



## 2013 Delta National Small Prints Exhibition

Bradbury Gallery  
Arkansas State University

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# 2013 Delta National Small Prints Exhibition

Bradbury Gallery | Fowler Center | Jonesboro, AR

January 17 - February 20, 2013

[www.bradburygallery.com](http://www.bradburygallery.com)

## Acknowledgments

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Dr. Lynita Cooksey, Vice Chancellor of Academic Affairs and Provost

Cristian Murdock, Vice Chancellor for University Advancement

Steve Owens, President / CEO of the ASU Foundation

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# Director's Statement

The Delta National Small Prints Exhibition was founded in 1996 by Arkansas State University professor of art Evan Lindquist. It was his dream that this exhibition would become a permanent feature on the Arkansas State University campus, helping to enrich the cultural experience of our community. That dream has come true. Each year a greater number of artists, from a larger number of states and countries, enter the exhibition, providing a wider body of art from which our jurors make their selections. This impressive collection of art is an outstanding representation of contemporary small printmaking in the US and beyond. This year 55 prints by 46 artists will grace the walls of the Bradbury Gallery.

A huge debt of gratitude goes to the many people who have helped make this exhibition and Mr. Lindquist's vision a reality. I must thank our juror, Anne Coffin, founder and director of International Print Center New York (IPCNY), who selected the prints and award winners this year. Her love of printmaking, knowledge of technique, eye for imagery and concern for creating an exhibition that provides variety and yet cohesion is apparent in the work she so thoughtfully and carefully has chosen for us. We were fortunate to have such a talented expert agree to assist us this year.

None of the Delta National exhibitions could be realized effectively without the involvement of a dedicated and hardworking support group. I sincerely wish to thank all of the donors to this exhibition and especially our Benefactors, Brackett-Krennerich & Associates Architects and Don A. Tilton. I am indebted to them for their very generous assistance which provides this exhibition the financial support necessary to continue each year.

Our other generous Patrons, who along with our Benefactors, have provided the means with which to purchase works of art from this exhibition are A Special Endowment in Honor of Chucki Bradbury, Donna and Dr. Don Bowyer, Chucki & Curt Bradbury, Jr., Claude M. Erwin, Jr., Drs. Deidra & Tim Hudson, Sharon & Evan Lindquist, Kerry & Cristian Murdock, Teresa & Steve Owens, John Salvest, Beth & Dr. Scot Snodgrass, Mary Ellen & Dr. Bob Warner and Mandy & Dr. Charles Welch. Thank you all for helping to enhance our lives through this exhibition and the superb prints we will be able to enjoy as part of the ASU Permanent Collection of Art.

Along with purchase awards the exhibition is also able to provide juror's merit awards to several deserving artists. I am grateful to our Sponsors, Charlott Jones, CPA, Philip A. Jones, Curtis Steele and Cheryl Wall Trimarchi for their assistance.

I applaud their recognition of the importance of this exhibition and the need for these outstanding artists to be acknowledged.

Many other people have been extremely supportive of this annual project. I sincerely wish to thank Dr. Don Bowyer, Dean of the College of Fine Arts, for his continued encouragement; Wendy Hymes and Bob Simpson for their willingness to assist the gallery throughout the year; Barbara Pearson and Renee O'Connor, who expertly provide support at various stages for this and other projects; Jason Henson for year-long technical help; Diana Monroe who carefully provide editorial assistance; and Mark Reeves and Robby Myers for their patience and thoughtful design of this splendid catalog. The community support could not have been possible without Cristian Murdock, Derek Bowman and Steve Owens, three individuals whose help I greatly appreciate. The Bradbury Gallery assistants, Kali James, Katelyn Hardin and Andrea Cox have been extremely supportive of this project. They help with so many details that this thank you could never be enough. I offer an additional heartfelt thank you to Kali James, who tackled the daunting task of designing our new website, [www.bradburygallery.com](http://www.bradburygallery.com), which features all of the prints ever shown in all of the Delta National exhibitions. As always I must thank Evan Lindquist, a dear friend who had the vision to found this exceptional exhibition.

I wish to sincerely thank all of the artists who have entered the Delta National Small Prints Exhibition. We never seem to have sufficient wall space to exhibit enough of your tremendous work. Your generosity and willingness to share your creations make this exhibition possible and us wanting more next year.

Finally the 2013 Delta National Small Prints Exhibition is dedicated to Don A. Tilton of Little Rock, Arkansas, a devoted supporter of the Bradbury Gallery and the DNSPE. He has been involved since the inception of this annual project, working behind the scenes to provide significant financial assistance and, when necessary, expert advice in keeping Mr. Lindquist's dream alive.

