



dnspe

Delta National Small Prints Exhibition
Bradbury Art Museum, Arkansas State University

2023

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2023 DELTA NATIONAL SMALL PRINTS EXHIBITION

BRADBURY ART MUSEUM

February 16 - March 29, 2023

BradburyArtMuseum.org

COVER:

Anthony TungNing Huang

Drops of Voyage, 2022

etching

9 x 15 inches

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BAM STATEMENT

Printmaking began as a means for disseminating information to the public—it originated as a tool for reaching out. For this reason, it feels poetic that Bradbury Art Museum (BAM) can credit its origin to Delta National Small Prints Exhibition. DNSPE was developed in 1995 by master engraver Evan Lindquist, and it was this exhibition that allowed Bradbury Gallery to be born. The gallery became Bradbury Art Museum in 2015, and it has since undergone significant changes, but even twenty-seven years later, Delta National Small Prints Exhibition remains. Not only does the show continue to occur annually here at BAM, but it is also still central to our identity as an institution. In places all over the world, DNSPE is the way in which many discover BAM. It is a tool for us to reach out.

This year, artists applied to DNSPE from forty-one states across the country and six different nations. Across the globe, this exhibition allows Bradbury Art Museum to engage with established and emerging artists alike. It is an incredible gift that has been left to us by Evan Lindquist, by our founding director Les Christensen, and by DNSPE's co-founders: Jan Troutt, Dr. Ruth Hawkins, Dr. Russ Shain, Dr. Charlott Jones, Curtis Steele, Dr. William Allen, Bill Rowe, and John Salvest. This gift allows artists all over the world to discover BAM, and it allows us to discover phenomenal artists as well. It provides us with a means of both growing our collection and supporting the artists who submit each year. It creates an opportunity for artists to share their work with our Northeast Arkansas audience, and it creates an opportunity for that audience to engage with artwork that comes to us from far beyond our state lines.

DNSPE also inspires us to reflect on the significance of printmaking as an art form, as well as what the medium means to Bradbury Art Museum. In many ways, the democracy of printmaking echoes our mission as an institution. BAM exists for the purpose of reaching out—extending our arms to the community, providing support for artists, and encouraging art education. We hope that printmaking's unique power is felt by our visitors as they explore DNSPE, and we thank all the printmakers who contributed their work to this exhibition. Their talent, their experiences, and their voices made it possible for us to have another incredible show this year.

Thank you to Jenn Bratovich, as well, for agreeing to serve as this year's juror for DNSPE. Jenn is the Director of Exhibitions and Programs at Print Center New York, and it was no small feat for her to take the time to examine the hundreds of exceptional artworks submitted this year in order to narrow down the entries to an amount that would fit inside BAM. There were no easy decisions in the jurying process, and we are so grateful that she was willing to lend us her eye this year.

We also thank our supporters. It is thanks to financial gifts from local and regional donors that DNSPE has continued to thrive over the last twenty-seven years. Our heartfelt gratitude goes out to everyone who has allowed us to continue this exhibition; your impact is felt not only at BAM, but also by the artists whose work is able to enter our permanent collection through your donations. Thank you.

Madeline McMahan
Museum Registrar and Preparator
Bradbury Art Museum

JUROR: Jenn Bratovich



Jenn Bratovich is Director of Exhibitions and Programs at Print Center New York, where she works with artists, publishers, curators, writers, and arts programmers to think about print. Since joining Print Center New York she has helped shepherd the Center through its move to a new, ground-floor exhibition space in the heart of Chelsea, and has developed a new pilot exhibition and artist development program to support emerging artists working in print. She once worked at Women's Studio Workshop, where she first learned about multiples and tried (and failed) to make etchings. Jenn holds an MA in art history from Hunter College; her thesis explored how Liliana Porter's early 1970s editioned photo-drawing-installations have multiplied, permutated, and traveled since their making. She is interested in how print fits into wider contemporary practices including sculpture, installation, and performance.

JUROR'S ESSAY

Inside the cluttered, colorfully rendered world of Yuji Hiratsuka's self-reflexive *Foul Bite Happy Accident*, a printmaker is busy at work. They're sounded by their tools—a small press, an etched copper plate, a rainbow rolled brayer clutched in a spindly hand. On the wall hangs four prints illustrating the color printing process. They're wearing a cap, reflective glasses, and an apron that reads "Expect the Unexpected." As the title alerts us, something has gone wrong—a foul bite, an error in the etching process.

Expecting the unexpected and happy accidents—both concepts are intimately understood by printmakers. Any number of things can go wrong; so-called errors can be suppressed (tossed out) or embraced (built upon). It's high-stakes business; but as Yuji Hiratsuka shows us, there's also space for a certain coolness, a sly Mona Lisa smile. In jurying this exhibition I tried to stay open to possibility, as one might approaching the acid bath, or pressing the squeegee into contact with the screen—or in the swelling moment just before the first glimpse at a fresh print. It was probably a feeling Koichi Yamamoto felt, lifting the paper off the plate for the engraving *Mo*, hoping the pressure had been just right this time to capture this dense, precise, symmetrical composition, this linework fine as mesh and approaching a moiré in some moments. (A sigh of relief—it worked.)

Of course, many artists work in a way that allows room for chance, improvisation, or error. The painterly monotype approach Kat Murray uses not only accepts but welcomes such risk. Despite their lack of precision, these watery images evoke dim dives, the blurriness of "nights barely remembered," nights slipping into early mornings. These prints smell of cigarettes and kettle sour, and sound like whatever local band is playing right now at The Bug Jar in Rochester, New York, my college haunt. In their blooming and slurring forms, they impress on the memory and senses in order to fill in the blanks. Meanwhile, Abigail Ranic's *I Will Need the Shoulders of Atlas*, a haunted reduction monotype, uses "error" in order to transmit an unsettling sense of violence and loss. From the center of a room, a void—a non-body, a ghost—seems to explode forth, breaking the frame of the image and extending that emptiness to the edges of the sheet. Things fall apart.

