



dnspe

Delta National Small Prints Exhibition
Bradbury Art Museum, Arkansas State University **2024**

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2024 DELTA NATIONAL SMALL PRINTS EXHIBITION

BRADBURY ART MUSEUM

January 25 - February 28, 2024

BradburyArtMuseum.org

COVER:

Brandon Williams

Measure Once, 2022

multi-plate etching

12 x 17.5 inches

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In memory of Shelley Gipson,
Professor of Printmaking at Arkansas State University, 2003-2023



Shelley Gipson
Elevation, 2016
intaglio
12 x 8 inches

DIRECTOR'S STATEMENT

The Delta National Small Prints Exhibition (DNSPE) is the signature exhibition of Bradbury Art Museum (BAM) at Arkansas State University. When Arkansas master engraver and Professor Evan Lindquist assembled the first DNSPE in 1996, a print by Oregon-based artist Yuji Hiratsuka was a highlight. Hiratsuka's *Figure Finger* won a purchase award and joined the university's permanent art collection. Hiratsuka, who is serving as this year's DNSPE juror, has featured in this exhibition nearly every year since its founding. Many of his color intaglio prints have joined the collection. A joyous figurative work by the artist is hanging opposite my desk in my office, inspiring me as I write. Hiratsuka's works are featured in a solo exhibition to hang alongside DNSPE in the BAM galleries.

Evan Lindquist was joined by other key figures in bringing about the exhibition include BAM's founding director, Les Christensen, as well as Jan Troutt, Dr. Ruth Hawkins, Dr. Russ Shain, Dr. Charlott Jones, Curtis Steele, Dr. William Allen, Bill Rowe, and John Salvest. Through this exhibition and its catalog, A-State students and Arkansans have access to art from across the country and around the world. People, including printmakers, around the world can also learn about Bradbury Art Museum and Arkansas State University.

Yuji Hiratsuka's artistic presence at Arkansas State through DNSPE dates back even farther than Bradbury Art Museum itself, which was founded as Bradbury Gallery through the support of Curt and Chucki Bradbury in 2001. In 2015, the gallery was reestablished as a museum to better serve both Arkansas State University and the surrounding community. Prints and DNSPE have thus been vital parts of the heritage of BAM, as Bradbury Art Museum is known, since even before it was founded. The most outstanding works shown in each DNSPE are acquired by the museum each year for its permanent collection, thanks to the generosity of our patrons. The exhibition is a major engine for building the museum collection, keeping BAM on the cutting edge of contemporary printmaking.

The founders of DNSPE chose printmaking as the exhibition's medium, since print media create multiple artistic originals that serve as ideal means to communicate across time, space, and cultures. The geographical distance between Oregon and Arkansas is great, but prints by Yuji and his fellow printmakers effortlessly bridge such gaps.

We are grateful to our juror for taking on the challenge of considering 413 works submitted by 156 artists from 40 states and three additional countries. A wide array of artistic means is represented in DNSPE this year, as every year – from the traditional media of hand-carved woodcut and etching to newer media like photopolymer gravure and laser-engraved woodcut. There are also works made using imaginative combinations of media.

Our heartfelt thanks go out to this year's DNSPE supporters, including Chucki and Curt Bradbury. Chucki is a proud alumna of Arkansas State University; she and Curt continue to be wonderfully supportive of this university and its art museum. Alongside Mr. and Mrs. Bradbury stand faithful supporters Jeanne and former Arkansas State University President Dr. Les Wyatt, Cheryl Trimarchi, Jackye and Curtis Finch, Jr., Delanie and Eric Atchison, Curtis Steele, and Julie Bates. Dr. Gina and Billy Hogue, Dr. Brad and Trish Rawlins, and Dr. Jill Simons have come together to sponsor the College of Liberal Arts and Communication Purchase Award, honoring the college of which BAM is a part. Thanks also go to many other people all around A-State, including the Arkansas State University System Foundation and the members of the Advancement Staff.

BAM and its collections could not exist and could not be such a rich resource for our university and wider community, without the devoted service of our staff. We are all indebted to Curator Madeline McMahan, who made this new iteration of DNSPE a reality. Thanks also to BAM team members Juan Montes-Guantes, Loretta Lyon, Bayleigh Freeman, and work-study students Paris Cody and Kennedy Landry. It is an honor for me to work alongside you all.

This year marks the last DNSPE to be assembled while Assistant Director Haley Voges is in her office at BAM, but she will always be a beloved member of the BAM family. Having started as a volunteer, and risen through the professional ranks, she has made BAM her cause. Thank you, Haley, from everyone who has worked at BAM, visited BAM, and enjoyed its exhibitions and events for the last eight years. Thanks as well from all those who will work for and visit BAM in the future as we build on your accomplishments.