*-Les Christensen, Director  
Bradbury Gallery*

## Anne Coffin

Anne Coffin is founder and director of International Print Center New York (IPCNY), a non-profit institution dedicated to the appreciation and understanding of fine art prints. Since its opening in 2000, IPCNY has presented some forty juried contemporary shows through its New Prints Program and an additional twenty-two shows focused on prints of a particular theme, medium or genre, or from another culture such as India, Mexico, Cuba, Puerto Rico, Scotland, Finland or Russia. Many exhibitions have toured to second venues across the country following their presentation in IPCNY's Chelsea gallery. Information services for artists and for the general public, and membership information, is available on IPCNY's website at [www.ipcny.org](http://www.ipcny.org).

A former journalist, Ms. Coffin is active in a number of non-profit cultural organizations in New York City.



## Juror's Statement

The invitation to review prints for a national competition comes as a great pleasure. Personally, the opportunity to see new work is always welcome, and, from a broader point of view, there are not nearly enough opportunities for artists working in the field of printmaking, particularly the self-published and those new to the scene, to exhibit their prints. This is at the core of IPCNY's programming, manifested in our seasonal New Prints presentations, and we celebrate programs such as the annual Delta National Small Prints Exhibition. Here, a fully illustrated catalogue as well as an exhibition in Jonesboro at the Bradbury Gallery will document the project, and a number of the prints selected will be acquired for the permanent collection of Arkansas State University-of great benefit to artists and to the students and public who frequent the gallery now and in the future.

The Delta National competition is well established, now eighteen years old, with an impressive 235 works having entered the University collection as a result of the program. This year more prints will be acquired—a commendable commitment on the part of the university community.

Although from my vantage point as Director of International Print Center New York, I "see" upwards of 8,000 prints each year just through our New Prints Program, my role is to ensure the appointment of a balanced jury, a fair process of selection—and ultimately optimum presentation of whatever is selected. The actual examination and assessment of each print—presented to the jury in jpeg form, as in the Delta National competition—is delegated to others. In contrast, for the Delta National project, I was charged with the task of choosing approximately fifty-five prints from several hundred jpegs in a "blind" selections process; I was provided with all documentation of the prints—title, medium, dimensions—except for the names of the artists which I learned after my selections were finalized. The move from passive to active reviewer of the work was a pleasure, albeit a serious responsibility with exciting potential given the exhibition and acquisitions components of the competition.

This year, there were 632 submissions to the Delta National Small Prints Exhibition, representing a range of techniques, traditions, subjects and styles. Contemporary techniques were present-- witness Jerry Lamme's digital *App (Room Series)* or Neil Mattheissen's inkjet, *Conglomeration*—along with traditional methods of exploring and recording an image. James Hubbard's copper plate etching *Field and Stream* recalls landscapes of the Dutch masters both in medium and subject matter, Aline Feldman worked in white-line Provincetown woodblock technique to create her multi-paneled interior landscape *Afternoon Facades*. Yuji Hiratsuka's *Deliberation* and *Smoked* (intaglio and chine collé) embrace the aesthetic of 19th-century Japanese prints while dramatically stylizing and updating the subject matter. Patrick

Simon's linocut *Clam Bake* though traditional in technique, is eerily contemporary in the choice of palette—though it was the facility and range of mark making that first caught my eye.

Throughout the selections, I was mindful of process, wanting to present a healthy range of techniques that would result in a balanced, lively and informative exhibition. Relief processes such as wood engraving, woodcut and collagraph are represented, along with linoleum cut, elegantly exemplified by Robin Sherin's spare and minimalist two-color *Building Silhouette/Horizontal #11. Campfire Stories*, by Shannon Thacker, adds a third color while illustrating the demanding process of reduction relief printing in a tightly constructed image. Intaglio is plentiful, in Donald Furst's mysterious sandblast mezzotint *Approach Avoidance*, Frederick Mersheimer's nostalgic *Surf Avenue* or David Avery's perplexing little etchings *Feeling a bit Lightheaded* and *Abstracting the Quintessence*. Cynthia Tidler's *Race Horses*, is classic in both subject matter and technique. Lithography is beautifully exemplified in Raymond De Cicco's contrasting landscapes *The Great Western Divide from Moro Rock* and *Sycamore Moon*.

The subject of landscape preoccupied many artists—interior, exterior, moody, studied, imagined or real; conceptual, figurative and narrative work was less prevalent in the work submitted.

Several artists worked successfully in alternate mediums; I found the contrast interesting and decided to include Janet Ballwegs's intaglio *Little Daggers* as well as *Fait Accompli*, a lithograph. Given the constant evolution of printmaking techniques, and the potential for experimentation, it is not surprising to see artists alternating between mediums, or combining mediums, sometimes the classic and the contemporary. Marilee Salvator, for example, utilized multiple shaped etching plates, chine collé, silkscreen and digital techniques to create patterns of organic floating shapes in her *Composition G*. Florence Alfano McEwin combined monoprint with stencil, chine collé, pearl pigment and wax in a colorful and buoyant image *...Doctor...Lawyer*. Hybrid prints, in which the artist applies combinations of techniques, are plentiful in this show and in printmaking practice generally today.

