ACNMWA MISSION

The Arkansas Committee of the National Museum of Women in the Arts (ACNMWA) was established as an affiliate of the museum in Washington DC in 1989. ACNMWA supports the museum and its mission: to bring recognition to the achievements of women artists of all periods and nationalities by acquiring, exhibiting and researching art by women, and by teaching the public about their accomplishments. ACNMWA is a statewide nonprofit volunteer organization that promotes and supports Arkansas women artists by sponsoring internships, scholar awards and exhibit opportunities.

For more information about the Arkansas Committee of NMWA, visit www.acnmwa.org
For more information about the National Museum of Women in the Arts, visit www.nmwa.org

WELCOME from the ACNMWA President: Dabney Pelton

On behalf of the Arkansas State Committee of the National Museum of Women in the Arts (ACNMWA), I welcome you to the Arkansas Women to Watch 2019 exhibition. The exhibit presents works in metal by four talented Arkansas women artists. ACNMWA is grateful to Arkansas Arts Center staff Matthew Smith for his service as Guest Curator of the Arkansas submissions nominated for the biennial competitive in Washington, DC, and delighted that Holly Laws’ installations were selected and exhibited at the National Museum of Women in the Arts last summer. ACNMWA’s mission is in part to promote and support Arkansas women artists and arts professionals; we do so with this state tour of the Arkansas submissions to the national exhibit, and hope you enjoy this showcase of Arkansas talent.

ACNMWA internships, scholar awards and exhibits are made possible through tax-deductible memberships and donations. Hundreds of Arkansas women artists have received stipends to continue their education and professional development. Support these programs by visiting www.acnmwa.org and selecting the "JOIN" and/or "DONATE" button on the homepage, or go to the Arkansas Community Foundation (www.arcf.org) and click on the "NONPROFITS" tab, then the "GIVE NOW" button, and apply your gift to "Arkansas Committee/National Museum of Women in the Arts Program Fund."

Dabney Pelton
2018 President, Arkansas State Committee of NMWA

Cover image: “Even in the Post-apocalyptic World She Always Dressed for New Year’s Eve” necklace by Michele Fox (c) 2017
ARKANSAS WOMEN TO WATCH
HEAVY METAL EXHIBITION 2018

featuring work by:

MICHELE FOX - Little Rock
AMANDA HEINBOCKEL - Little Rock
ROBYN HORN - Little Rock
HOLLY LAWS - Mayflower
CURATORIAL ESSAY by Matthew Smith

A blacksmith hard at work forging iron over a hot fire is the classic imagery associated with metalwork. Those hard lines of function formed from the fire are historically regarded as the work of a man.

Although women artists have had to work hard for centuries to be recognized, women working in metal have had to work even harder to find their space in what was a particularly male-dominated way of working. Because metal was not historically considered a feminine artistic medium, women artists have literally forged new territory by taking their work beyond domestic settings and functional craft to realize highly individualized examples of form and function.

Arkansas Women to Watch 2019: Heavy Metal explores the work of four contemporary Arkansas artists who apply a variety of traditional materials and experimental approaches to pursue aesthetic visions ranging from the hardened lines of metal to the soft delicacy of nature.

Robyn Horn, well known for her work in wood, seamlessly combines the natural beauty of that material with the hard edges of steel and iron. Horn uses the metal to envelop the wood, acting as a shield to protect the delicate natural center and giving the metal a purpose and function. Her elegantly designed framed works of obscure metal pieces provide hints of an industrial purpose that viewers must decide upon for themselves.

Amanda Heinbockel combines the traditional techniques of metalwork with petite, natural forms of plants and animals that evoke her childhood memories. Through sawing and soldering, she creates unique pieces of jewelry and small objects that hint at her youth. From her pet bird to her grandmother’s flowers, Heinbockel uses these memories to tell a story and achieves a delicacy in her work that draws the viewer in for more.

Michele Fox, with no formal art training, masters the balance of form and function. Every piece of jewelry she creates is a unique, fully functional work of art. The idea of rigidity in her metal materials completely disappears as the lines of her works intertwine amongst themselves. Fox’s skillful combination of manmade metal wire and nature-made materials results in wearable and fashionable fine art.