In a series of small curious abstractions, little shapes and marks are stacked like building blocks, hovering weightlessly in space. These are Leslie Kerby's relief monoprints, called *New Tacks and Tracks*, and they're printed from cut-up floor tile samples. Even that onomatopoeia title—those click-clacking Ts and Ks—captures the sense of rhythm and invention here, the lighthearted exploration of materials and mark-making that Yuji Hiratsuka's printmaker might well be doing themselves. L J Douglas is motivated by a totally unexpected observation that I can't stop thinking about: "Landscape sits on the surface of the earth like a covering textile." L J Douglas's works here pull together monoprint, collagraph, and trace monoprint processes to create colorful layered and overlapping compositions. The image emerges through shapes that evoke the abstract forms we recognize gazing out the windows of airplanes: farms, suburban housing tracts, bodies of water, borders. Finally, consider M. Robyn Wall's *Floating Through*, which flatly deconstructs a building—breaking it apart into a series of frames, turning the space around from all angles like a cubist painting, seeing everything at once through one cinematic storyboard. In these works and others, abstraction can often be a productive space for play and reinvention, of estranging things we think we know (a landscape known horizontally; tiles; a house) and making them ripe for rediscovery.

Sometimes the unexpected appeared to me as some incongruous scene I couldn't fully decipher. Kate Borcharding's *Circus, Act 3* may be the circus after the circus: people in various states of undress fold and pose in a domestic scene stuffed with a full bathtub, houseplants, and little still lifes of food and drink dotting the room. Curiously, all the figures turn away to avoid our gaze. (We incidentally have two circuses in this exhibition: Chiung-Fang Chang's print is a weird, drypoint fever dream of happy faces and ambiguous, bendy bodies. We might say we find a third circus in Sarah Manuel's *Plug N' Play*.) Eliza Frensley creates haunting, moody etchings of interiors that hint at the memory's ability to blend fact with fiction—leaving us to wonder what lurks in the eerie symmetry and scribbled heads of *Gomma's Angel*, or in the empty disquiet of *A Buffalo Birthday Bash's* party scene. In Kryssi Staikidis's small etchings—only 9 x 6 inches—densely swirling, hatching linework describes overlapping, part-human-part-animal bodies that can't be

fully disentangled. With titles like *The Pack* and *Two But Not Two*, collective and individual identity begins to slip: where do I end and you begin?

Finally, I was surprised by how much some images can do with so little. Take Jon Lee's quiet, gorgeously-grained woodcuts that explore the touching, folding/unfolding, the turning over and over and over of a piece of paper; or Andrea Kornbluth's *Morning Rendezvous*, which is a poignant example that—through smart composition, minimal rendering, and mere suggestion—immediately suggests the charge of forbidden encounter on a public bus.

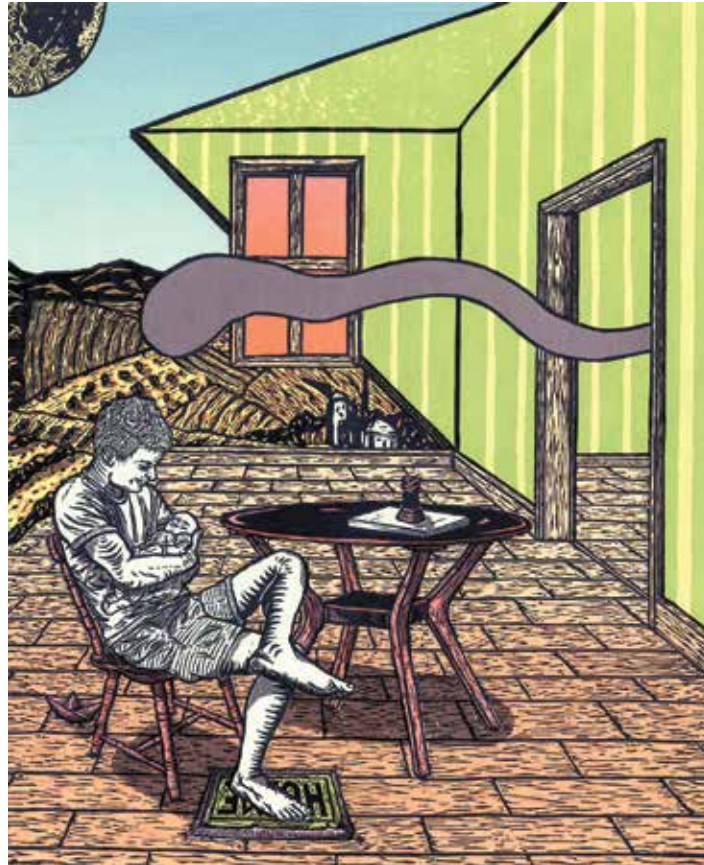
But one of the biggest unexpected encounters I had while jurying this exhibition was Julie Kinu Egresitz's work, which aims to capture that free feeling of playing as a child—a concept "now alien-like to adults." In *Highway Pingpong*, a supersaturated screenprint on laser engraved mat board, a bonkers table tennis game plays out superimposed over a highway full of traffic. The bright glow of headlights is echoed in the motion of the ping pong ball sailing between two giant paddles attached to noodle-armed figures who tower above the road. Perfectly puzzling, and full of strange joy.