Although technical excellence is to be applauded, it is the integrity and beauty of the image that capture the viewer's sensibility. I looked for fineness of technique, nuance, clarity of concept, energy, a balance between technique and imagery. Karla Hackenmiller's etching *Liminal Growth* is mesmerizing in the fluidity of line and subtlety of unidentifiable organic subject matter; Anita Hunt's acrylic resist etchings *Washed Up* and *Deluge II*—capture the delicacy of reflected light in an icy landscape, freezing a moment in time.

I was excited to see the range of technique, looked for

strong examples of each—and found many—not all of which can be singled out in this essay. Not surprisingly, there were monoprints in abundance among the submissions pool, this being a very accessible medium, adaptable to simple printing methods and, at its best, producing refreshing spontaneity of imagery; just two are among my final choices.

My selections process was pragmatic yet intuitive. I began by running quickly through the submissions to get a sense of the scope of the project; even at that point in the process several prints jumped out, demanding attention. I began a "maybe file"; the second and third times through, many more asked for another look. Many required multiple viewings as I wanted to be sure my reading of the jpeg was fair. Soon, ninety had migrated out of the "big" file to form my initial selections. Already I regretted some of those that had been left behind, and went back to retrieve them. This was not leading to the fifty-five requested selections! Reluctantly, I made some cuts, coming up with a final list, singling out prints that, for me, exemplified competence or mastery of technique in harmony with a commitment to a concept or idea that drove the project through to completion.

Toward the end of the process, I looked also for dialogues between prints, pairings that I thought would strengthen the exhibition. I hope the show will convey the excitement I felt as I reviewed the work, looking closely at each of the submissions, sensing the adventure of creating a work of art with the fascinating array of tools available to artists in the medium of printmaking.

In closing, I would like to recognize Les Christenson, Director of the Bradbury Gallery at Arkansas State, whose patience and commitment is responsible for the success of this program. It is an honor to be invited to serve as juror, following the footsteps of luminaries such as David Kiehl of the Whitney Museum of American Art and Roberta Waddell, a beloved figure in the print world who for many years presided over the Print Room at the New York Public Library. I congratulate the exhibiting artists, and commend the work of all those who submitted, many of whom I am certain will be seen in future exhibitions in Arkansas and elsewhere.

-Anne Coffin



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



**Florence Alfano McEwin**

*...Doctor...Lawyer...*, 2012  
monoprint with stencil, chine collé, pearl pigment and wax  
11 x 14 inches

As I play with the images of Red Riding Hood and her protagonist, they become embedded with visual innuendos and surreal counterpoints of gender issues reflecting an ironic view of the male/female power struggle seen through the "reality" of fiction. This is a stencil print with chine collé done as a monoprint allowing for the spontaneous development of imagery established through multiple hand pulled runs through the press. My prints are poignant yet whimsical interpretations of relationship and engagement.

*-Florence Alfano McEwin*

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

**David Avery**

*Feeling a bit Lightheaded*, 2010  
etching  
6.75 x 3.75 inches



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

*-David Avery*

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



**Janet Ballweg**

*Fait Accompli*, 2012  
lithograph  
20.5 x 13.75 inches

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 tensions that exist within a single frozen moment of time.

-Janet Ballweg



# The President's Purchase Award

Permanent Collection, Arkansas State University

Underwritten by Mandy & Dr. Charles Welch, Little Rock, Arkansas



## John Bridges

*Carnival*, 2011  
silver gelatin print  
9 x 9 inches

My images are meant to transcend the personal and the now and express the elusive quality of memory and intimacy so common to the human experience yet just out of reach. All of my work is processed, printed, and toned on silver gelatin paper.

*-John Bridges*

# The Chancellor's Purchase Award

Permanent Collection, Arkansas State University  
Underwritten by Drs. Deidra & Tim Hudson, Jonesboro, Arkansas