Holly Laws utilizes metal in two ways in her works. First, she creates a sense of traditional industrial usage and function with a steel cage and a found utilitarian object. In the cage and on the ironing boards, Laws confines her second use of metal: delicate forms relating to the natural world. She alludes to the confinement of freedoms and the suppression of feminism. Her imagery of male-dominated industry overpowers the feminine forms of nature and domesticity.

These artists have created new traditions and extended existing boundaries, developing their vision with the use of metal. From sculpture to delicate pieces of jewelry, they have informed our understanding of metal’s potential: its conceptual malleability and its dynamic potential.
Pictured left to right: (top) “Cells Necklace” by Amanda Heinbockel (c) 2012, “Goat Knuckle Bone Ring” by Michele Fox (c) 2016, (bottom) “Placeholder” by Holly Laws (c) 2017, Industrial Series No. 33 “Hitching Post” by Robyn Horn (c) 2017
Michele Fox

Dr. Michele Fox, MD, is a blood banking and transfusion medicine specialist and professor in the Department of Pathology and Laboratory Services at the University of Arkansas for Medical Sciences in Little Rock. Fox began her exploration of metal as a medium at the Arkansas Arts Center School and began exhibiting her work with a series titled “Safety Nets”: the work focused on the primitive need for safety that she experienced while going through a year of chemotherapy, surgery and radiation therapy. Fox most recently exhibited her fine art jewelry at The Butler Center for Arkansas Studies Second Floor Gallery.

Exhibited works:
“Even in the Post-apocalyptic World She Always Dressed for New Year’s Eve” necklace by Michele Fox, 2017, 13” h x 6” w - found objects, sterling silver, electrical wire, and safety pins

“New Year’s Eve Earrings” by Michele Fox, 2016
2.25” h x 1.25” w - rubies and rusted bottle caps in the Indian Raj style

“Goat Knuckle Bone Ring” by Michele Fox, 2016
1.5” h x 1.5” w x 1.5” d - bone from goat stew and oxidized sterling silver

“She Always Ate What She Killed” necklace by Michele Fox, 2016, 28” l x 14” h - wild goose feather, deer antler, squirrel skull bone, and oxidized sterling silver

“Afterwards” earrings by Michele Fox, 2016
3” h x 0.75” w - burned twisted crochet silver and gold leaves

“She Had The Last Laugh” earrings by Michele Fox, 2017
2.25” h x 1.25” w - enameled scrap metal copper, oxidized silver and glass beads

“She Wanted to be Beautiful” (installation) by Michele Fox, 2017, 17” h x 17” w - copper craft wire, assorted hardware, scrap copper, 14k gold filled wire and chain, glass beads, argentium sterling wire, gray tigers eye beads, and suede

“She Always Ate What She Killed” by Michele Fox (c) 2016
AMANDA HEINBOCKEL

Amanda Heinbockel received a BA in Studio Art from Vanderbilt University and her Masters of Secondary Education at the University of Arkansas at Little Rock. Heinbockel completed an artist residency at Elsewhere: A Living Museum in Greensboro NC, before accepting her current position as art teacher at Little Rock Central High School. She enjoys creating work in a variety of media and continues to pursue personal artistic interests by recently exhibiting at Little Rock’s Historic Arkansas Museum and North Little Rock’s Argenta Branch Library and the Thea Foundation.

Exhibited works:
“Companion Salt and Pepper Shakers” by Amanda Heinbockel, 2012
5.3”h x 4”w x 2”d - pewter

“Cells Necklace” by Amanda Heinbockel, 2017
1.25”h x 18”w x .75”d - copper

“Digestive System” earrings by Amanda Heinbockel, 2012
2.2”h x 0.6”d - silver and enameled copper

“For Mimi” by Amanda Heinbockel, 2017
3.5”h x 2.5”w x .75”d - sterling silver and brass

“Reliquary for Cindy Bird” by Amanda Heinbockel, 2017
5.75”h x 3”w x 3”d - brass

“Root Ring” (open) by Amanda Heinbockel, 2011
1.5”h x 2.5”w - sterling silver

“Windows Salt Cellar” by Amanda Heinbockel, 2017
2”h x 3”w x 4”d - brass and spray-painted copper with a wooden spoon
ROBYN HORN