Jenn Bratovich
Director of Exhibitions and Programs,
Print Center New York

LES CHRISTENSEN EXCELLENCE IN ART PURCHASE AWARD

Permanent Collection, Arkansas State University

Underwritten by Julie Bates, Little Rock



Dustin Brinkman

Can You Hear Me?, 2021

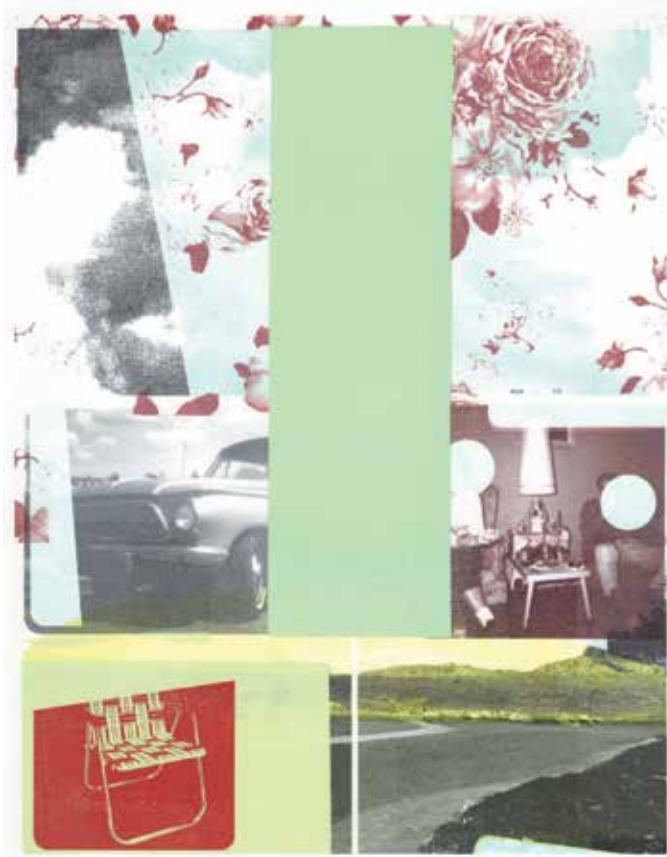
relief, silkscreen

20 x 16 inches

My work exists between departing and arriving, the moments of leaving and returning home. Through a visual vocabulary of Midwest and rural icons, codes, and metaphors I explore my relationships to personal spaces and who I choose to or am able share them with. Homes have always appeared to me as a liminal space, a building, a body, a memory. I am interested in how we create and blur the boundaries of the interior and exterior, the home and house, the body and space. I do not believe these two words are synonymous, but instead act as guides when we reframe and recontextualize the places we recurrently wake up in.

DR. LES WYATT PURCHASE AWARD

Permanent Collection, Arkansas State University
Underwritten by Jeanne & Dr. Les Wyatt, Dallas, Texas



Patty deGrandpre

The Honeymoon is Over, 2022

block printing ink and digital inkjet on
Awagami Bamboo paper

14 x 11 inches

My unique mixed media prints evolve from photographs both old and new of common objects and scenes from experiences that are personal to me. The art of printing became an obvious method to utilize the imagery as both visual content for the artwork and as tool for me to organize, document and recall moments and people in my life. Treating each print as a viewable story, I deconstruct and layer the images while preserving the recognizable as it acts as an anchor for a relatable narrative. Using both traditional and experimental printmaking techniques, artworks interlacing the pictorial with the abstract are created through thoughtful use of form and color.

CHERYL WALL TRIMARCHI PURCHASE AWARD

Permanent Collection, Arkansas State University

In Honor of Her Grandchildren – Max and Sebastian Giesecke, and Olivia and Giorgia Hart



Julie Kinu Egresitz

Highway Pingpong, 2022

CMYK silkscreen on laser-engraved
mat board

24 x 18 inches

Despite our attempts to understand, there is no science or textbook or theory that can decipher what it feels like to play as a child again. One day we woke up forgetting how to really pretend. My artwork opposes the lens in which memory is hazy and beautiful. When I look upon a game, I do not aspire to be in the player's place—rather I am in awe. “Playing” with its rules and movements and colors are now alien-like to adults. Snapshots, vibrating with saturation and textures, depict the strangeness in being an onlooker of a game in motion.

DELANIE & ERIC ATCHISON PURCHASE AWARD

Permanent Collection, Arkansas State University
Underwritten by Delanie & Eric Atchison, Little Rock



Yuji Hiratsuka

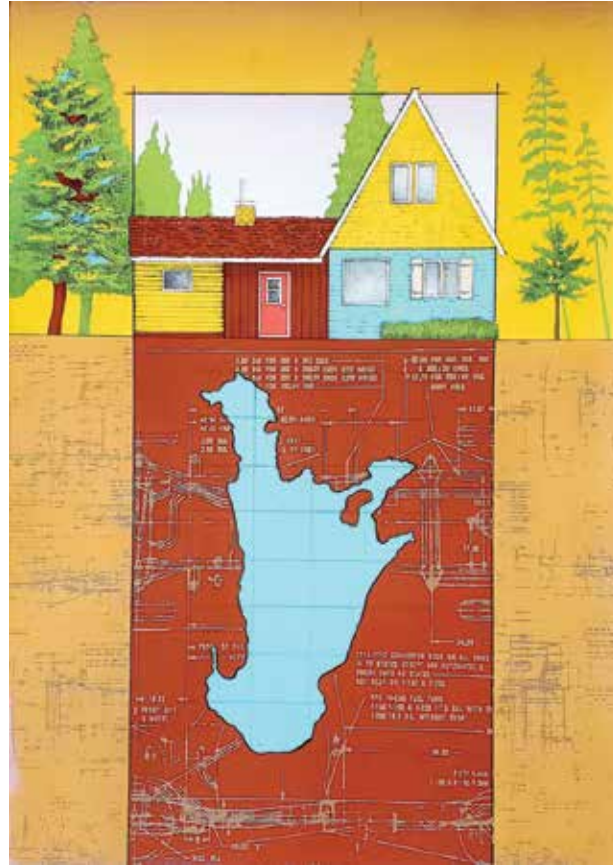
Foul Bite Happy Accident, 2022

intaglio, chine collé

24 x 18 inches

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. The images in my intaglio prints in this exhibit are little figurines in action. They are cheerful, joyous and restless. They are all happy people.

CHANCELLOR'S PURCHASE AWARD
Permanent Collection, Arkansas State University
Underwritten by Karen & Dr. Todd Shields, Jonesboro



Kent Kapplinger
Grandpa Jack's Cabin, 2022
lithography, serigraphy
21 x 15 inches

Grandpa Jack's Cabin reflects a boy's love for his grandpa and the memories made at the cabin on the forest edge. The many hours recalled include fishing the lake, stacking firewood, and treasured rides in grandpa's Ford 150 pickup. Though seldom clear, our memories grasp at a longing in our hearts and rekindle a warmth of personal connection.