## Aline Feldman

*Afternoon Facades*, 2011  
white line wood cut  
17.75 x 24.75 inches

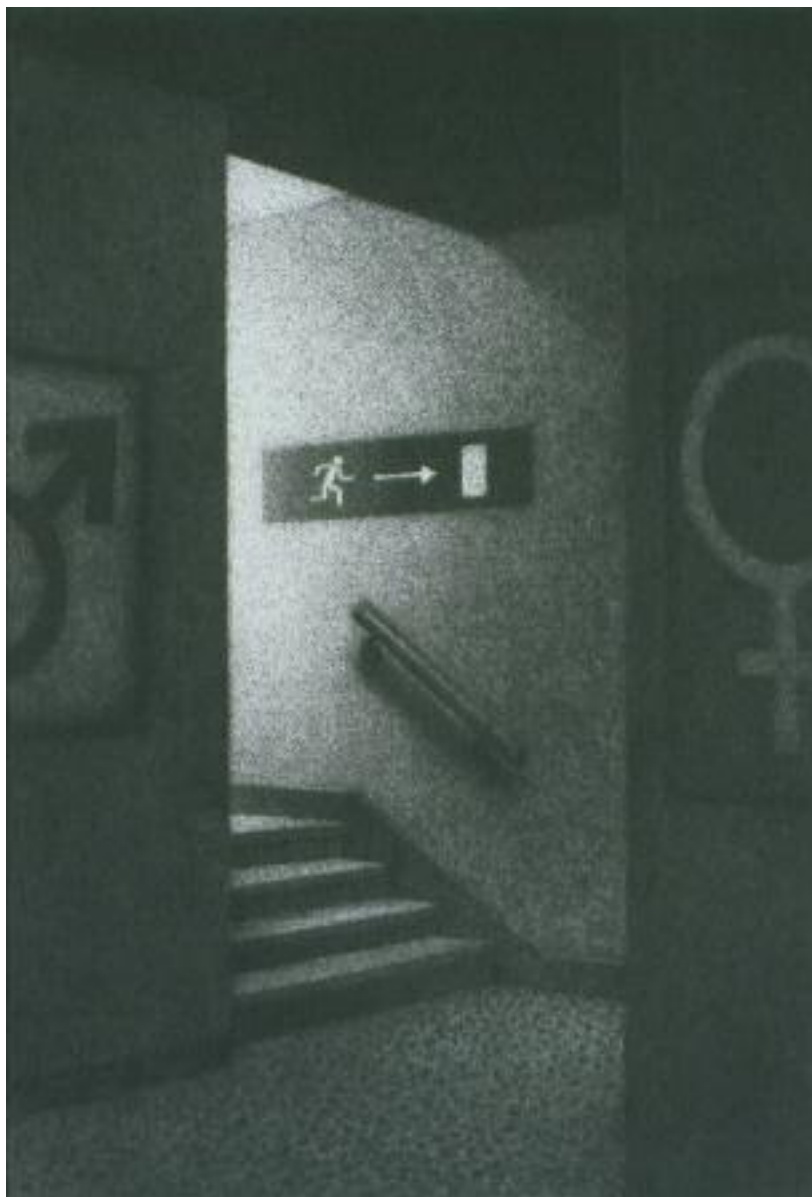
As subject the land creates a marriage of content and artistic form. My work celebrates place. The work shifts from panoramic sweep to aerial view, from the more descriptive city scape to the more naturally abstracted landscapes. I use light and how it exposes and shadows forms to create the shapes I carve in wood. Light summons the content of time passing. My technique is a non-traditional Japanese woodcut print. My use of color is intuitive and underscores the sense of place. The forms are metaphors for life changes expressing cyclical ritual rhythms interfacing with water and land itself.

*-Aline Feldman*

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

**Donald Furst**

*Approach Avoidance*, 2011  
sandblast mezzotint  
11.5 x 8 inches



I prefer an art of paradox. Even though the mezzotint medium of black ink on white paper is visually assertive, I like to make images that imply rather than declare.

*-Donald Furst*



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



**Karla Hackenmiller**

*Liminal Growth*, 2011  
etching  
18 x 24 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 artistic investigation into cognitive functions. The simple linear marks develop into patterns that then dissipate and merge with other systems to become something else entirely. These pieces reflect the shift in human interaction with our technological surroundings at the most basic, physical level.