Ann Prentice Wagner
Director, Bradbury Art Museum

JUROR: Yuji Hiratsuka



Yuji Hiratsuka was born in Osaka, Japan. He has a B.S. in Art Education from Tokyo Gakugei University and degrees in printmaking from New Mexico State University (MA) and Indiana University (MFA). He has been teaching printmaking and drawing since 1987 and, until his retirement in 2022, served as a Professor of Printmaking at Oregon State University, Corvallis, Oregon. Some of the public collections that include Hiratsuka's art are The British Museum, The Art Institute of Chicago, Tokyo Central Museum, Panstwowe Museum in Poland, The House of Humor and Satire in Bulgaria, Cincinnati Art Museum, Cleveland Art Museum, Portland Art Museum, New York Public Library, and The Library of Congress.

JUROR'S ESSAY

It is a great pleasure and an honor to be the juror for the 2024 Delta National Small Prints Exhibition. In the past, many of the individuals who have juried the Delta National Small Prints Exhibition were curators of museums, art centers, and print workshops. I am often the one being juried by such professionals, specialists who have keen eyes focused on each submission. I am excited for this great opportunity to serve in a pivotal role for one of the most prestigious and long-lasting print competitions in the United States.

Prints are traditionally products of three major elements: matrix (plate, block, stone, or screen), ink, and paper. Although the recent emergence of the digital process has paved a new way to view a print, traditionally hand-pulled prints are physical and tangible objects. They convey the subtle nuances of materials and process used to execute the image. We appreciate the smell of ink and pay attention to the type of paper it is printed on, as well as other subtleties. For example, with screen prints, while the ink tends to stay slightly raised from the paper surface, one can easily create the illusion of texture. In contrast, the ink of a relief print is forced and pushed into the paper leaving an embossing effect as it passes through a press. Those experienced in the printmaking process can easily distinguish the difference between the two.

As a practicing printmaker working in a traditional manner, I focus on color intaglio. Inks that I currently use for my four-color printing process (black, yellow, red, and blue — in that order) are now all water-soluble types, shifted from the oil-based inks that were used in the decades of the past. The water-soluble inks are much less toxic, making a safer working environment and enabling a much easier clean-up. In addition, they dry slowly, and maintain their freshness in a container for a longer period of time. If left unused oil-based inks eventually dry and form a hard surface called skinning. For printmakers, no matter what kind of printmaking technique they use, the type of paper that supports their images is an undeniably important concern. The best paper, when handled properly, can produce the finest quality of image. Ideally, I like to use Gampi washi (Japanese) paper for chine-collé printing. But unfortunately, it is difficult to cultivate, making it both rare and expensive. Therefore, I frequently use off-white Kozo (mulberry) paper which creates a beautiful contrast when combined with white rag paper. I constantly try to generate

the maximum potential from the materials used to create the print. One of my other interests in printmaking is based on the occurrence of “happy accidents,” uncontrolled and unpredictable, and which only the printmaking process can create. Plate, block, stone, and screen have their unique magical power.

Choosing pieces for DNSPE 2024 was extremely challenging and absolutely not an easy task. I was tasked to limit selections to 65 works of art out of more than 400 entries. Throughout the selection process, I often compared multiple pieces and read statements submitted by each artist/printmaker in order to more clearly understand their work from both a material and intentional basis. Ultimately, I went with what spoke to me on a spiritual and intuitive level. Also, I paid attention to their mastery of technique, as well as their creative and innovative use of print matrix and presentation. As a result, this exhibit addresses a tremendous range of subject matter and represents a broad assortment of aesthetic styles.

I'd like to mention some images which particularly drew my attention. *Mis Dudas y Pesadillas* (translated as My Doubts and Nightmares) has a symmetrical composition separating the top and bottom of the print with bold rich blacks and whites. I assumed the figure on the chair must be the artist self-reflecting on his cultural challenges in the United States. *Measure Once* depicts a precise architectural rendering with one-point perspective. It is interesting to see that one side is completed while the other side employs only contour lines. *Blatherwark: Shut Your Pie Hole* is a beautiful multi-layer color reduction print. The image has an almost exact left-right symmetrical composition with abundant abstract organic and geometric shapes. I'm always intrigued by pattern designs. *Embers* employs kitchen lithography, a unique printing process which emerged during the COVID pandemic when many printmakers were struggling to make prints without access to a printing press since many print studios were shut down. The image also reminds me of the optical illusions in MC Escher's *Face Profile*. *Leviticus* amazes me with a beautiful, clean image done with gel plate transfer, a simple “low tech” printmaking process. Fine textures on the jacket create a beautiful contrast against the flat, gray shades surrounding it.

