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Delta National Small Prints Exhibition
Bradbury Gallery, Arkansas State University

2015

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2015 Delta National Small Prints Exhibition

January 29 - February 27, 2015
BradburyGallery.com



This exhibition is dedicated to Brackett-Krennerich
and Associates Architects

Cover:

Mary Ann Strandell

Megan Drapers LA with Drones, 2014

3D lenticular print

16 x 16 inches

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Juror's Bio



Ruth Lingen is a master printer and papermaker at Pace Editions, NYC. She has worked with over 60 artists, including Donald Baechler, Chuck Close, Jim Dine, Leonardo Drew, Shepard Fairey, Jane Hammond, Robert Ryman and Kiki Smith. She was the subject of a solo traveling show from 2005 to 2007 and was included in *Proof*, a three-person show in NYC this year.

As a publisher of artist books, she is represented by the Brooklyn Artist Alliance and her books can be found in the collection of the Metropolitan Museum of Art, The Getty, the Brooklyn Museum, as well as over twenty libraries including the New York Public Library and Harvard University.

Juror's Statement

It is a great honor and a pleasure to have served as Juror for the *2015 Delta National Small Prints Exhibition*. Selecting 55 prints from a group of 767 prints by 370 artists was extremely challenging. My hope is that the prints in this show will reflect some of the aesthetic and technical dialogues presently taking place across the country, and that the images I have chosen will provide inspiration for printmakers, present and future.

My involvement in the medium of printmaking is mainly as a practitioner, but also as a teacher, advocate, student and collector. My love for prints includes the love I have for its rich history (both social and technological); its traditions; and the community of fantastic printmakers, of which I am proud to be associated. In choosing this show, I began with an overview of all the prints that were submitted, so to “feel what was in the air.” I then studied each artist’s group of prints more carefully. The scale of a print can be hard to read because all of them—from the tiniest engraving to the largest mono-print—are somewhat equalized when viewed on the computer screen. I had to visualize the actual print in all of its physicality so to not be tricked by the often misleading digital images. A select group of print makers were then chosen for yet another round of consideration, and from each of these finalists I chose what I felt was the strongest single piece. From this group of roughly 100 superb images, I then made my final selection. The works I have included strike a balance between concept and technique—with neither outshining the other. I was also influenced by the overall level of experimentation and play. Ed Ruscha once said that he liked art that had a bit of the “huh?” factor—or, in other words, an inexplicable quality. The range of techniques varied widely with a majority of intaglio work, with woodcut and linocut in abundance, as well as silkscreen and lithography. Digital and traditional photography, monotype, letterpress and mixed media were also submitted.

Figurative abstraction referencing familiar but vaguely identifiable objects ran through much work. A beautiful example is *Ruined Ruins* by David Graves. Can this image be considered a map? An ancient Mayan calendar? Or is it a circuit board? Either way, the complex structure combined with woodcut linearity gives us a wonderful image to contemplate. *Synaptic Sprout* by Karla Hackenmiller is another mysterious image, with its structure of etched lines that have formalist qualities overlaid with a feeling of sensuality. The frayed fabric mirrors our delicate human condition. Or is it a decomposing net with trapped seaweed? Much in the same vein, is the beautiful oceanic *...survival through solidarity...* by Brian Johnson. It is a well-drawn, creature-like rendering

that appears to have come alive. Simple crosshatch lines in the background mimic the life-like tendrils of the creature which appears to come off the page in three-dimensions, presenting us with a jarring contrast of illusionistic space and literal flatness. Similarly, the organic delicacy of Ellen Price's *Pull* feels otherworldly, with its ghostly atmosphere reminiscent of a swamp or foggy day. Here the mono-printing process—with all of its spontaneity—is a perfect choice. Amy Buchholz's *The Great Awakening* leads us into the lifecycle of a butterfly; the gorgeous, rich visuality and choice of the delicate drypoint technique could not have been more appropriate for the subject. *Obscure Desire II* by LUCE, with its cloak of drypoint, is like a contemporary abstracted Ukiyoe-e landscape. It is a tranquil moment suspended in time.