*-Karla Hackenmiller*

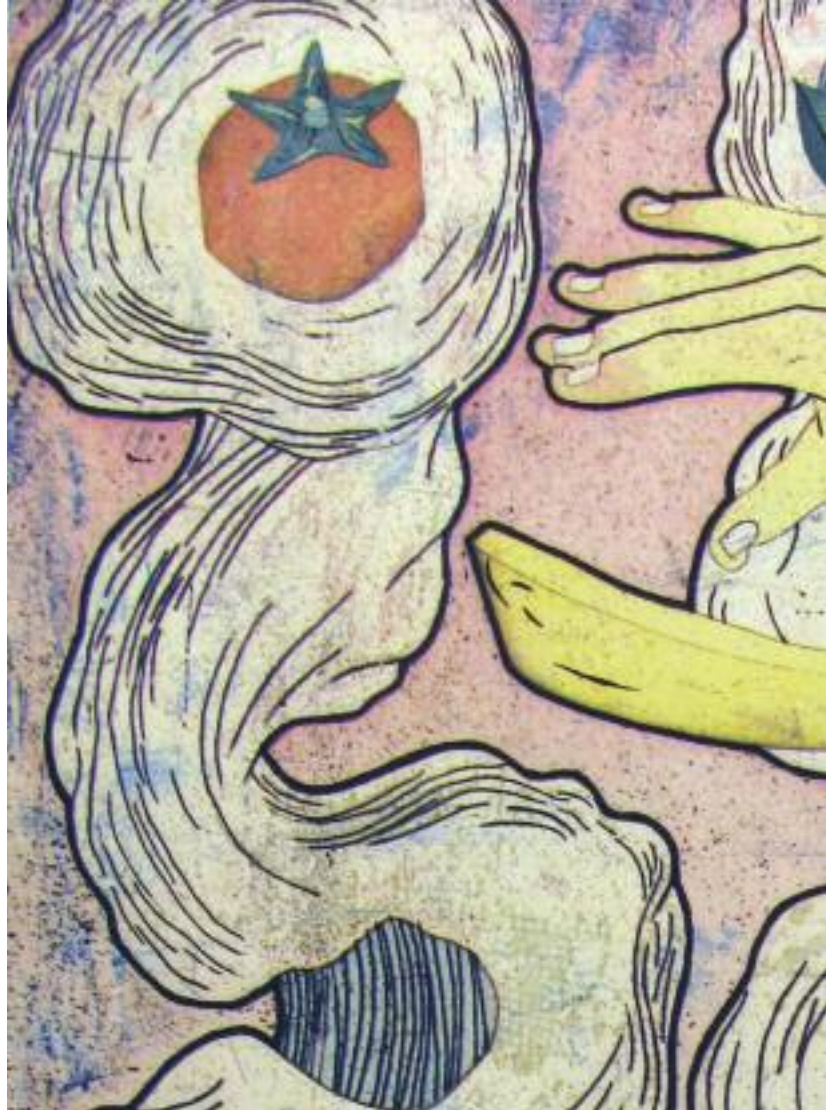


# Chucki Bradbury Purchase Award

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

## Yuji Hiratsuka

*Smoked*, 2011  
intaglio and chine collé  
24 x 18 inches



The Figure: transcribing the human form. The enigmatic figures I draw are reflections of human conditions such as; wry, satire, whimsy, irony, paradox or the mismatches that happen often in people's daily lives. My figures also employ a state of motion or movement suggesting an actor/actress who narrates a story in a play.

-Yuji Hiratsuka

**Timothy F. Watson, Sr. Purchase Award**  
Permanent Collection, Arkansas State University  
Underwritten by Claude M. Erwin, Jr., Dallas, Texas



**James Hubbard**

*Field & Stream*, 2011  
copper plate etching  
12 X 18 inches

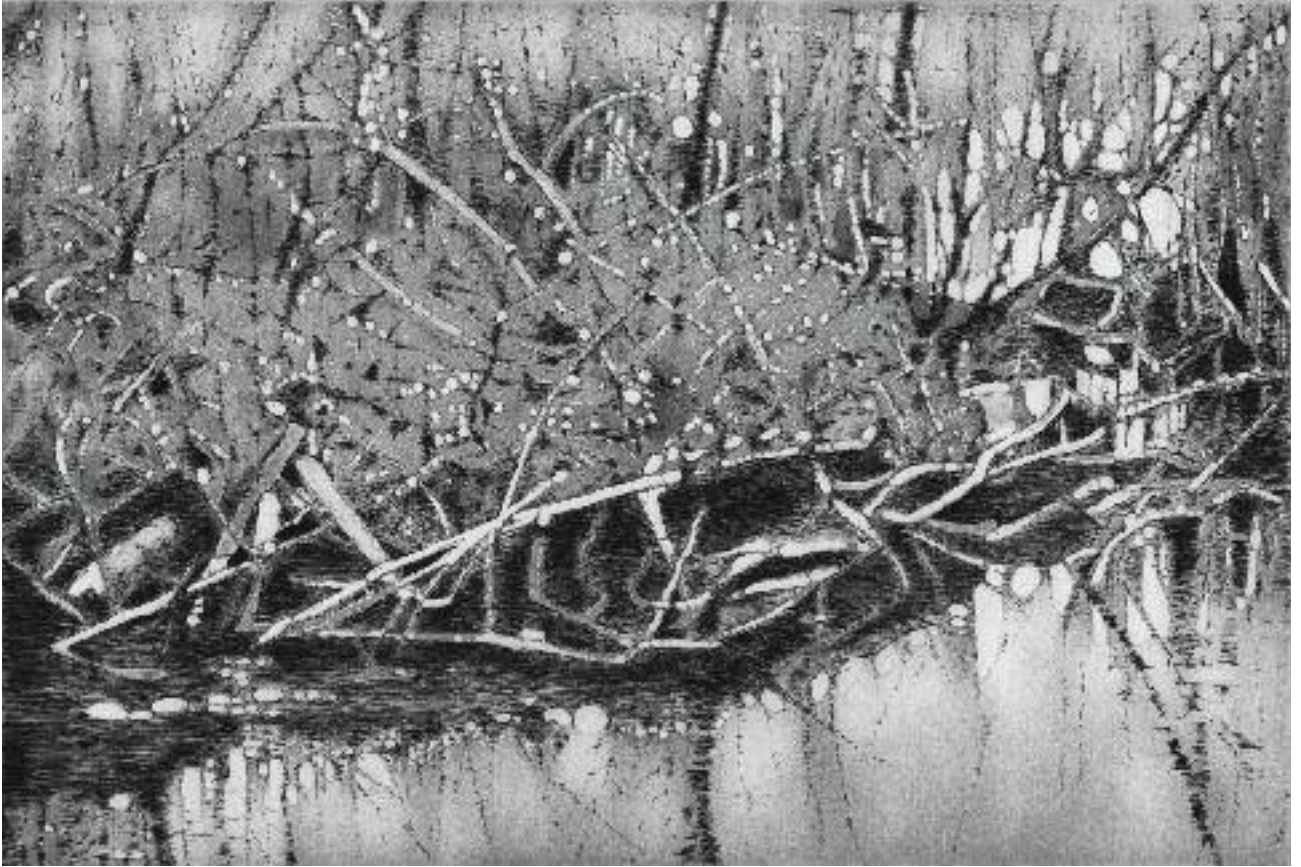
Prints have a timeless & classic appeal. I employ a personal calligraphy using the aesthetic sensibility & technology of prior ages. My knowledge of art history informs my close attention to the involved processes of etching & block printing. I love the sculptural feel of scribing divergent lines onto copper or carving furrows into cork. I enjoy the hissing viscosity of ink. I relish the surprise of pulling a print and discovering the image & paper have become one. I appreciate the evolving, organic process of bringing an image to life. However, in the end, the quote from printmaker Jules Andre' Smith is the litmus test for artistic success. Smith says, "I believe an artist's job is to explore, to announce new visions and open new doors."