Although each entry gave descriptions such as size and media, going through the images virtually lacks a tactile physical tangibility. As I mentioned previously, an appreciation of prints involves not only the visual image, but also the materials and processes used to create it. If I was jurying from actual prints, my selections would most likely have been a bit different.

I want to thank all the artists who submitted their prints for consideration. I truly enjoyed seeing these inspiring works and hope you all will continue to be involved in the practice of printmaking. I also hope that visitors to this exhibit will discover works which demonstrate a combination of compelling imagery supported by an interesting use of printmaking processes and materials. I congratulate all those selected.

In closing, I'm grateful to Madeline McMahan for inviting me to be a juror for the 2024 Delta National Small Prints Exhibition.

Yuji Hiratsuka
Distinguished Professor Emeritus
Oregon State University

DR. LES WYATT PURCHASE AWARD

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



Maggy Aston

Morning Glory, 2023

relief, intaglio

24 x 18 inches

Painting on prints and printing upon drawings and watercolors are my usual working methods, so most of my prints end up as mixed-media monotypes. Matrices are interchangeable, and images move from print to print. Prints are chopped up, collaged, painted, printed over, or sanded off. Residual surfaces produced by many changes form the textured atmospheres upon which I like to draw and paint. Vaporous states, transitions from solid to liquid, and the accumulation and dispersion of particles are impressions I try to convey. I use a range of nontoxic print processes including relief, intaglio, stencil, offset color-viscosity, and laser engraving.

JACKYE & CURTIS FINCH, JR. PURCHASE AWARD

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



Alberto Balletti
Olga Anna, 2023
etching, inkjet
24 x 24 inches

This work is centered on the comparison of people. These two faces of young girls in their twenties are like an essential list of a storage of basic necessities—a reserve in case of abandonment, icons of well-known people which tomorrow will come back to the primary memory. A possibility to converse with each other but not provide solutions, leaving the comparison between people, like between plastic and skin, between use and relationship to their own internal and opaque reception.

CHERYL WALL TRIMARCHI PURCHASE AWARD

Permanent Collection, Arkansas State University

In Honor of Her Daughters, Stephanie Trimarchi Giesecke and Felicia Trimarchi Hart



Adam Noah Berman

Aloe Vera, 2022

lithograph, screenprint

30 x 22 inches

I continuously strive to show the multiple-level connection plants and prints have. Prints have copies or “multiples” so to speak, and so do plants. Each one is a little different from the next, and through the progression of differences, evolution is in process. This series of prints highlights the intricacy, inherent beauty, and ecological importance of plants in a format that bridges our indoor/synthetic tendencies with the complexity and beauty of the natural world. This work connects viewers with the natural world through my deeply rooted curiosity by using techniques that mimic natural processes such as propagation and artistic succession to depict the interactions between the environments and these plants.

CHUCKI BRADBURY ART PURCHASE AWARD

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



Justin Diggle

Aspect Recognition II, 2023

etching, photo etching

16 x 11 inches

My work, which often has a surreal quality, combines a variety of elements in the creation of one image. I use collage as the basis for new images and as means to introduce a mixture of different visual materials and reference aspects of surveillance technologies. I do not recreate specific equipment or events but rather use the medium to craft hybrid and surreal images that relate to modes of surveillance, such as facial recognition, gait recognition, tracking, cellphone data interception, etc. The collages are transferred photographically to etching plates, where they are often further worked with regular etching techniques.

DR. LES WYATT PURCHASE AWARD

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



Keith Dull

Blatherwark: Shut Your Pie Hole, 2023
color reduction relief print
9 x 6 inches

My art reflects a search for clarity in an often complex and intangible world, through imagery that emphasizes the historic use of prints as guides, manuals, and magic talismans.

COLLEGE OF LIBERAL ARTS AND COMMUNICATION PURCHASE AWARD

Permanent Collection, Arkansas State University

Underwritten by Trish & Dr. Brad Rawlins and Dr. Jill Simons, Jonesboro,
and Dr. Gina & Billy Hogue, Bay



Somayeh Faal

Day 1, 2023

handmade reductive CMYK monoprint
22.5 x 30 inches

I am exploring the relationship between natural disturbance and human behavior. By emphasizing what rises through osmosis from drying salt lakes (in Utah, Iran, Spain, and Russia), I aim to raise awareness of this global problem and remind people of their responsibility to protect natural resources.