CHUCKI BRADBURY ART PURCHASE AWARD

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



Emmett Merrill

Ghosts of Lithography, 2022

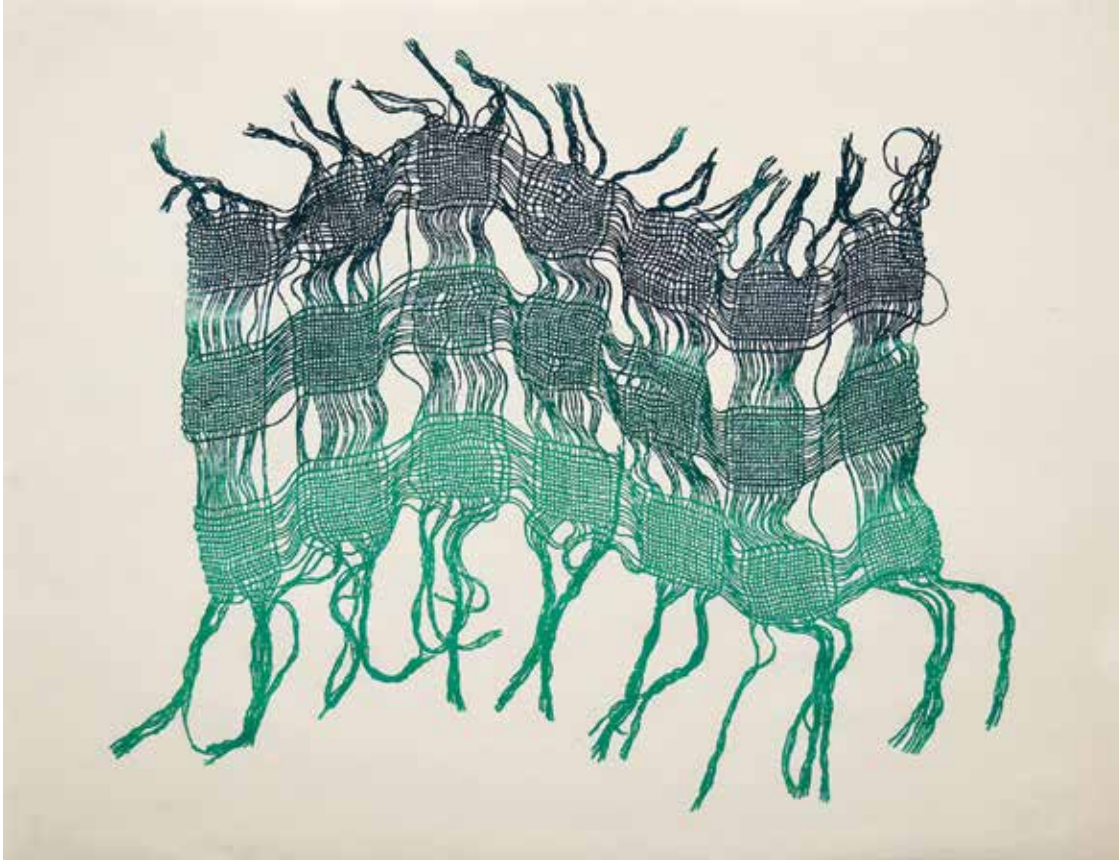
stone lithograph

24 x 18 inches

My work uses the lithographic process to create narrative prints which combine Americana imagery with that of myth and legend. The prints deal with the emptiness of the American landscape, the derivation of ghost stories and local legends, objects of Art History, and the culture surrounding the highway system. The work also explores how time can move within a single visual space, similar to the way hieroglyphs exist as a contained image, but can be read in the same fashion as words on a page. Objects and foliage appear scattered along the ground in the works, as if a tornado whipped through a gas station and a history museum and all artifacts landed together in the same field.

LINDQUIST PURCHASE AWARD

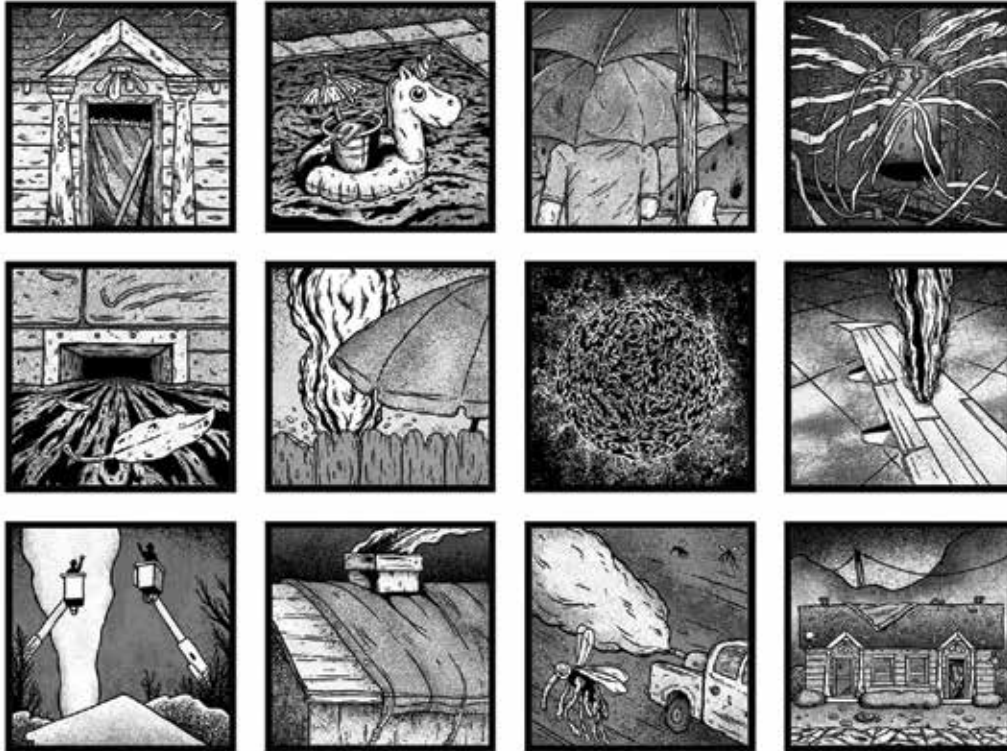
Permanent Collection, Arkansas State University
Underwritten by Chucki & Curt Bradbury, Jr., Little Rock