*-James Hubbard*





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



**Anita Hunt**

*Washed Up II*, 2012  
acrylic resist etching and spit bite aquatint  
6 x 9 inches

The places and forms in the landscape that spark my imagination are those which suggest hidden layers of intention and meaning, things that could well be secret signs or subtle messages waiting to be deciphered.

*-Anita Hunt*

# Kerry & Cristian Murdock Purchase Award

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



## Jerry Lamme

*App* (Room Series), 2012  
digital zone plate on coated Rives BFK  
16 x 20 inches

*App* is one of a number of works from my *Room Series*. The series consist of narratives taking place in digital zone plate spaces. This softening effect enhances the ethereal quality of the images and adds to their mystery. Viewers will determine their own interpretations as they respond to each narrative.

*App* is the fifth image of the series.

-Jerry Lamme



# Brackett-Krennerich & Associates Architects Purchase Award

Permanent Collection, Arkansas State University

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



## Michelle Martin

*Observation #18, 2012*  
reductive linocut  
11 x 14 inches

The primary focus of my work has always centered on the construction of visual narratives, whether they be straightforward or more ambiguous and experimental in nature.

*-Michelle Martin*

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



**Marilee Salvator**

*Composition G*, 2012  
multiple shaped etching plates, silkscreen, digital and chine collé  
21 x 29 inches

My work draws inspiration from repetitive mark making, biological forms, and plant life. It is a formal exploration of shape and pattern. I am fascinated by nature and biology. Cells are of particular interest to me. I'm intrigued by their ability to reproduce, mutate and spread uncontrollably. To the untrained eye, cells can be seen as beautiful forms/shapes, interesting patterns. However, to a specialist these forms mean so much more including the spread of unwanted disease and death. I find it fascinating how something so detrimental as cancer, can look so beautiful under a microscope. In our world, things often appear one way, but upon closer examination, are completely different.

-Marilee Salvator



**John F. Bowyer Purchase Award**  
Permanent Collection, Arkansas State University  
Underwritten by Donna & Dr. Don Bowyer, Jonesboro, Arkansas  
In Memory of John F. Bowyer

**Ephraim "Ed" Steinberg**

*Abu Christo*, 2012  
screenprint  
6 x 4 inches



My prints are the result of my photographic experiences. Slides, photographic negatives or photographic positives are scanned and then manipulated in Photoshop. From this, positive images are printed onto acetate which are used to make stencils for printing the images.

*-Ephraim "Ed" Steinberg*

## The Cheryl Wall Trimarchi Sponsorship Juror's Merit Award



### Dorothy Chabay-Dempsey

*Broken #7, 2011*  
intaglio and chine collé  
20 x 15 inches

Long ago I stopped looking up for inspiration; now I prefer to look down at what time and feet have done to the pavement we walk on. The image here is one of a of three part series now numbering twelve in total: each a painting, etching, linocut. The source is photographs taken in Venice and Florence over the last few years. I marvel at how time, weather and human feet have etched their presence in what is supposed to be immutable. We are humbly just part of the process.

*-Dorothy Chabay-Dempsey*

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## Delta National Small Prints Exhibition Sponsorship Juror's Merit Award

### Raymond DeCicco

*Sycamore Moon, 2011*  
4 plate aluminum lithograph  
21 x 14 inches

I have been an independent studio artist for many years and focus on a naturalistic realism that borders on surrealism. Through the use of transcendent observation, I create images that are symbolic of our connection to nature and its cycles, in attempt to evoke the essential spirit of my subjects. Well aware of modern trends, I employ a "low technology-high technique" approach, using materials and methods that are traditional, as well as contemporary. All of my artwork is completely hand done. My prints and paintings have been included in more than sixty national exhibitions.