LINDQUIST PURCHASE AWARD

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



Beth Fein

Uninvited, 2021

photo etching with chine-collé

11 x 11 inches

These etchings derive from my observations of many different environments. I deconstruct photos of diverse locales and reconstruct them with elements as diverse as scientific data, dreams, and abstractions. My current practice embraces chance and choice; stillness and movement; repression and freedom; conceptual and material; reality and dreams—a collage of personal experiences within the world that surrounds us. I focus on the shifting layers of experience balancing between the deeply personal, the environmental, and the political. My art practice is a collage of personal experiences within the world that we live in: magnifying the unpredictability of time and outside forces that permeate the essence of my artistic intent.

DR. LES WYATT PURCHASE AWARD

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



Donald Furst
Noirs VI, 2023
solarplate intaglio
7 x 10 inches

Acute angles, harsh light and profound shadows, disquiet and mystery—these are all features of 1940s American Film Noir that intrigue me. Something as simple as a staircase is transformed when seen under these conditions. My solarplate intaglio prints result from seeing my mundane surroundings through a noirish lens.

DR. LES WYATT PURCHASE AWARD

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



Chenxi Gao

What to Remember, 2022
screenprint and Mylar
9 x 6 inches

My recent body of work explores the formation of my identity through moves: from one home to another, from rural to urban, and from China to the United States. The social and cultural environments shift, as well as the spaces in which I live. I play with duality in my work: concealing versus revealing, safety versus restriction, and staying versus fleeing through layering and manipulating materials. It echoes my thought process: Where do I come from? What should I do with my memories? Where am I going next? My works ask questions but do not necessarily provide the answers.

HALEY VOGES PURCHASE AWARD

Permanent Collection, Arkansas State University
In Honor of Assistant Director Haley Voges



Victoria Goro-Rapoport
Noah's Burden 2, 2023
etching
18.75 x 12.25 inches

My early professional life was connected with theatre. While working as a set designer, I learned to pay close attention to the complex relationship between the human figure and its environment. Whether man-made or natural, hostile or friendly, realistic or fantastic, environment always interacts with the protagonists who inhabit it. In my drawings and prints, I explore the intricate interplay between the characters and their worlds, and the mutual influence the space and the figure exert on each other.

COLLEGE OF LIBERAL ARTS AND COMMUNICATION PURCHASE AWARD

Permanent Collection, Arkansas State University

Underwritten by Trish & Dr. Brad Rawlins and Dr. Jill Simons, Jonesboro,
and Dr. Gina & Billy Hogue, Bay



Marco Hernandez

Mis Dudas y Pesadillas, 2023

etching

12 x 12 inches

My current body of work explores issues associated with the societies and politics of contemporary Mexican and Mexican American cultures. I am inspired by my personal experiences growing up as a Mexican immigrant in California and the Midwest. Mexican and Mexican American symbols play a large role in my prints. The symbols span from ancient Mesoamerican imagery to contemporary popular culture items, such as Valentina hot sauce. Life experiences and a traditional Mexican upbringing have influenced my thoughts and beliefs, and ultimately have been inspirational to the imagery and meaning in my current work.

LES CHRISTENSEN EXCELLENCE IN ART PURCHASE AWARD

Permanent Collection, Arkansas State University

Underwritten by Julie Bates, Little Rock



Francisco Magallán

Hermetic Allegories No. 1, 2022

linocut on cotton paper

12 x 9 inches

My art is based on the anatomical dissection of the contorted body without representing a realistic figuration, and as a modern anatomist, I dissect the image, transfigure the drawing, and redesign the anatomy of my contorted and fierce creations. Working with linocut and woodcut media and based on the original structural forms and proportions of the human body, I fragment and dissect different layers of the drawing that simulate the inner structure, like the osseous system and the muscular system which interact, resulting in a merged new bodily structure. All this dissection leads me on a search of the within, understanding this as a deep spiritual journey to the inner self, represented metaphorically in Hermetic Allegories.

LINDQUIST PURCHASE AWARD

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



Robyn Moore

Being in the Land
(Coming into this World), 2022
photopolymer gravure
16 x 12 inches

Landscapes are imprinted with memory. The land embodies the existence of all living things, the birth and transformation of geological bodies, and the more ephemeral traces left by weather, water, light, and wind. Landscape is, effectively, constituted by the living and dying of such countless beings, both human and other-than-human, through all deep time. Being in the Land is a series of photopolymer gravure prints inspired by my desire to make contact with the memory and intelligence embodied by landscapes. Through the creation of these images, I hope to cultivate empathy and solidarity with these other beings who, otherwise, will remain lost or unknown.