Some of the most stunning works were figurative. For example, Aaron Coleman's *Charmed Out of Your Basket* juxtaposes comic book imagery with a beautiful rendition of a stained glass archangel. Both are superimposed on an ethereal Christ, in a technically complex lithograph with density of color and rich black mirroring the intensity in the image. In contrast are the figures in Nayrb Wasylcia's *Existentialisme*, which seem to be stylish characters in the theater of life, re-enacting specific social stories, while remaining tied to Constructivism and a feeling of California "cool." Utilizing transparent flat color and Ben-Day dot halftone, this silkscreen is razor sharp. Flat color is also employed successfully through the reductive relief process of Guen Montgomery's *Betty Likes Veronica*. This print delivers a strong message, but with a light-hearted style. And the quirky and wonderfully fluid crayon-drawn lithograph of *Baby Doll and Gators* by Brian Kreydatus reminds us of the power in the traditional still-life genre. There were multiple references to the effect of humans on their physical surroundings. In *My Monkey* by Maggy Aston, the pathos of a chained primate questions our empathy. The contrast between its classically drawn style and subject matter provide the image with a serious graphic punch. Kirsten Flaherty's *Dollar Store* takes a wry look at our consumer-centric excessiveness and its many hidden costs. And in *Wacky* by Helen Cox, is the wackiness in this print a mere overturned lawn chair, or is it the eerie aftermath of yet another unprecedented storm due to climate change?

The very witty *Megan Drapers LA with Drones* by Mary Ann Strandell uses a fascinating 3D-optics lenticular technique to comment on our culture and present day political climate. Scott Baird's *Hands Up, Don't Shoot* follows in the great printmaking tradition of protest and propaganda with its powerful message dealing with race and power structures. The silver gelatin photograph Donald Buelter's *Anchored in Anchorage*, with its impeccable formal composition, gives us a hint of a boomtown gone

quiet. Layering color is one of the wonders of printmaking, and the abstractions of both *Sub-Spiritual Oubliettes* by Johnny Plastini and *Cyclone Cross-Section* by Ray Bishop make maximal use of its emotional and ethereal power on both our senses and our emotions.

I would like to express my sincere gratitude to Les Christensen, for both her kind invitation and for her helpfulness and professionalism throughout the process. A huge thank you goes out to the Bradbury Gallery at Arkansas State University for their amazing commitment to printmaking. And finally, many, many thanks go out to all the artists who submitted work, and creating this beautiful show of contemporary printmaking. Happy printing!

– Ruth Lingen, Director
Pace Editions, NYC

Director's Statement

The Delta National Small Prints Exhibition is perhaps becoming a misnomer. While it is a display of small-in-size prints held in the Mississippi Delta, it is also a locally and regionally funded, nationally and internationally populated exhibition.

Since its inception in 1996, a forward-thinking group of patrons from the community and the region have provided for this extraordinary and unique sampling of prints to be shown annually. Artists from across the country and—more frequently each year—from around the world, submit their work for consideration by a respected expert in the field of printmaking. This slow-but-steady shift has most likely been caused by the easily shippable nature of this art form, combined with a readily available dispersal of information about the show via the web. No matter the cause, this slight change is an interesting reminder of how interconnected we all have become. An increase in the exchange of ideas and imagery with artists from any location is always an enriching experience that helps us to better understand our world and our lives.

This year Ruth Lingen, director of Pace Editions, a hand-printing and paper-making studio in Brooklyn, N.Y., served as our juror. It was my pleasure to work with her and I would like to thank her for her diligence in selecting this collection of prints that varies widely in technique and style. Her choice of 55 prints from the same number of artists provides us with a look at what is happening in small printmaking today. As with previous Delta National jurors, she made her selections blindly; that is, she reviewed the prints and was informed of the titles, dimensions and type of print, but nothing more. The artists' names and addresses were not known to her until after her decisions were made.

The Bradbury Gallery's commitment to contemporary printmaking in a small format could not be possible without many devoted supporters. They provide the assistance necessary to produce the exhibition and the catalog, and to offer awards to several outstanding artists. Our longtime conservator, Don A. Tilton, along with our much-appreciated benefactors, Brackett-Krennerich and Associates Architects, underwritten by Kyle Cook, Jeff Herren and George Krennerich, and Sharon and Evan Lindquist deserve far more thanks than can ever be given here. Their generosity has helped to make this exhibition a reality.