*-Raymond DeCicco*





# The Curtis Steele Sponsorship Juror's Merit Award



## Patrick Simon

*Clam Bake, 2011*  
linoleum cut  
10 x 15 inches

A fascination with oceanic and water related themes and my love of linoleum block printing is where I draw inspiration for these images. By printing all the images myself, I can insure that from the conception of an idea to the final run through the press, that the prints are traditionally handmade, archival and personal. The relationship we have with our environment is often far from ideal, so it is my intention to explore and promote a positive connection we can all share by always including the element of water.

*-Patrick Simon*

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# Jones Sponsorship In Memory of Phil and Flo Jones Juror's Merit Award

## Chris Warot

*Atomic Malt Shop III, 2011*  
4 color process solarplate intaglio  
14 x 9 inches

With most of my art being experimental, I have found that my ideas and artistic concepts progress naturally by not letting myself get caught up in the conventions of failure and success. I believe the purpose of art is to capture ones attention.

*-Chris Warot*



## David Avery

*Abstracting the Quintessence*, 2012  
etching  
8 x 4 inches



## Janet Ballweg

*Little Daggers*, 2011  
intaglio  
7 x 8 inches

## John Banasiak

*Scenes from the Dreams of a Fortune Teller #550*, 2010  
polaroid transfer print  
10 x 12 inches





## Deborah Bryan

*Detritus: Tattered Moth*, 2011  
wood engraving and chine collé  
8 x 6 inches

## Jonathan Cartledge

*Bird Netting*, 2012  
3 color etching and sugar-lift aquatint with collagraph relief  
13.75 x 16 inches



## Tyrus Clutter

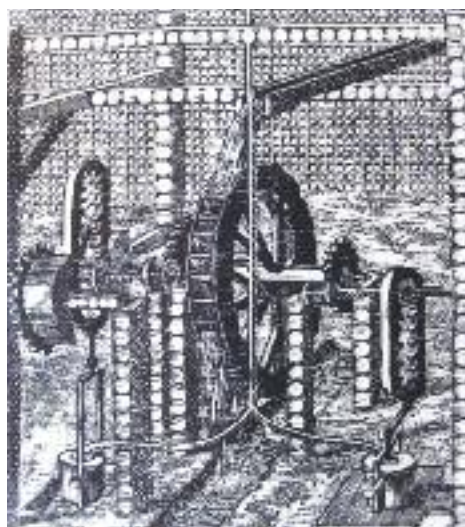
*Blessed*, 2010  
woodcut  
14.5 x 9.625 inches





## Tyrus Clutter

*One Flock*, 2012  
reduction linoleum block  
4 x 4 inches



## Gary Comoglio

*Diversion*, 2011  
woodcut  
18 x 15 inches

## Briar Craig

*Two Cats in the Yard*, 2011  
ultra-violet screenprint  
14.25 x 10.5 inches





## Raymond DeCicco

*The Great Western Divide From Moro Rock*, 2010  
2 plate aluminum lithograph  
20 x 14 inches

## Yuji Hiratsuka

*Deliberation*, 2010  
intaglio and chine collé  
24 x 18 inches

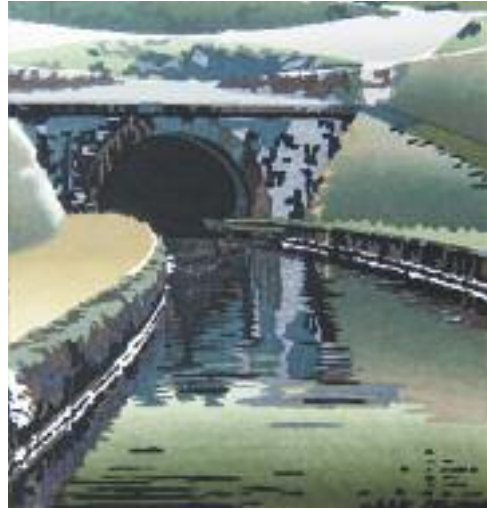


## Mary Hood

*Elusive Freedom*, 2012  
color photogravure  
8 x 7 inches

## Daryl Howard

*Where I enter the mountain...shadows disappear*, 2012  
woodblock print  
17 x 17 inches



## Anita Hunt

*Deluge II*, 2011  
acrylic resist etching and spit bite aquatint  
6 x 4.5 inches