TOWNSEND WOLFE MEMORIAL PURCHASE AWARD

Permanent Collection, Arkansas State University
Underwritten by Jackye & Curtis Finch, Jr., Little Rock



Ronald Rigge

Bristlecone, 2023

archival pigment photograph

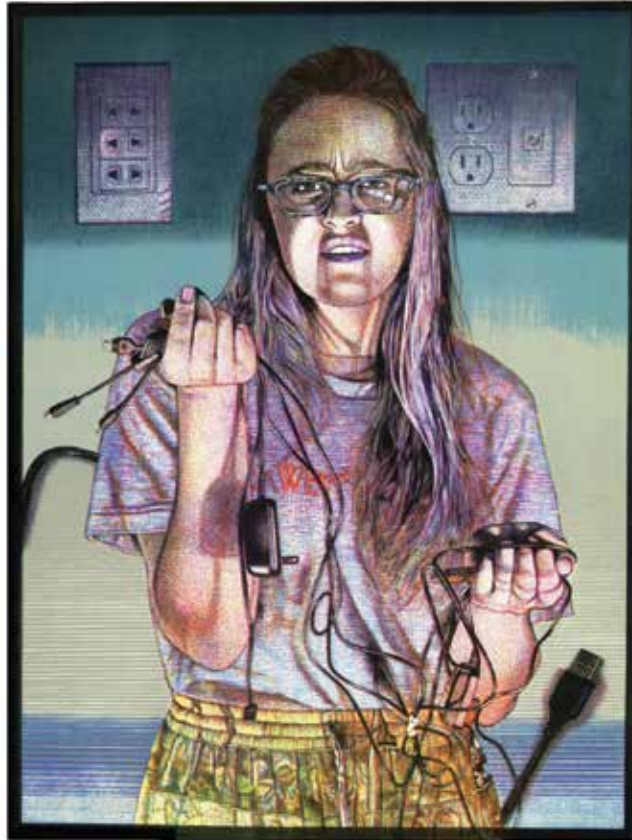
20 x 16 inches

On a visit to the Bristlecone Forest in California's White Mountains, I found myself drawn to the sculpted surfaces of the inner cambium and outer bark layers of the trees. These had been shaped by their severe environment over many centuries. The whorls and textures seemed reminiscent of our own sinews and tendons or maybe even of the nebulas, gas clouds, and black holes seen by the newest telescopes. On more recent trips to the Sierra Nevada, I was excited to find that lodgepole, western white, and white bark pines also have exposed surfaces that share in appearance with the bristlecones. I have used sections of these pine tree cambium layers as a subject matter for abstract compositions.

CULTURAL STEWARD PURCHASE AWARD

Permanent Collection, Arkansas State University

Dedicated to the Windgate Foundation



Mark Sisson

*Portrait of Elle Denyer: Dis*Cord*, 2023

linocut, woodcut, lithograph

16.5 x 12.5 inches

The number and variety of cords and connectors required by modern technology is maddening. Many look nearly identical except for an almost undetectable difference in size or width, which means that each one needs a label. Others change almost yearly, making older equipment uncooperative with newer equipment or requiring other intermediaries. Like many, I try to stay abreast of “evolutionary” developments, but most changes make little sense except, perhaps, economically for the business who produce them.

TOWNSEND WOLFE MEMORIAL PURCHASE AWARD

Permanent Collection, Arkansas State University
Underwritten by Jackye & Curtis Finch, Jr., Little Rock



Kelsey Stephenson

Bow Lake 2021 / 1902, 2023

silkscreen, cyanotype, digital print

14 x 11 inches

The Glacial Echoes series showcases specific locations that are well known from the Canadian Rockies to express just how much glaciers there have changed over the last 100 years. I work with archival imagery from 1900 to the 1940s as references, as well as my own images taken in the same locations. Originally these marketing photos and images from the Dominion Land Survey—sources from archives dated to 1902 to 1942—helped shape a colonial narrative of the National Parks. The more recent ‘repeat photography’ images I have taken in response, retracing steps to the same locations, play on that aspect of settling, tourism, and land use, but also question how much preservation of so-called wilderness is possible.

MERRITT DYKE PURCHASE AWARD

Permanent Collection, Arkansas State University
Dedicated to Mr. Merritt Dyke



Valerie Syposz
Embers, 2023
kitchen lithography
21 x 17 inches

Currently I work with relief (woodcut, linocut and wood engraving) and lithographic techniques that allow me to print at home, by hand. What attracts me to printmaking is the unique aesthetics of each print technique, as well as the importance of both the creative and technical aspects. I have always been inspired by the human form. Starting from figure drawings, I develop each image instinctively, first by sketching, and then throughout the platemaking and printing processes. The resulting prints form a series of bizarre portraits that reflect on perceptions of existence and self.