Ariana Padovano
Fretwork, 2022
woodcut on kozo paper
19 x 25 inches

My work is highly process driven; the way a piece is made is just as important as the imagery itself. I work back and forth between digital and physical processes, using a computer to render a drawing unrecognizable before transforming it back into a physical print. My work also highlights the intersection of printmaking and textile processes. I make woodcut prints out of hand-woven lace, and quilts out of screen-printed fabric. I'm interested in visual noise, in moire patterns, in geometry. I love structure just as much as I love manipulating it, tearing it, stretching it, unraveling it, distorting it.

DR. LES WYATT PURCHASE AWARD
Permanent Collection, Arkansas State University
Underwritten by Jeanne & Dr. Les Wyatt, Dallas, Texas



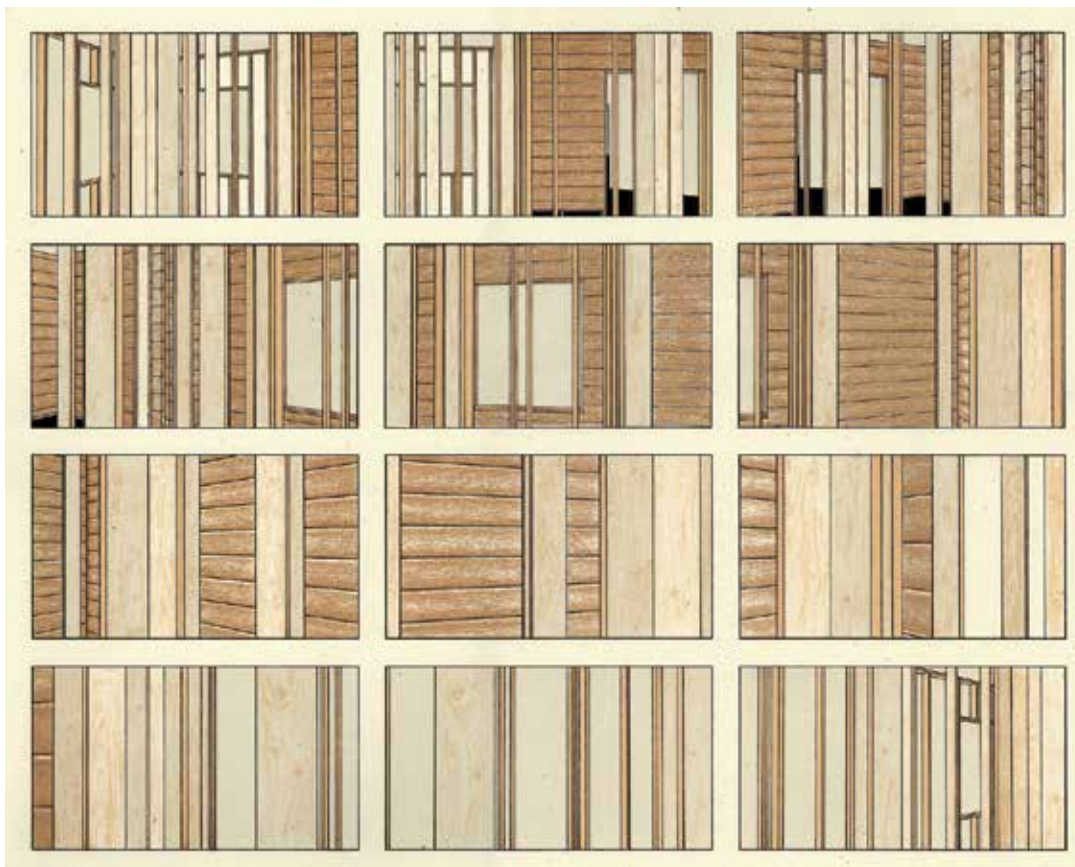
Nathan Pietrykowski
The Distance Between Similarities,
2021
screenprint
15 x 20 inches

Within my artist practice I made a game out of taking walks. Interjecting an element of chance and play into my trek helps me see my surroundings from a new perspective. These excursions are documented through photographs, notes, drawings and collecting objects. When returning to the studio from walking, I collage and redraw my findings. Printing similar to walking gives me time to reexamine waypoints and make connections. Working in this medium puts my art in conversation with political posters, underground comics, signage, buttons and pamphlets. Prints can be viewed by a singular person but they are also in circulation. With this context in mind I use printmaking to disseminate my work, foster exploration, contemplation and play.

