available work
Spring 2026

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Brian Dulaney

Deck of Many Things

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Northern–Southern

Brian Dulaney
Deck of Many Things

The hundred and twenty mini-prints in Brian Dulaney: Deck of Many Things are cards. Conceptually they offshoot from the tradition of the totemic card, the tarot, and the Trading Card Game (Pokemon and MTG).

Each image is an inscrutable icon, personal or mythological in origin. Freelance heraldry, they are open to many meanings. They are happy pursuits of mutable concepts we share but can barely describe.

The printing is painterly. Gestural moves and organic patterns are brushed, rubbed, or collaged directly onto the printing screens. Dulaney works in a minimal garage studio without a computer. Two young sons assist.

Brian Dulaney

The Little Prints: Series 1
2024
serigraph on 110lb acid-free cardstock
2¾ x 3¾ inches
16 cards, edition of 12, 1 AP
signed
“x/12 The Little Prints: 01 B Dulaney 2024”
—25/card

One sets is left complete with title card
—400/set

Brian Dulaney

Spelling Bee
2025
serigraph on 110lb acid-free cardstock
2¾ x 3¾ inches
18 cards, edition of 15, 2 APs
signed “x/15 SB BD 2025”
—25/card

Two sets are left complete with title card
—450/set

Brian Dulaney

The Little Prints: Series 2
2025
serigraph on 110lb acid-free cardstock
2¾ x 3¾ inches
18 cards, edition of 15, 2 APs
signed “x/15 LP2 BD 2025”
—25/card

Two sets are left complete with title card
—450/set

Brian Dulaney

Paper Cuts
2026
serigraph on 110lb acid-free cardstock
2¾ x 3¾ inches
24 cards, edition of 15, 2 APs
signed “x/15 PC BD 2026”
—25/card

Two sets are left complete with title card
—600/set

Brian Dulaney

Another Green World
2026
serigraph on 110lb acid-free cardstock
2¾ x 3¾ inches
24 cards, edition of 15, 2 APs
signed “x/15 AGW BD 2026”
—25/card

Two sets are left complete with title card
—600/set

Brian Dulaney

Food Fight
2026
serigraph on 110lb acid-free cardstock
2¾ x 3¾ inches
24 cards, edition of 15, 2 APs
signed “x/15 FF BD 2026”
—25/card

Two sets are left complete with title card
—600/set

in the Studio with Brian Dulaney
by Allie Gahr

On a bright, crisp morning in the middle of February, Brian Dulaney greets me from a garage studio somewhere in South Austin. To prepare for this visit, Brian compiled a list of materials for me to familiarize myself with. The beautiful, novel cards in Deck of Many Things are a curious melange of inspirations high and low: the collaborative two line poems of Josh Beckman and Matthew Rohrer, the comics made by the Hairy Who? Collective, and the writing of C. Thi Nguyen.

Deck of Many Things is a project that responds to C. Thi Nguyen's writing. In The Score, Nguyen writes about gamification and value capture. He explains that value capture occurs when one's personal values are co-opted and relinquished to dominating social institutions, especially within capitalist systems. Examples: A person's workout routine becoming motivated by FitBit step counts, or when one curates specific posts on platforms like Twitter to garner the most likes. Value capture outsources one's agency and autonomy to fit whichever metric is most simplistic and convenient. The antidote, writes Nguyen, can be any form of play, but especially through music and art. These methods of creation counteract an environment increasingly predicated on conformity. This framework of art-as-resistance has become sine qua non to Brian's Deck of Many Things; both the process and the finished product encourage experimentation.

Dulaney's studio teems with traces of fatherhood. On the wall, two small bikes are hung, next to a home-made drying rack for prints. Each section of the garage studio is a functioning part of the card-making process. In the corner lies another home-made rack to keep each silkscreen organized, to its right, a work table, upon which is the hinged screen printing board. In another corner a few shelves of colorful inks, and finally, a giant bucket and sponges for cleaning up.