Along with our conservator and benefactors our patrons, Donna and Dr. Don Bowyer, Chucki and Curt Bradbury, Jr., Claude M. Erwin, Jr., Drs. Deidra and Tim Hudson, Teresa and Steve Owens, John Salvest, Beth and Dr. Scot Snodgrass, Cheryl Wall Trimarchi, Mandy and Dr. Charles Welch, and a special endowment in honor of Chucki Bradbury, made available the resources needed to purchase several new prints for the Arkansas State University Permanent Collection. I offer them all my sincere appreciation. This new set of artwork will be enjoyed for many years to come.

I am thankful for our sponsors, Charlott Jones, CPA, Philip A. Jones, Drs. Phyllis and Warren Skaug, and Caryl Steele who this year allowed the Delta National to provide juror's merit awards, or sponsorships, to four worthy artists. Because of them we are able to recognize these talented printmakers.

This year our donors include Dorine Deacon, Dr. Ernest Hogue, Fred J. Huggins, John V. Phelps and Holly Van Wagener. I thank them all for their assistance to this exhibition and for their help in keeping this cultural experience alive and well in our community. This exhibition could not have been possible without the help of all of these generous people.

In addition to the talented and hardworking artists who create the work we eagerly wait to see, and the financial backing necessary for this project, several other people work throughout the year to make the Delta National a success. In particular I would like to thank Dr. Don Bowyer, dean of the College of Fine Arts, who understands the value of the arts, this exhibition and the Bradbury Gallery; Dr. Wendy Hymes and Bob Simpson, who make every effort to help the gallery with their technical and professional assistance; Barbara Pearson and Renee O'Connor, who are always available to assist with this and all other projects in the gallery; Diana Monroe for her editorial wisdom; and Robby Myers for his work on this and other publications we produce.

Other major contributors include Dr. Jason Penry, Anthony Coleman and Steve Owens, who help to bring community awareness to the exhibition; Bradbury Gallery Assistants Jammie Robinson and Lesley Webb, who work enthusiastically to mount this and other exhibitions; and Kali James, the web designer for BradburyGallery.com, which features all the prints in this and all previous Delta Nationals. A very special thank you goes to Jackie Vandigo, who tirelessly worked on this and all projects in the gallery and to whom I am most indebted. Many thanks must also go to our founder, Evan Lindquist, who had the vision to begin this exhibition nearly two decades ago.

I offer my sincere and deep appreciation to all of the artists who are exhibiting and who entered the 2015 Delta National Small Prints Exhibition. Your work inspires us, informs us and nourishes us. Thank you.

And finally, I would like to recognize Brackett-Krennerich and Associates Architects, including the two founding members, Jerry Brackett and George Krennerich and the two new principal architects, Kyle Cook and Jeff Herren to whom we have dedicated this year's exhibition. They have consistently supported the gallery and specifically the Delta National for many years. They are our patrons, friends and advisers, and for that we are most grateful.