RED WOLVES PURCHASE AWARD

Permanent Collection, Arkansas State University
Dedicated to the Kays Foundation

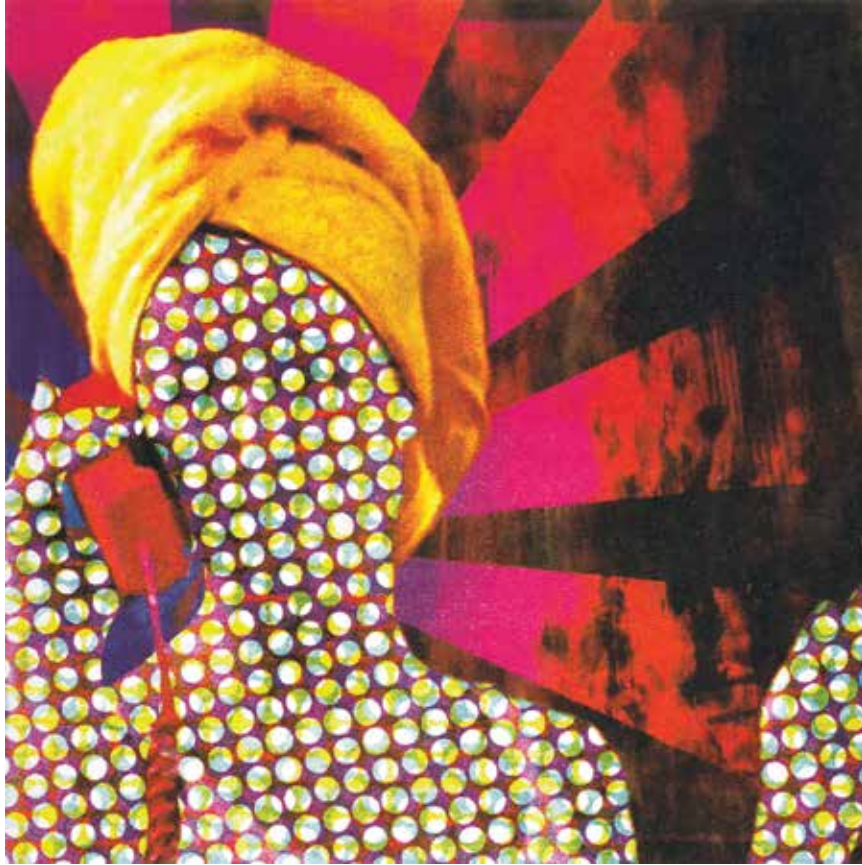


Mary Teichman
Pastorale, 2022
multi-plate color etching
12 x 15 inches

Light shapes and affects my perception of objects and nature. I want my prints to recall a specific place and time—to create a mood through light, color, and form. I am always on the lookout for images; the quality of the light is my inspiration. I create my prints using red, yellow, blue, and black copper plates which overlap producing secondary colors as well as browns and grays. I find that much of the joy of printmaking is the unexpected. No matter how much planning and experience is brought to an image, the print takes shape as it emerges, changing as it progresses.

DELANIE & ERIC ATCHISON PURCHASE AWARD

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



Nicholas Tisdale

di·chot·o·my: Love/Hate I, 2022

color lithograph

8 x 8 inches

I'm interested in how visual information is translated and communicated through digital and print media. Each exchange between us and the mediums we filter through offers an opportunity for errors and creative expression. I take banal information from the internet (comments, ads, spam, etc.) and incorporate it in the hexadecimal code of my imagery. The resulting visual errors are hand printed as lithographs using a four-color process. These compositions illustrate my ambivalence in the information age. Digital communication is now a necessity, if not a requirement, but our tools are prone to be flawed simulacra of ourselves—whether those flaws are in language, visual forms, or ultimately how we share ideas with one another.

CURTIS STEELE PURCHASE AWARD
Permanent Collection, Arkansas State University
Underwritten by Curtis Steele, Jonesboro



Brandon Williams
Measure Once, 2022
multi-plate etching
12 x 17.5 inches

I am interested in how time visually affects and alters the structures, homes, and locations that I have documented throughout my travels. During every occasion, change becomes undeniably unavoidable, making everything temporary. Since the beginning, people have come, gone, and moved on to the next profitable or desirable circumstance. Ideas of change, conflict, challenge, and issues of gentrification, overdevelopment, and class inequality are key parts of the work and integral in my research. Time only moves in one direction. This unidirectional path leaves behind both positive and negative aspects. What is here to stay? What will remain? What will be remembered?

