ludden

Sarah, 2011
 engraving and letterpress
 14 x 11 inches

Nancy Macko

Heart (from The Divine Reading Lesson Series), 2011
8 color photo lithograph
12 x 12 inches

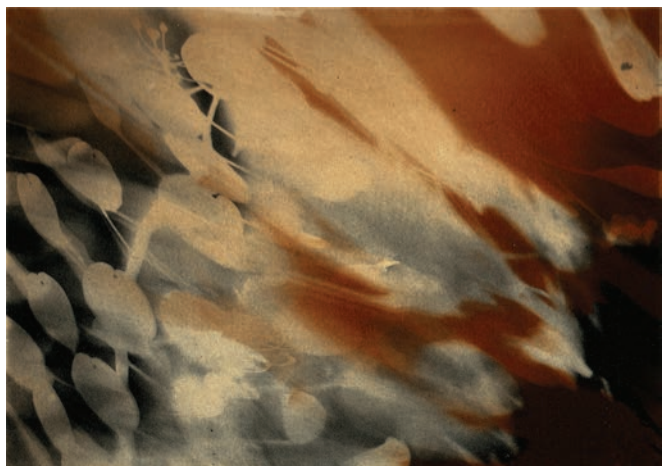


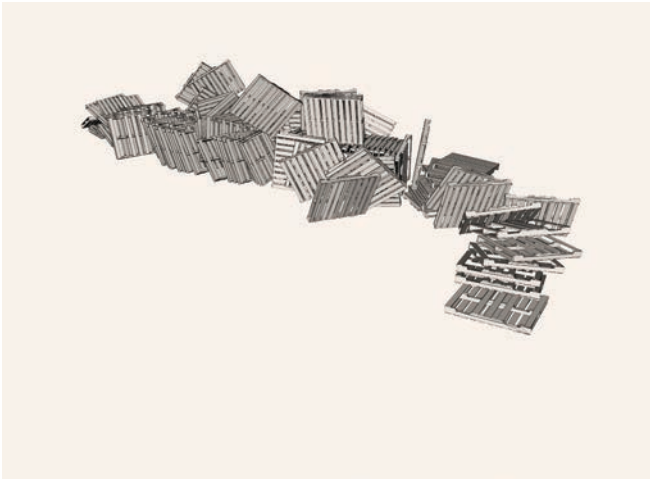
Jonathan McFadden

24-hour a day camera feeds, 2011
relief, silkscreen and chine-collé on digital print
11 x 9 inches

Kathy McGhee

Plant Echoes VI, 2011
intaglio and solar plate photogravure
5 x 7 inches





Mike McMann

Highland Ridge (2), 2011
digital inkjet
11 x 15 inches

Frederick Mershimer

Across the Floor, 2011
mezzotint
12 x 18 inches



Bruce Muirhead

Secret Viewers, 2010
intaglio
18 x 22 inches

Anna Marie Ottaviano

Grand Central, 2011
monotype
1.75 x 2.75 inches



Yangbin Park

USPS PARCEL POST, 2011
silkscreen and gesso on cardboard
24 x 17 inches

Endi Poskovic

Merry Folly and Mt. Blanca in Deep Blue with Red, 2010
5-block, 14-color woodblock relief print on kozo
15 x 26 inches





Scott Reeds

Rythmite, 2011
intaglio
12 x 9 inches

William Salzillo

Nip and Tuck, 2010
etching and aquatint
13.5 x 10 inches



Geo Sipp

DeGaulle in Algiers, 2011
vitreograph
10 x 14 inches

Sarah Smelser

Different Times, 2010
monotype
11 x 7 inches



Aj Smith

Ms. Cora, 2009
stone lithograph
6 x 4 inches

Bruce Thayer

The Brute, 2010
intaglio and found graphic relief
26 x 20 inches



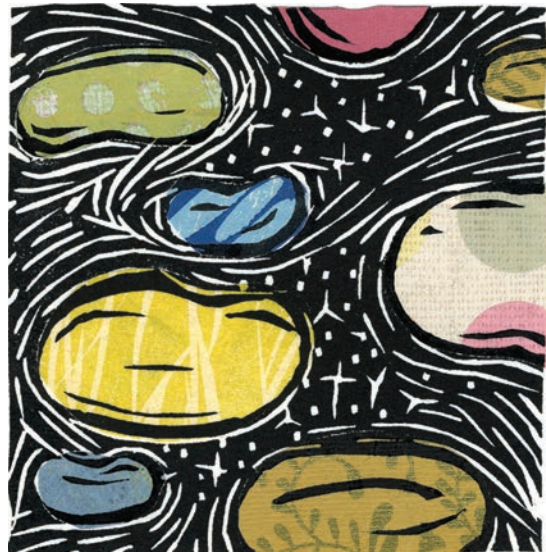


Caroline Thorington

Fans # 6, 2011
lithograph
15 x 11 inches

Ouida Touchon

Jelly Jelly Night, 2010
woodcut over chine collé
7 x 5 inches



Erin Wiersma

3.12.11, 2011
steel etching
9 x 16 inches

Judy Youngblood

Drip, 2010
color linocut on paper
10.5 x 15.5 inches





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