— Les Christensen, Director
Bradbury Gallery

Lindquist Purchase Award

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

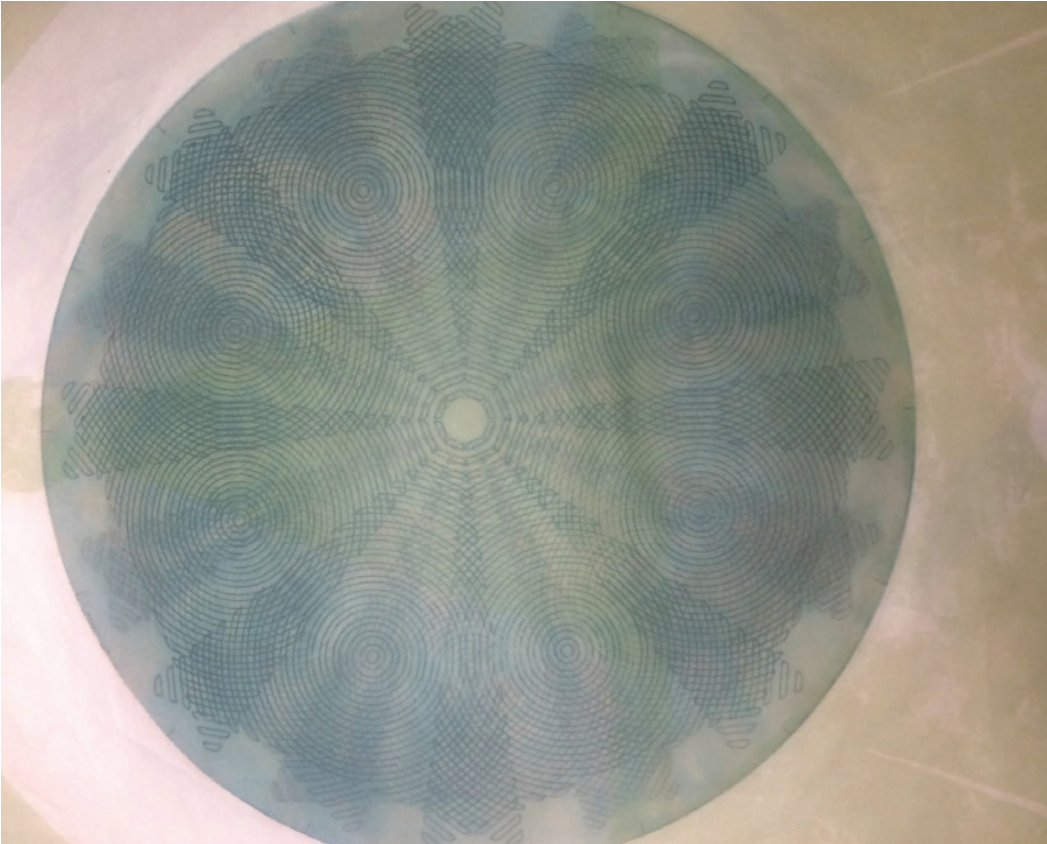


Many of my prints end up as mixed-media monotypes combining drawing, painting and printmaking. These monotypes are part of a series inspired by accounts of extinct birds, such as the Passenger Pigeon and Ivory-billed Woodpecker. For the backgrounds, I photographed tree carvings in a wooded grove where decades of lovers have carved their names in the soft bark of beech trees. I then printed ink transfers of these bark-carving photos onto watercolor paintings of flowering trees. After the prints were dried and flattened, I drew and collaged fragments from 19th Century natural history prints on the final layers.

– Maggy Aston

Maggy Aston
My Monkey, 2012
mixed media monotype
22 x 30 inches

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



Ray Bishop

Cyclone Cross-Section, 2014

intaglio and relief

14 x 18 inches

When you watch reality close enough, math can unify disparate objects into one cohesive machine. My artwork attempts to capture this unseen math by utilizing it as the foundation and attempting to build upon its structure to invoke the dream-like states that can be found in both nature and the man-made world.

– Ray Bishop

Donna & Don Bowyer Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Donna & Dr. Donald Bowyer, Jonesboro



I explore cultural notions and decorative elements of design, architecture and pattern in my visual research. This series of "space" serigraphy prints reveals contrasts of renewal and destruction in the constructed environment. I juxtapose the intentional design of architecture and the incidental structure of visual forms in various stages of decay. Symbolically, the work references design that can evoke understanding or simply fill space in the world around us.

– Dustyn Bork

Dustyn Bork
Space no. 1, 2013
serigraph
22 x 15 inches

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



Amy Buchholz
The Great Awakening, 2014
drypoint
8 x 6 inches

My prints are intaglio drypoints. Drawing directly on copper plates with a diamond-point needle, I concentrate on fine line to create chiaroscuro, motion and emotion in my images of small and fragile beings. My images are constructed in layers over quite a long time, and much of their final state results from the dialog between my original intentions and what each state proof tells me to do. Thematically, my prints are my act of devotion to the divinity of nature.

– Amy Buchholz

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



As a geologist, I was originally drawn to the photography of landscapes. As time has passed, I have started to incorporate more of the urban landscape as part of the overall study—a shifting of the rock formations and majestic trees of nature to the building materials of the urban setting. The definition of urban is broad, as the photographs include small villages such as Telluride, Colo., to cities such as San Antonio, Texas. The use of traditional silver gelatin printing provides a timeless quality.

– Donald Buelter

Donald Buelter
Anchored in Anchorage, 2012
silver gelatin print
16 x 20 inches

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



Aaron Coleman

Charmed Out of Your Basket, 2013

lithograph

19.5 x 15 inches

I have witnessed and experienced prejudice my entire life. When examining our society, I find similar prejudices still occurring around the world. My current work is an examination of what I perceive to be misconstrued belief systems and twisted moral values. I utilize comic book imagery to represent the heroes and villains of current events. I see a strong parallel between the mythology of super heroes and religious stories of good and evil. The stained glass elements mirror the pieced-together structure of comic book pages and are used as a vehicle to the moral and ethical dilemmas I explore.