Robyn Horn received a BA in Art from Hendrix College and began a visual arts career making art, collecting art and advocating for artists and creating groundbreaking exhibitions. Her art work can be found in numerous public and private collections across the nation, including: The National Museum of American Art, Renwick Gallery, Washington, D.C.; Museum of Arts and Design, New York, NY; Victoria and Albert Museum, London, England; Museum of Fine Arts, Boston, MA; Museum of Fine Arts, Houston, TX; Fuller Craft Museum, Brockton, MA; Arizona State University, Tempe, AZ; Long Beach Museum of Art, Long Beach, CA; Los Angeles County Museum of Art, Los Angeles, CA; Minneapolis Institute of Arts, Minneapolis, MN; Mobile Museum of Art, Mobile, AL; The Center for Art in Wood, Philadelphia, PA; Yale University Art Gallery, New Haven, CT; Ogden Museum of Southern Art, New Orleans, LA; North Carolina State University, Gregg Museum of Art & Design, Raleigh, NC; Mint Museum of Craft & Design, Charlotte, NC; Detroit Institute of Art, Detroit, MI; Arrowmont School of Arts & Crafts, Gatlinburg, TN; The Arkansas Arts Center, Little Rock, AR; Crystal Bridges Museum of Art, Bentonville, AR; and many others. Among the numerous awards recognizing her art work and service to the arts, was Horn’s designation as an Arkansas Living Treasure by The Department of Arkansas Heritage in 2008. www.robynhorn.com

"Layers of Steel" by Robyn Horn (c) 2007

Exhibited works:

#1078 “Steelwork IV” by Robyn Horn, 2007, 13”h x 6.25”w x 4”d - steel
#1084 “Mixed Elements” by Robyn Horn, 2007, 14.5”h x 12”w x 7”d - steel
#1109 “Layers of Steel” by Robyn Horn, 2007, 15”h x 15.5”w x 9.5”d - steel

#1265 Industrial Series No. 21, “Collared” by Robyn Horn, 2017
19”h x 12”w x 9”d - pine, acrylics and steel

#1272 Industrial Series No. 29 “Portal” by Robyn Horn, 2017
18.5”h x 11”w x 9”d - pine and steel

#1279 Industrial Series No. 33 “Hitching Post” by Robyn Horn, 2017
19.5”h x 18”w x 10”d - pine and steel

#1285 Industrial Series No. 36 “Encased” by Robyn Horn, 2017
19”h x 16.75”w x 12”d - pine and steel
HOLLY LAWS

Holly Laws received a BFA in sculpture from Virginia Commonwealth University (magna cum laude) and an MFA in sculpture from the Tyler School of Art at Temple University in Philadelphia. Prior to accepting her current position as Associate Professor of Art at the University of Central Arkansas in Conway, Laws worked with Bread and Puppet Theater in New York City and with several motion picture studios in set dressing, custom fabrication and prop design. Laws maintains a nation-wide exhibit and special project schedule featuring mixed-media and installation pieces that often incorporate sound and video, collaborative themes, and audience engagement components.

Exhibited works:

“Three Eastern Bluebirds” by Holly Laws, 2017
50.5”h x 60”w x 28”d - steel, copper, mahogany, found ironing board, plywood pedestal

“Placeholder” by Holly Laws, 2017
39.5”h x 54”w x 26”d - cast bronze, found ironing board, and plywood pedestal

“Bald Eagle Flight Feathers from Single Wing” by Holly Laws, 2017
48.5h x 60w x 28”d - steel, copper, mahogany, potassium aluminum sulfate crystals, found ironing board, and plywood pedestal
The exhibit tour will travel to eight venues across the state under the direction of ACNMWA State Tour Project Manager Jaquita Ball. Exhibit venues include:

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<td>March 16 – April 13</td>
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<td>Art &amp; Sciences Center for Southeast Arkansas - Pine Bluff</td>
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<td>June 29 – July 27</td>
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