Brian begins to lay out a finished deck. There is a collection of about twenty vibrant, animated, and incredibly colorful cards beaming up from the table. Some are maximal, bold with thick, deliberate patterns covering almost the entire surface area with paint. Others seem as if they have been layered over and over again with gossamer-like strands of plant fibers. Each card, with varying degrees of frenetic movement and mischief, tells a complete story on its own. Put together, Brian explains later, they could be used to make up some kind of personal narrative. In fact, there are even some Pokemon-like cards in another finished deck with outlandish names printed on the bottom.

"How did you come up with these names?" I inquire.

Brian explains that he asked his sons to arrange scrabble tiles in 6-letter groups to come up with these strange monikers. His sons were not only involved with the naming process, but also with the stamping process, which he shows me next.

Each silkscreen resides in an organized rack to the left of the table. Brian takes one out to show me. "One night, I went to HEB and bought like 9 different kinds of vegetables. Potatoes, carrots, okra, peppers, etc. I cut them up and began using them as stamps to create different textures." Each of these was smeared, dotted, rolled, or smushed in some capacity to create a different visual effect. Vegetable patterns of all kinds emerge, from swirls and concentric circles, to a kind of broccoli-pointilism technique. Brian repeated this process with pasta shapes. On another shelf, there are cards with bowtie shapes, orecchiette-like buttons, and rigatoni squiggles. There is one that looks like an avant-garde explosion, with fraying lines splayed in all different directions. "My sons did this one, can you tell it's spaghetti?"

These textures form most of the card backgrounds. "Life looks a lot different when you are viewing it through the lens of textures," Brian tells me as he takes out a small book he made. A field notes compilation, TEXTURES, is a collection of etchings of different surfaces. He shows me arrays of tiny patterns that constitute the bottom of cutting boards, fly swatters, mesh nets, and all kinds of other everyday items. This is another piece of the magic inherent to Deck of Many Things — the reinvestment in ordinary things with a new and more curious pair of eyes.

After the preliminary stage of creating the right texture, Brian adds two more layers of screen printed drawings on top of them. It is perhaps easiest to see the palimpsest quality of each print in the plant background cards, where the features of the leaves serve as a kind of spatial architecture. Brian and his sons collected native flora which he then used to make crayon rubbings directly onto the screen. Veins become tunnels, tiny leaves become party decorations, fronds festoon each miniature environment.

Brian takes a card and will sketch on top of it until finding a character, environment, or tool that fits the vision. In this sense, these cards are similar to more conventional Trading Card Games. Brian explains how, originally, he wanted to make a computer game. However, after enough trial and error, he realized he was more interested in the creative elements of world building rather than codifying meanings and boundaries to play such a game. Nonetheless, the tools and environments displayed on certain cards call to mind the chance gift of extra lives, gemstones, and the occasional enchanted forest.

"Can each deck interact with the other ones?" I ask. I am curious how he would structure a hypothetical game.

Brian explains that the cards could possibly be used as a game of narrative self-inquiry, somewhat like tarot. "You could pick up a card and describe what it reminds you of, what it makes you feel or think about. Maybe there's a memory you associate with the card. Then you could pick up another one, and another, and begin to connect the dots. It could be personal, or it could just be a fun thing to do with friends." Then, he shows me a few of his planning notebooks. These notebooks were the preliminary steps in the evolution of Deck of Many Things. The pages are filled with comic strip sketches, charts organizing paint colors, and of course, a variety of one-off game ideas.

As we wrap up the studio visit, Brian shows me how to screen print my own card. He explains how he built his screen frame and the differences in his current method versus how he had first learned during Art school. Brian has swapped the standard screen printing process in which an emulsion coated screen is exposed to a computer-printed positive, for a more analog version. Instead, he opts for drawing fluid, so that he can paint directly onto the screen. The water-soluble liquid creates negative space around the screen filler, marking it as a kind of open stencil. This technique allows for a much more painterly approach, as is evident in the final iterations of the cards.

Each part of Brian's process begets another form of play — the gathering of materials, the creation of the tools/mechanisms used to make the art, the creation itself (obviously) and the final product, an object with game-like characteristics and no rules. This is another way Brian's work counteracts value capture. No card is tied to identity or utility, like an ace or a charizard. Without being tied to one inherent meaning, they are free to become infinitely significant.