JACKYE & CURTIS FINCH, JR. PURCHASE AWARD

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



Koichi Yamamoto

Mushio, 2023

lithograph

16 x 12 inches

My artistic journey is an exploration of dynamic quality in transition. I find inspiration in the interplay between the static and dynamic, seeking to capture the elusive energy within still forms and the fluidity of anticipated motion. Copper engraving, executed with precision and a burin's touch, brings a visual language rich in values and forms. Folding prints make effective bisymmetric images. I seek to combine multiple images, each with compositional agreement and a bisymmetric balance, offering viewers the chance to explore the synthesis of elements. Within these visually harmonious compositions, the human mind can find meaning, reconciling the static and dynamic, and drawing connections between them.

BAM STAFF MERIT AWARD



Stephanie Kolpy
16TH FROM THE FOOL, 2023
monoprint, drypoint, watercolor
on Rives BFK
30 x 22 inches

ARKANSAS STATE MERIT AWARD



Jonathan Wright
Ancestors, 2023
laser-engraved woodcut, black ink
on black Stonehenge
12 x 10 inches



Janet Badger
Vittoria, 2022
drypoint
13 x 8 inches



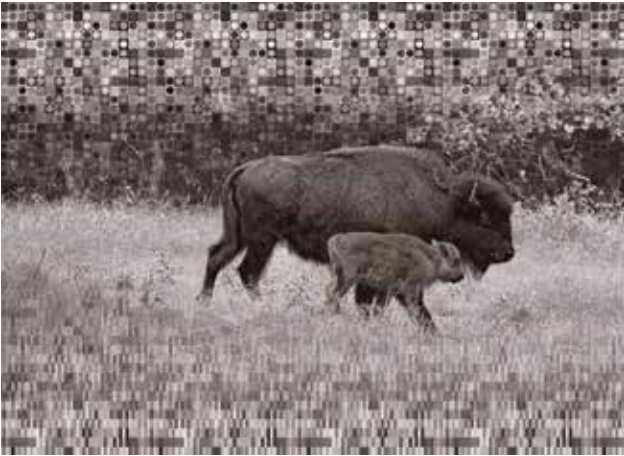
Edward Bernstein
Refugees, 2022
white ground etching, aquatint
9 x 12 inches



Adriane Berris
Conflagration, 2023
etching, chine-collé, India ink on Rives BFK
30 x 22 inches



Charlotte Bloede
Bring 'Er Home, 2023
screenprint with hand-dyed paper
7 x 5.5 inches



David Blow
Chickasaw Buffalo, 2022
digital print
13 x 18 inches



Kate Borcharding
Yellow Chair Conspiracy, 2023
etching, monoprint
11.75 x 17.75 inches



Donna Brown
Life at Sea, 2023
four-color etching
9 x 12 inches



Lisa Bulawsky
the vast time, 2022
collagraph, trace monotype
13 x 11 inches



Keith Buswell
Andersonville, 2022
etching
13 x 10 inches



Karen Brussat Butler
Lilies of the Valley, 2023
lithograph with added pigment
30 x 22 inches



Nathan Childers
Leviticus, 2023
gel plate print
11 x 14 inches



Briar Craig
WILL YOU EVER, 2023
hand-pulled ultra-violet screenprint
29.75 x 22 inches



Cathie Crawford
Heart of Khamsa, 2023
reduction woodcut monoprint
with pochoir
20.25 x 16.25 inches



Robert Creighton
Hard Times (Come Again No More), 2022
lithograph
18 x 12 inches



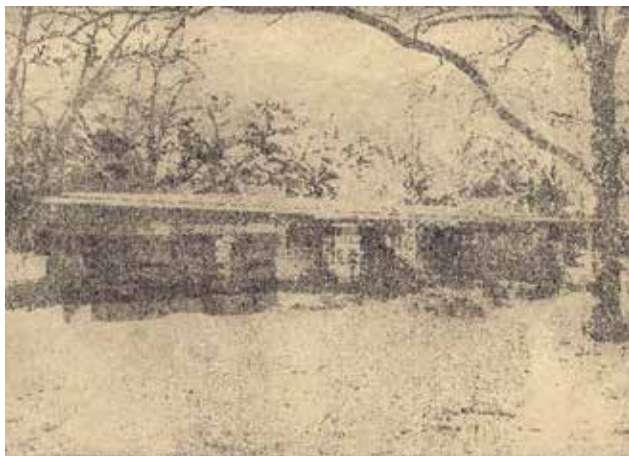
Tallmadge Doyle
Algae Universe II, 2023
line etching, hand-coloring
6-inch diameter