COLLEGE OF LIBERAL ARTS AND COMMUNICATION PURCHASE AWARD

Permanent Collection, Arkansas State University

Underwritten by Dr. Carl Cates, Jonesboro & Dr. Gina Hogue, Bay



M. Robyn Wall

Floating Through, 2022

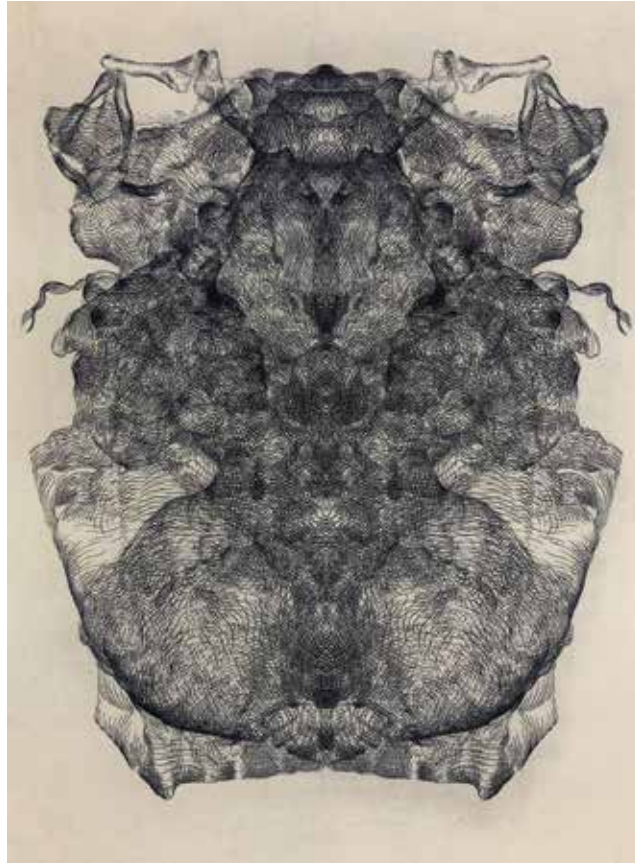
silkscreen

16 x 20 inches

By examining my personal history, I acknowledge the fluidity of place while reflecting both real and imagined spaces. My prints integrate memories with photo documentation and drawing. I am constructing a visual history of the transient state of my local townscape. My prints depict imagery of residential living through remnants. The presence of neighbors are indicated twice a week on the side of the road as layman still lifes, pragmatic assemblages that wait for garbage day. Transitions of life stages or relocating is signified based on the amount of furniture left on a lawn. Objects shift hourly as the best are scavenged. Items void of value have played their part in the cycle of continuous consumption and have now been displaced.

PRESIDENT'S PURCHASE AWARD

Permanent Collection, Arkansas State University
Underwritten by Mandy & Dr. Charles Welch, Little Rock



Koichi Yamamoto
Mo, 2022
intaglio
24 x 18 inches

Copper engraving with burin is a simple intaglio process but brings complex visual language of values and forms. I am interested in discovering the illusion of unexpected forms with content that is made of such visual languages. My graphic works represent an investigation for discovering dynamic quality from static symmetry compositions.

CULTURAL STEWARD PURCHASE AWARD

Permanent Collection, Arkansas State University
Dedicated to the Windgate Foundation



Anthony TungNing Huang

Drops of Voyage, 2022

etching

9 x 15 inches

As a printmaker, my work primarily focuses on the simple comfort of nature's intricacies. This work is an exploration of how I view the world and my place within it. The natural world is full of so much information and small gifts. My hope is that by taking the time to explore these moments, I can offer solace in an often chaotic existence. Currently, my artistic practice is influenced by Chinese flower-and-bird paintings, which depict the beauty of nature. These paintings often convey symbolic meanings. They reflect a yearning for happiness and harmony. Nature, weeds, and wildflowers have a strong vitality, and the of the blooming of life is one of the things I most admire about this world.

CURTIS STEELE MERIT AWARD

Underwritten by Curtis Steele



Sarah Manuel
Plug N' Play, 2022
etching, aquatint
10 x 8 inches

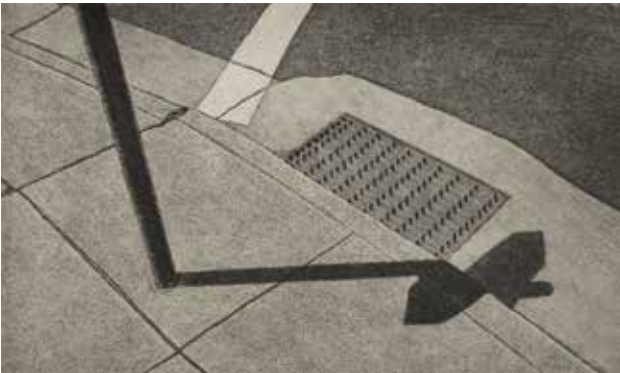
BAM STAFF MERIT AWARD



Lila Shull
Evening Light, 2022
lithography, intaglio
22 x 15 inches



David Avery
After the Deluge, 2022
etching
10.5 x 7.75 inches



Peter Baczek
Diagonals, 2020
etching, aquatint
6 x 10 inches



Janet Ballweg
Clean Sweep, 2021
screenprint
20.5 x 15 inches



Edward Bernstein

History, 2022

white ground etching, aquatint, soft ground, rolled
and pochoir

8 x 12 inches

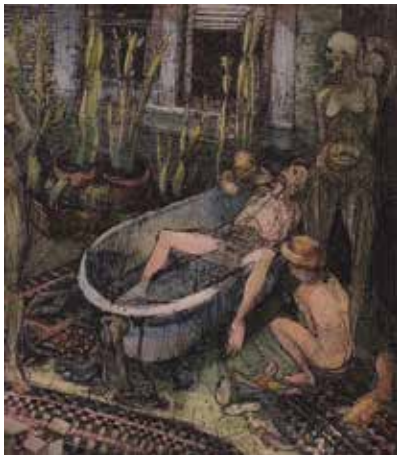


Kate Borcharding

Circus, Act 3, 2022

etching, monoprint, watercolor

11.75 x 13.75 inches



Kate Borcharding

The Night Watch, 2022

etching, monoprint, watercolor

12 x 10.75 inches



Dustin Brinkman
Can You Hear Me?, 2021
relief, silkscreen
20 x 16 inches



Dustin Brinkman
Front Porch Shuffle, 2022
relief, silkscreen
20 x 16 inches



Anne Burton
Heat, 2021
woodcut
11 x 17 inches



Lauren Cardenas

Assimilation, 2020

35 layer letterpress print on Mylar acetate

12 x 9 inches



Lauren Cardenas

Me Abrazas, 2022

photopolymer letterpress print on Stonehenge

15 x 11 inches



Gino Castellanos

The Bringer of Gratitude, 2022

woodcut

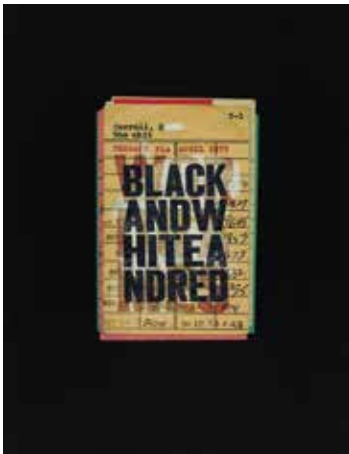
28 x 20 inches



Chiung-Fang Chang
Circus, 2022
drypoint
15 x 11 inches



Loralie Clemmensen
SILHOUETTE, 2022
lino relief
10 x 8 inches



Briar Craig
BLACK AND WHITE AND RED, 2021
hand-pulled ultra-violet screenprint
29 x 21.5 inches