– Aaron Coleman

President's Purchase Award

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



This work is representative of my relationship with our world and my concern about what is happening to the earth and the people who share it. I experience a deep connection to nature, yet I am also drawn to the complexities of man-made environments. I often think of the figure as landscape and the landscape as figure, whether it is organic or not. For me, art expresses feelings that transcend words. It releases anxiety and fear, even when it is not immediately apparent in the work itself, and it affirms my connection to the cycle of life.

– Helen Cox

Helen Cox
Wacky, 2014
linoleum reduction
24 x 18 inches

Brackett-Krennerich & Associates Architects Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Kyle Cook, Jeff Herren & George Krennerich, Jonesboro



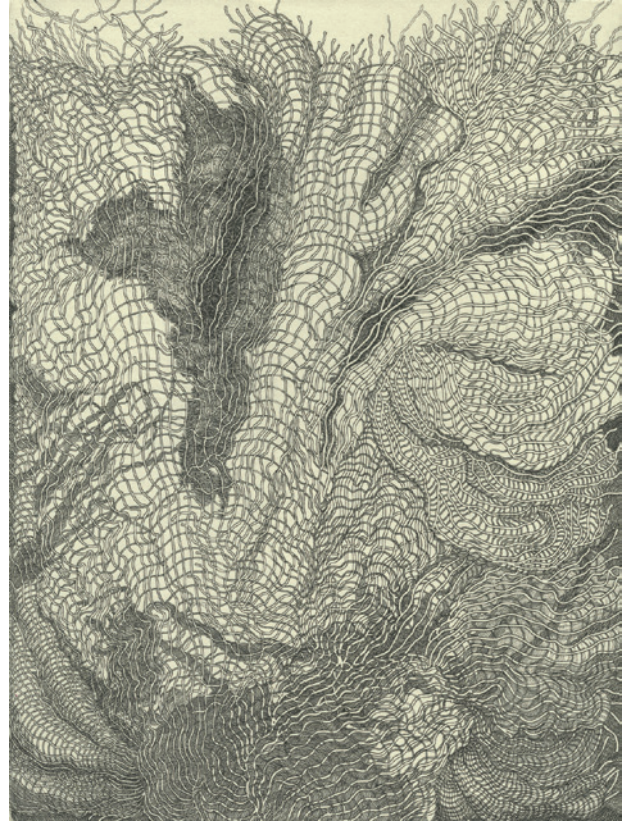
David Graves
Ruined Ruins, 2014
reduction woodcut
15 x 12 inches

Many of my recent prints have employed kinship symbols used by anthropologists to delineate social structure. I have abstracted these symbols to create dense, layered images that correspond to how my “sense” of the world is. In creating these images I borrow extensively from my experience as an archaeologist and modified forms from biology, geography, technology and art history.

– David Graves

**Senator Kaneaster Hodges, Jr. & Lindley Williams Hodges
Purchase Award**

Permanent Collection, Arkansas State University
Underwritten by Claude M. Erwin, Jr., Dallas, Texas



Throughout this recent series, I have explored the essence of the drawn mark as a parallel for the most basic of thought processes, the firing of synapses. A drawn line forms a connection between two points, just as our thoughts are the paths between a set of neurons. The more those specific pathways are repeated, the more significant they become to the essence of our individual being. I am interested in the simultaneous simplicity of those biological occurrences and the complexity of the abstract and endlessly varied outcomes of those interactions.