Matthew Egan
Beneath the Surface, 2022
lithography
16 x 20 inches



Jennifer Gover
Husks, 2023
screenprint monotype
10 x 12.5 inches



Anna Hite
The House, 2014 & 2023, 2023
etching
7.5 x 11 inches



Phillip Michael Hook
Sailing to Byzantium 05, 2023
monotype
9 x 7.5 inches



Daryl Howard
Time of Smoke that Thunders, 2022
mokuhanga
22 x 17 inches



Robert Hunter
Red Shift, 2023
digital print
6.75 x 6.75 inches



Alan Larkin

The Major Arcana: The Fool, 2022

etching

10 x 6 inches



Louie Laskowski

War Wounds, 2022

woodblock print

6 x 9 inches



Tonia Matthews

Here Again, 2023

monotype, intaglio

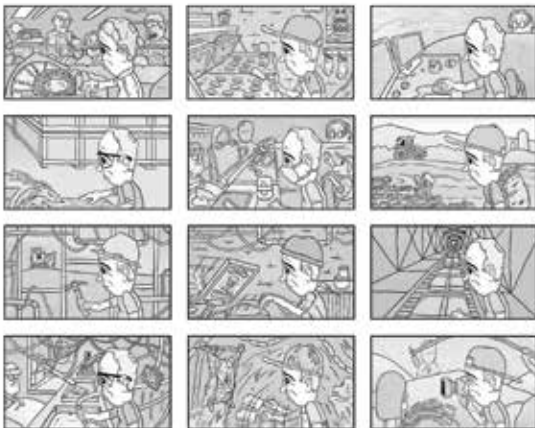
18 x 27 inches



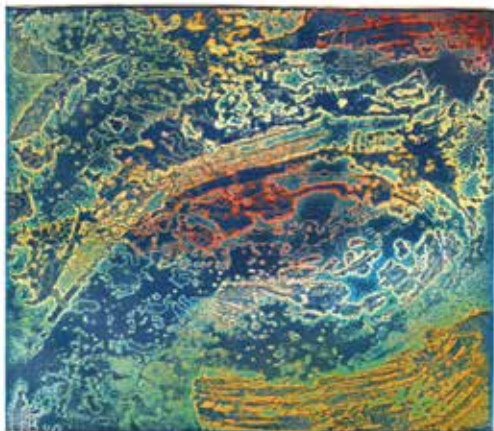
Emmett Merrill
The Visitor, 2023
lithograph on Rives BFK
22 x 30 inches



Bruce Muirhead
The Smoker, 2022
etching, aquatint, drypoint
10 x 12 inches



Nathan Pietrykowski
Shifts, 2022
screenprint
16 x 20 inches



Johnny Plastini
Geoflux #3, 2023
viscosity intaglio on Magnani Incisioni
12 x 12 inches



Endi Poskovic
Field (from Mother Series), 2023
color woodcut print
15 x 24 inches



Tatiana Potts
Marshalls, 2022
engraving, etching
15 x 11 inches



Morgan Price

MERCURIAL TO SAY THE LEAST, 2022

lithograph

6 x 4 inches



Carol Reed

Puff Piece - Sand, 2023

stone lithograph, blind embossed
with zinc plate, rubber stamp with
hand coloring

22 x 30 inches



Scott Reeds

Promo Code 1, 2023

intaglio

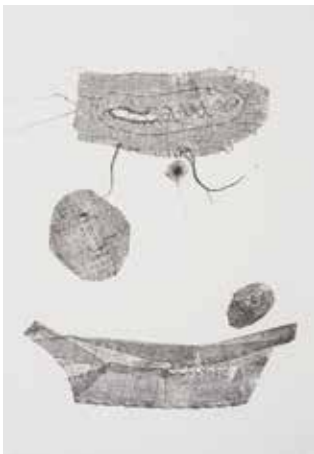
16 x 12 inches



Jolynn Reigeluth
One Sandwich Short, 2022
collagraph intaglio, linocut, hand coloring
20 x 14 inches



Grace Russell
Sharp, 2022
intaglio, aquatint
5 x 9 inches



Dominique Simmons
Seeded Cloud with Boat, 2023
collagraph
20 x 14 inches



Ralph L Steeds
The House is on Fire, 2023
color lithograph
13 x 10.5 inches



John Vinklarek
Fallout, 2023
lithograph, relief
19 x 14 inches



M. Robyn Wall
Morning Conversations, 2021
silkscreen, pochoir
8 x 10 inches



Ian Welch

To Departed Friends, 2023

mezzotint, relief, engraving, papier collé

9 x 9 inches



Cassie White

in the stillness, 2023

collaged monoprints, digital photographs, telescopic images, watercolor

15 x 11 inches



Linda Whitney

Minko Atahk (Red Star) Butterfly Dancer, 2023

mezzotint with hand application of earth pigments

30 x 22 inches



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