Robert Creighton
Reiter Ohne Rucken, 2022
lithography, chine collé
18 x 14 inches



Alyssa Davis
The Weight of Another, 2021
monotype
16 x 20 inches



Patty deGrandpre
The Honeymoon is Over, 2022
block printing ink and digital inkjet on
Awagami Bamboo paper
14 x 11 inches



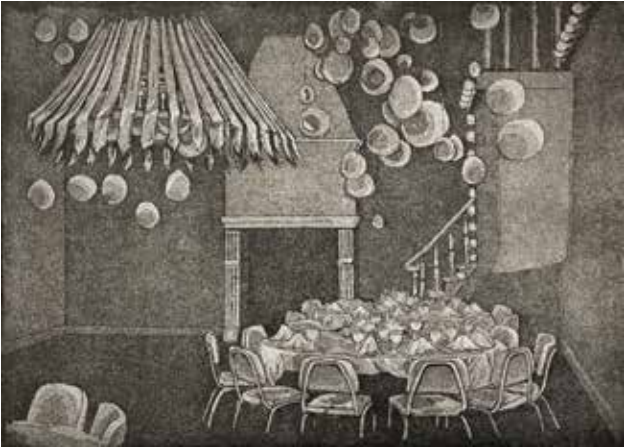
L J Douglas
DIGNITY, 2021
monoprint, trace monotype, paper lithography, chine collé
16 x 20 inches



L J Douglas
PINK PLEASURE AND AN EYE TO SEE IT, 2021
monoprint, collagraph, trace monotype, chine collé
16 x 20 inches



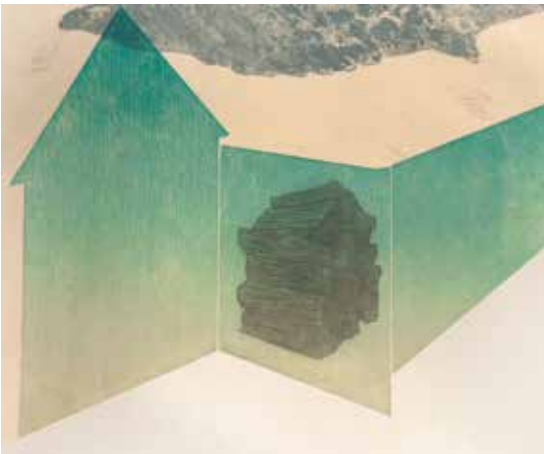
Julie Kinu Egresitz
Highway Pingpong, 2022
CMYK silkscreen on laser engraved mat board
24 x 18 inches



Eliza Frensley
A Buffalo Birthday Bash, 2022
copper etching, aquatint
9 x 12 inches



Eliza Frensley
Gomma's Angel, 2020
copper etching, aquatint
12 x 18 inches



Steve Garst
Make Space, 2022
wood engraving, laser cut relief, and lithography
12 x 15 inches



Steve Garst

Rift, 2021

wood engraving, laser cut relief

10 x 8 inches



Kate Higley

Algae, 2022

drypoint

6.5 x 10.5 inches



Yuji Hiratsuka

Foul Bite Happy Accident, 2022

intaglio, chine collé

24 x 18 inches



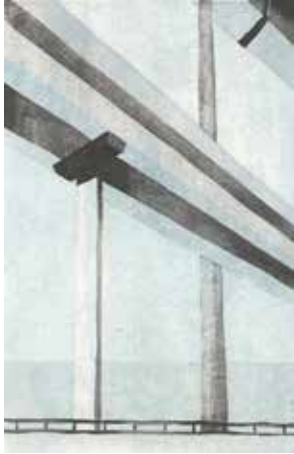
Phillip Michael Hook
Sailing to Byzantium 01, 2022
monotype
9 x 7 inches



Anthony TungNing Huang
Drops of Voyage, 2022
etching
9 x 15 inches



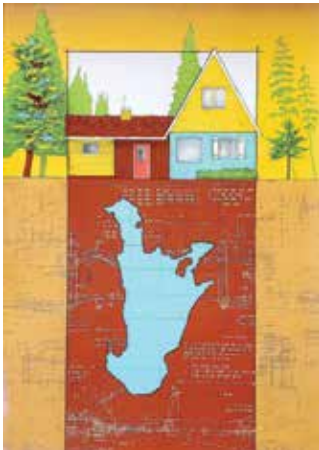
Heather Huston
Interruption Shift II, 2022
silkscreen
12 x 10 inches



Raluca Iancu
Overpasses (part 1), 2022
mokuhanga
18.1 x 12.6 inches



Raluca Iancu
Overpasses (part 4), 2022
mokuhanga
18.1 x 12.6 inches



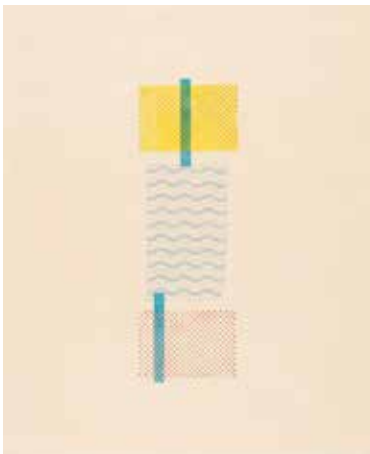
Kent Kapplinger
Grandpa Jack's Cabin, 2022
lithography, serigraphy
21 x 15 inches



