

Brittany Phillips

Artist Bio

Brittany Phillips is a mixed-media artist and graphic designer based in Fayetteville, Arkansas. She holds over twenty years of professional experience in brand identity, print, and communication design, having built her career in Dallas before relocating to Northwest Arkansas, where she has worked with firms including Blackwood Martin and Doxa Total Design Strategy. In 2010 she founded Brittany Phillips Design, an independent studio serving clients across the nonprofit, civic, business, and community sectors. Her studio practice runs parallel to — and in deliberate tension with — her design work. Where commercial design demands clarity and restraint, her collages pursue accumulation and ambiguity. Working exclusively with hand-printed papers of her own making, Phillips constructs layered compositions on wood panel that treat typography, pattern, and gesture as raw material rather than message. She continues to build a body of work that sits at the intersection of design discipline and painterly instinct.

Artist Statement

I hand-print every paper that goes into these collages — pulling ink through stencils and masks I've cut myself, layering pattern until the sheet has its own depth before it touches the panel. A magazine page or found scrap may serve as the ground I print on, but nothing is ever used intact; no image or text is cut out and placed as found. What appears in the collage is always my own mark, printed over whatever surface I chose.

Panels are built by tearing, not cutting, so each edge stays raw and visible. I work in layers the way I'd build a printing plate — adding, obscuring, reworking — until the surface holds a record of its own revisions rather than one settled image. Mark-making moves the same way: gestural, unresolved, resistant to the clarity I'm trained to produce elsewhere.

That resistance is the point. Professionally I design for legibility; here I want the opposite — pattern that reads as language without translating, type that behaves as texture rather than message. I'm interested in what a surface can hold: density instead of narrative, invention instead of appropriation, a viewer piecing together sense from material not built to explain itself.



Inventory, 11 x 14 x 2 inches, Mixed media collage; hand-printed papers on wood panel, \$350.