– Karla Hackenmiller

Karla Hackenmiller
Synaptic Sprout, 2014
etching
12 x 9 inches

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



Brian Kreydatus

Baby Doll and Gators, 2014

lithograph

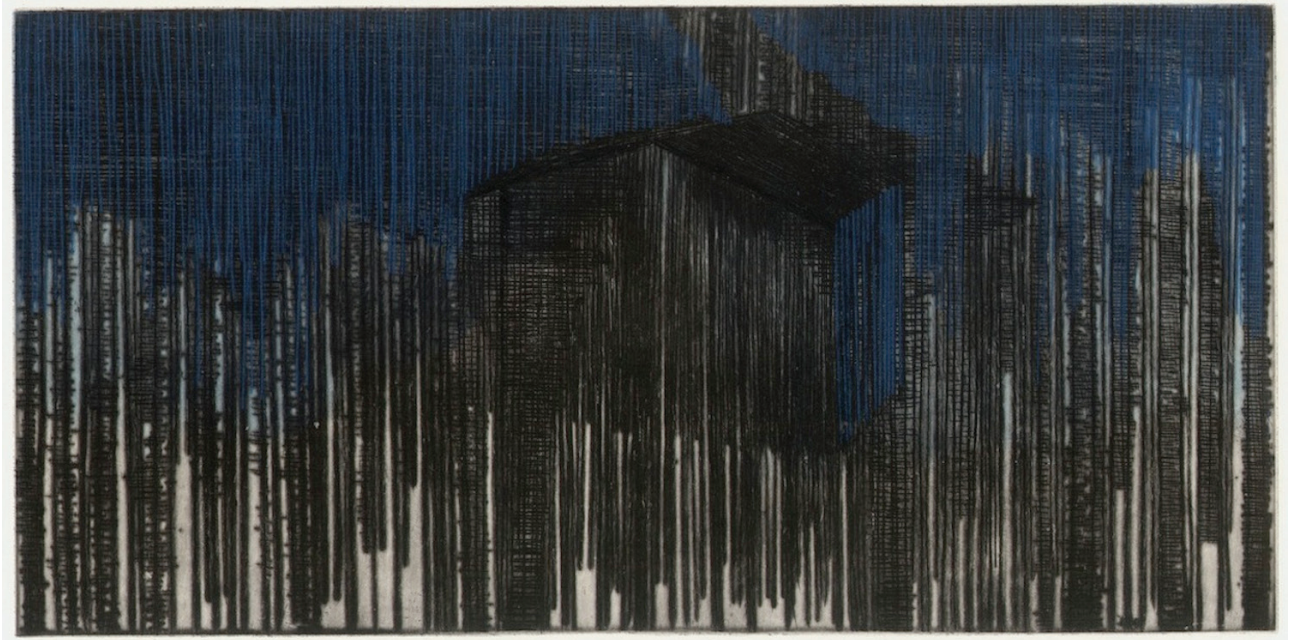
11 x 11 inches

I am a recorder of the human figure, or more accurately, the human condition.

In these prints I have attempted to make visible the disjunction between our shared external reality and our internal stream of consciousness. These images started in my imagination and reached fruition through a combination of observational drawing and pictorial invention. I wanted these works to have the same corporeal presence as my more straight-ahead observational depictions, with the added emotion or psychological punch of unexpected content and juxtaposition.

– Brian Kreydatus

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



I like to experiment with different supports such as Plexiglas, plastic sheets, cardboard, carpet, linoleum, wood, copper, aluminum, etc.

I often use several of these for one print, working in layers, building it up, step-by-step, until I obtain a certain atmosphere, hoping to reveal an inner world that is quite elusive. Obviously, then, when I start the first layer, I do not know where this will take me. The whole process of discovery is more important to me than producing an image that is well planned.

– LUCE

LUCE
Obscure Desire II, 2013
drypoint
8 x 15.75 inches

Cheryl Wall Trimarchi Purchase Award
Permanent Collection, Arkansas State University
In Memory of Martha & Bryant Wall



Ellen Price
Pull, 2014
monoprint
16 x 13 inches

In recent mixed media mono-prints, fragmented plant forms occupy a fluid and indeterminate environment. Uprooted plants and flattened leaves are described by contour lines and diaphanous shapes. The work draws on the relationship between varying languages of depiction as well as the tensions between flatness and spatial illusion and clarity and obfuscation. The accumulation of multiple layers on the membrane-like quality of the paper permits the investigation of surface nuance and the ability of ink to be both transparent and opaque. If pressed further, I would say the particular attitudes of the selected plant forms are personifications of dissolution, loss and decay.

– Ellen Price

Chancellor's Purchase Award
Permanent Collection, Arkansas State University
Underwritten by Drs. Deidra & Tim Hudson, Jonesboro



These lenticular 3D prints are from my current solo exhibition, "Re-Material," which explores aspects of East and West through the ephemera of data found in history, mediated space and popular culture.

The layered montage of images reference architecture and images that model "the uses of energy." Some of these include stage settings from *Mad Man* to Hitchcock's stage drawings, as well as The Frick Museum's Fragonard Room.

In these floating worlds are mash-ups of lamps, lighting fixtures, helicopters drones, cocktails, butterflies and porcelain chinoiserie from The Getty and The Metropolitan museums. Together they inter-weave an optical experience, activated by the viewer, which garners a dislocation of space and time.