Leslie Kerby
New Tacks and Tracks II, 2021
relief monograph on Kitakata paper
21.5 x 18 inches



Leslie Kerby
New Tacks and Tracks VI, 2021
relief monograph on Kitakata paper
21.5 x 18 inches



Leslie Kerby
New Tacks and Tracks VII, 2021
relief monograph on Kitakata paper
21.5 x 18 inches



Andrea Kornbluth
Morning Rendezvous, 2022
etching, aquatint
12 x 9 inches



Linda Larsen
Kerchief, 2022
monoprint with conté crayon
6.5 x 5.5 inches



Christopher Latil
First Light: Ashes to Ashes, 2022
burned monotype, ash, box frame
22 x 30 x 2 inches



Jon Lee
nb2201, 2022
woodcut
17 x 12 inches



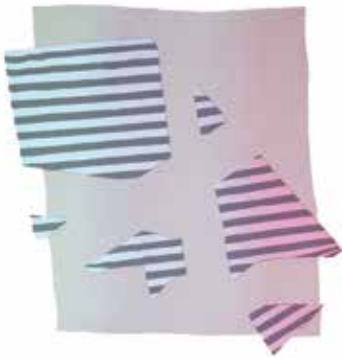
Jon Lee
nb2203, 2022
woodcut
17 x 12 inches



Veronica Leto
Fat Suits + Fupas, 2021
screenprint, acrylic, oil pastel
13 x 20 inches



Sarah Manuel
Plug N' Play, 2022
etching, aquatint
10 x 8 inches



Janet Marcavage
Reassemble, 2021
screenprint
14 x 13.375 inches



Michelle Martin
Marooned, 2022
photopolymer etching with chine collé
20 x 15 inches



Nichole Maury
In Its Place: Gilbert, 2022
screenprint
19 x 15 inches



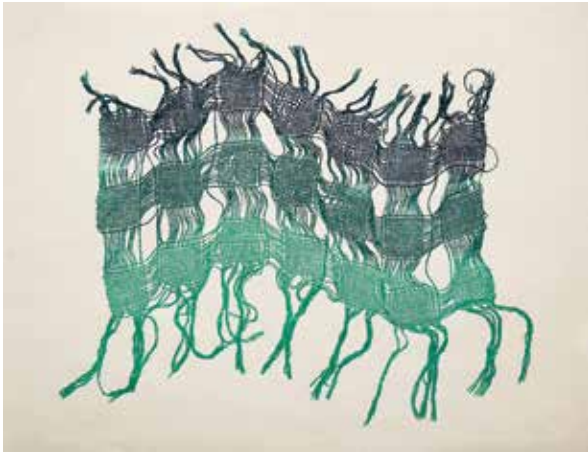
Emmett Merrill
Ghosts of Lithography, 2022
stone lithograph
24 x 18 inches



Kat Murray
Friends in Bands Get Broke Quick, 2022
monotype
18 x 14 inches



Kat Murray
Kettle Sour, 2022
monotype
18 x 14.5 inches



Ariana Padovano
Fretwork, 2022
woodcut on kozo paper
19 x 25 inches



Ariana Padovano
Pixels / Portals, 2021
woodcut on Ingres paper
19 x 12 inches



Yangbin Park

Renewal I, 2021

cyanotype with chine collé by hand on Korean paper
14 x 10.25 inches



Nathan Pietrykowski

The Distance Between Similarities, 2021

screenprint
15 x 20 inches



Abigail Ranic

I Will Need the Shoulders of Atlas, 2022

reductive monotype
18 x 22 inches



Jennifer Scheuer
Lobelia Inflata / Breathe, 2022
lithograph
18.5 x 14.5 inches



Lila Shull
Evening Light, 2022
lithography, intaglio
22 x 15 inches



Devon Stackonis
Fortress, 2022
mezzotint on paper
5.5 x 4.375 inches



Kryssi Staikidis
The Pack, 2021
etching
6 x 9 inches



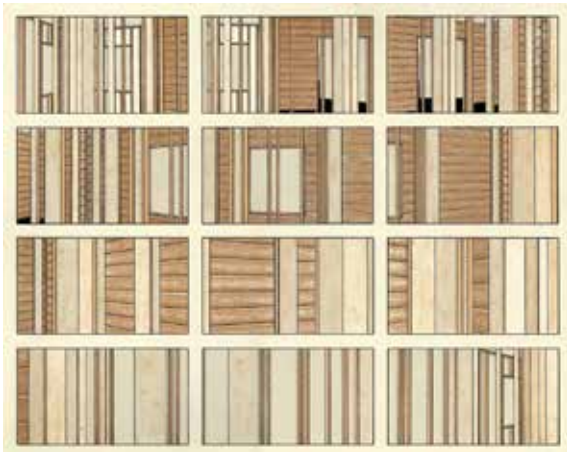
Kryssi Staikidis
Two but Not Two, 2021
etching
9 x 6 inches



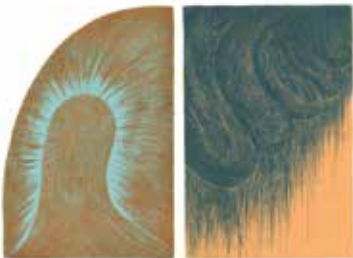
Mary Ann Strandell
Porcelain Flowers w Wave, 2021
relief on 3D lenticular print
12 x 10 inches



Nicholas Tisdale
di-chot-o-my: Left/Right, 2020
color lithograph
8 x 8 inches



M. Robyn Wall
Floating Through, 2022
silkscreen
16 x 20 inches



Caroline Wingerd
Bow Down I, 2022
intaglio and relief from etched copper plates
15 x 20 inches



Jonathan Wright
Memories, 2021
laser-engraved woodcut on Stonehenge
12 x 10 inches



Koichi Yamamoto
Mo, 2022
intaglio
24 x 18 inches

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