## James Hunter

*Pulley #1*, 2011  
photo etching  
9 x 7 inches







## James Hunter

*Urban Renewals*, 2011  
photo etching and etching  
12 x 16 inches

## Emmy Lingscheit

*Conestoga*, 2011  
intaglio  
24 x 18 inches



## Mike Martino

*Yvette*, 2012  
monoprint & screen print  
30 x 22 inches

## Neil Matthiessen

*Conglomeration*, 2011  
inkjet on BFK  
25 x 20 inches



## Frederick Mershimer

*Surf Avenue*, 2012  
mezzotint  
9 x 19 inches

## Althea Murphy-Price

*Undone*, 2012  
lithograph  
14 x 11 inches





## Michael Rausch

*Cornfield*, 2011  
etching  
20 x 24 inches

## Ronald Rigge

*Eureka Dunes*, 2012  
archival ink photograph  
11 X 14 inches



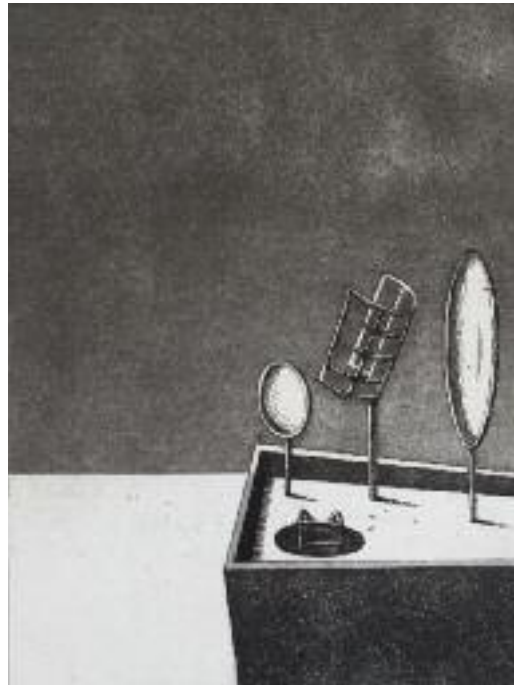
## Mark Ritchie

*Pulled Strings*, 2010  
lithograph and intaglio on beeswax saturated paper  
11 x 15 inches



## Nicholas Ruth

*Outpost*, 2011  
intaglio  
24 x 18 inches



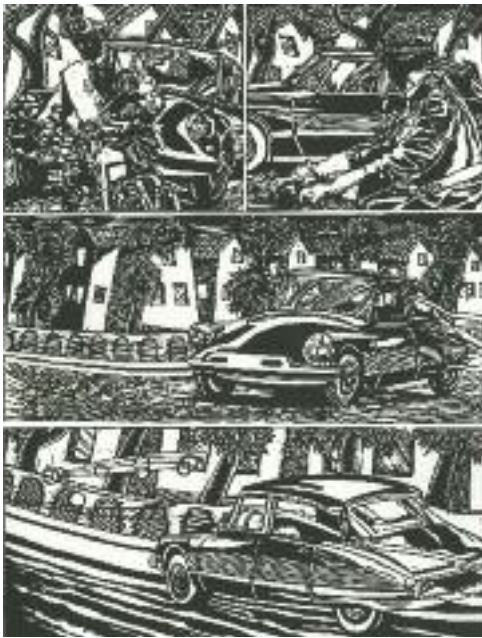
## Jennifer Scheuer

*Armarunca Plena Obscuritatis*, 2012  
lithograph  
20 x 15 inches

## Robin Sherin

*Building Silhouette/Horizontal #11*, 2012  
2 color linoleum cut  
1.5 x 2.625 inches



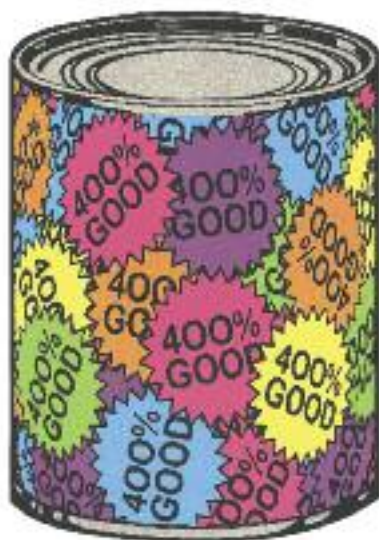


## Geo Sipp

*Citroen*, 2012  
woodcut relief  
18.5 x 13.5 inches

## Stephanie Standish

*Crave*, 2011  
relief  
10 x 7 inches



## Jonathan Stewart

*400% Good*, 2012  
screenprint on shaped paper  
10 x 7 inches

# Shannon Thacker

*Campfire Stories*, 2012  
color reduction relief  
9 x 12 inches



# Caroline Thorington

*Elephants' Picnic (state 2)*, 2012  
lithograph and chine collé  
10.5 x 11 inches

# Cynthia Tidler

*Racing Day*, 2012  
intaglio  
14 x 15 inches







## Kyle Turner

*Across State Lines*, 2012  
lithograph and collagraph  
15 x 20 inches

## Chris Warot

*Atomic Malt Shop I*, 2010  
4 color process solarplate intaglio  
8 x 11 inches



## Ella Weber

*My Precious Moment*, 2012  
hand colored lithograph  
24 x 18 inches

The *2013 Delta National Small Prints Exhibition* is dedicated to Don A. Tilton,  
a devoted supporter of the Bradbury Gallery and the DNSPE.



Cover by:  
Aline Feldman  
*Afternoon Facades*, 2011,  
white line wood cut,  
17.75 x 24.75 inches



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