– Mary Ann Strandell

Mary Ann Strandell
Megan Drapers LA with Drones, 2014
3D lenticular print
16 x 16 inches

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

Kirsten Flaherty

Dollar Store, 2014

intaglio with watercolor

11 x 16 inches

Kirsten Flaherty resides in New York while working as an artist and printmaker. Much of Flaherty's work is created in reaction to modern societal constraints and the effects our civilization has on various ecological communities. Her recent series of etchings focus on the imprint that economic development has left on the ecosphere, as well as the critically endangered animals that are impacted. Through her prints, Flaherty hopes to further expose the fragility of life and the fallacies in human nature that come to haunt us.

– Kirsten Flaherty



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

Brian Johnson

... survival through solidarity ..., 2013

serigraph

30 x 22 inches

Orchestrating the visual and conceptual layers that serve as oblique and overt social commentary comes naturally for me. It's how I see pictures in my mind. Layering images creates opportunities for further visual play; ideas become synthesized through a mixture of direction and chance, creating curious and unexpected relationships.

I play with both graphic clarity and the elusive or curious in these prints. I see them as visually embodying the conflicting archetypal stories we use to justify our actions and attitudes.

– Brian Johnson



DNSPE Sponsorship Juror's Merit Award

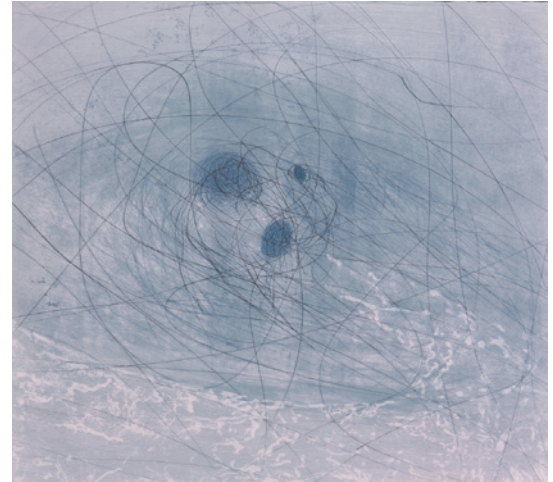
Johnny Plastini

Sub-Spiritual Oubliettes, 2014

9 color lithograph from stone on rives BFK
20 x 22 inches

Rather than obsess over a clear vision of future image, I invite the elegant clumsiness that can result between the interaction of man and machine, the rational and the instinctual. I view printing not so much as a series of technical steps trapped within a passive reproductive process, but rather as an opportunity to activate variables that become less about reproducibility and engage a more-intuitive and alchemical process. While the unconscious 'id' may conjure the idea or the ego may negotiate a particular line, it is eventually the physical body that must convey the immediacy, velocity and passion of an authentic mark

– Johnny Plastini



Caryl Steele Sponsorship Juror's Merit Award

Nayrb Wasylycia

Existentialisme, 2012

serigraph
15 x 11 inches

With all of my work, I draw on metaphysical and non-objective themes to help understand my own personal experiences.

– Nayrb Wasylycia



Linda Adato
The Cyclist, 2014
color etching, aquatint and soft ground
8.75 x 11.75 inches

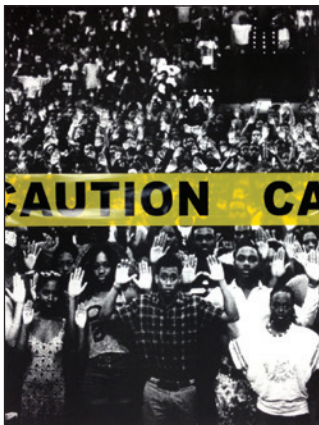


Florence Alfano McEwin
Why Didn't You Fix the Plumbing When I Asked? 3/4 e.v., 2012
Lifeboat 1944, 20th Century Fox
photo intaglio, chine collé and hand coloring
11.25 x 21 inches



Janet Best Badger
Mask, 2014
mezzotint on marbled paper
8.5 x 11 inches





Scott Baird

Hands Up, Don't Shoot, 2014
lithograph on paper with caution tape
24 x 18 inches



Janet Ballweg

A Slice of Life, 2014
serigraph
21 x 15 inches



Stephanie Berrie

*A Crash Led Her Angelic Hair to Smash
Through the Passenger's Side, 2014*
lithograph with intaglio
22.5 x 19 inches

Xavier Blondeau
Lost Bodies - untitled 01, 2012
photograph
32 x 24 inches

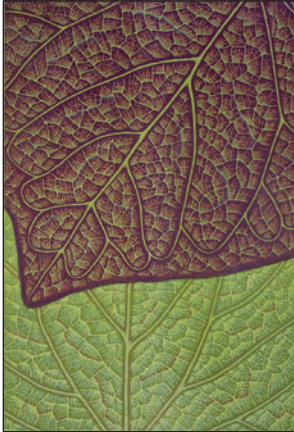


Douglas Bosley
LD:4334.1409, 2013
mezzotint
16 x 24 inches



Holt Brasher
Swamp Thangs, 2014
linocut
12 x 18 inches





Elizabeth Busey
Breath Intertwined, 2012
linoleum reduction
25 x 17 inches



Andrew DeCaen
Measured, Minced, Mixed, 2013
lithograph
15 x 21 inches



Annegret Disterheft
Roxho's Arrival, 2014
serigraph
12 x 16 inches

Tallmadge Doyle
Cascade III, 2014
aquatint, drypoint and line etching
18 x 14 inches



Michael Ehlbeck
The Dogs Ponder Moving East or West, 2013
linocut
20 x 15 inches



Lauren Ernst
Dextrous II, 2014
serigraph, etching and chine collé
12.5 x 16.25 inches





April Flanders

Western Prairie Fringed Orchid, 2014

lithograph and serigraph

22 x 15 inches



Brett Groves

Liquors, 2013

12 color waterbase serigraph

25 x 19 inches



Matthew Scott Gualco

Watch Her Howl, 2013

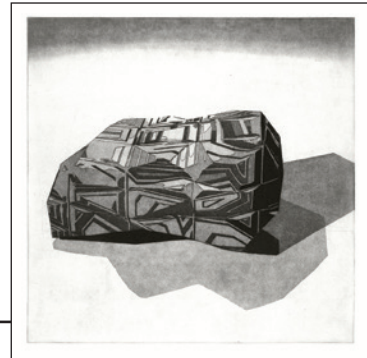
letterpress

10 x 8 inches

Dirk Hagner
Tabula ad Astra 2, 2013
letterpress and relief etching with chine collé
17 x 14 inches



Jenny Harp
[mat][arch][bldgs][multi-beveled blocks], 2014
aquatint and plotter-drawn line etch
18 x 18 inches



Daryl Howard
Heartbeat of the Mountain, 2014
woodblock print
20 x 15 inches





Joel Kincaid
2 Ever, 2014
collagraph
9.75 x 9.75 inches



Dan Kirchhefer
Dog Gone Dog to Come Dog Bone, 2013
intaglio, etching, aquatint and softground
10 x 12 inches



Amber Lelli
Incest Tree, 2013
intaglio
15 x 11 inches

Emmy Lingscheit
Make Good, 2014
lithograph and serigraph
14 x 11 inches



Rachel Livedalen
Appendix III, 2014
archival inkjet print
26 x 19 inches



Ashton Ludden
Heavy Influence, 2014
engraving and aquatint
9.5 x 7.25 inches





Frederick Mershimer

After Hours, 2013

mezzotint

6.25 x 12 inches



Guen Montgomery

Betty Likes Veronica, 2013

reductive relief

14 x 11 inches



James Mullen

Self P, 2014

linocut

4 x 3.5 inches

Jim Pearson
Anonymous Plant OM, 2013
digital inkjet print
8 x 6 inches



Elise Robbins
Sofie, 2014
linocut
15.10 x 10.23 inches



Jon S. Rogers
La Garrucha, 2013
woodblock relief
12 x 9 inches





Nicholas Ruth
Inner Circle, 2014
reduction woodcut
13 x 10 inches



Sarah Sears
Mirit Sleeping, 2013
intaglio
13 x 11 inches



Patrick Simon
Sea Storm, 2012
linocut
10 x 15 inches

Mark Sisson
Portrait of Mary Crone: Black Tie Cuts T-Shirt, 2014
linocut, woodcut and lithograph
16.25 x 12.25 inches



Bruce Thayer
Dogs of the Dow, 2014
collagraph relief with found graphics
24 x 18 inches



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

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

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