Paper Routes
ARKANSAS WOMEN TO WATCH EXHIBITION 2021

ARKANSAS COMMITTEE NATIONAL MUSEUM OF WOMEN IN THE ARTS
WELCOME from ACNMWA President Barbara Satterfield

On behalf of the Arkansas Committee of the National Museum of Women in the Arts (ACNMWA), I welcome you to the statewide tour of Arkansas Women to Watch 2021: Paper Routes. The exhibit presents four talented Arkansas women artists whose work interprets unique visions with the medium of paper. We take our theme from the highly regarded biennial international exhibition at the National Museum of Women in the Arts in Washington, D.C.

Grateful thanks to Crystal Bridges’ Associate Curator of Contemporary Art, Allison Glenn, who chose the artists in our Arkansas exhibition and nominated Joli Livaudais to represent Arkansas in Women to Watch 2020: Paper Routes at NMWA. Joli’s installation All That I Love represented our state with distinction. Integral to the piece is her meditative presence in the physical space that guides the form and direction of the installation. While COVID-19 complications made that impossible for the NMWA show, Joli will personally install each Arkansas venue, bringing her thought-filled response to each space and promising unique and changing expressions over the course of the tour.

ACNMWA’s mission is to promote and support Arkansas women artists and to highlight the unique importance of NMWA as a showplace for art by women. We combine these purposes in offering the state tour of Women to Watch 2021: Paper Routes, and hope you enjoy this Arkansas talent.

Barbara Satterfield
ACNMWA President 2020

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KIM BREWER

JOLI LIVAUDAIS

LINDA NGUYEN LOPEZ

SUZANNAH SCHRECKHISE

Paper Routes

ARKANSAS

WOMEN TO WATCH

EXHIBITION

2021
ABOUT

The NATIONAL MUSEUM of WOMEN in the ARTS’ WOMEN TO WATCH: PAPER ROUTES EXHIBITION

Paper is commonplace and accessible; it is ubiquitous in our lives. It bears text and imagery as a vehicle for communication, and it serves as a support for art forms such as drawing, photography, and printmaking. The first documented papermaking process was recorded in China more than 2,000 years ago, but mass-produced paper—created cheaply from cellulose fibers converted into pulp—has become a worldwide staple since the nineteenth century. Over the last fifty years, however, the advancing digital revolution and environmental concerns over deforestation have relegated paper to a unique category. While not rare, it has taken on a rarefied air in certain contexts. Handwritten notes, protest signs, and party decorations express sincerity or mark special occasions. Yet, it is also a material we rely on to wipe up spills, scratch out equations or shopping lists, and dry our tears. Our relationship to paper is complex. Its mutable meanings are mirrored by its malleability as a material. Contemporary artists often employ traditional methods while incorporating new conceptual uses for paper as an art medium.

Paper Routes was the sixth installment in NMWA’s Women to Watch exhibition series, a collaboration between the museum and its twenty-three U.S. and international outreach committees. Consulting curators based in the sites of the participating committees created shortlists of artists working with paper, from which NMWA curators selected the artists who represented their diverse locations. Works of paper are surprising in their sheer diversity and complexity of forms. This eclecticism demonstrates the ability of paper to bend to artists’ most imaginative visions.

Virginia (Ginny) Treanor, Associate Curator, National Museum of Women in the Arts
Orin Zahra, Assistant Curator, National Museum of Women in the Arts

Since 1989, the Arkansas Committee has organized exhibitions by Arkansas women. Paper Routes is the fifth based on NMWA’s Women to Watch series. Joli Livaudais represented Arkansas in 2020; Arkansas Guest Curator Allison Glenn from Crystal Bridges also chose the artists for this traveling exhibition. Paper is an important Arkansas commodity, and the uses artists make of it are surprising and inspiring.

Rosebud Moments in Paper Planes began as an experiment in paper-making. Prior to this, I explored the mug shot as a kind of image in oil painting. At the beginning, I was concerned with the attempt to capture and relay an emotive humanity in the pieces. I struggled with the realistic quality of their nature. From a philosophical perspective, was I perpetuating the image as another kind of prison?

The epiphany came when I was introduced to pulp painting. Pulp painting requires one to work blindly, adding dyed cotton linter pulp into a mould and deckle. One can only keep an image in one’s mind while working as it is not accessible to the maker until the piece is dried and pulled from the mould. Rosebud Moments began with a cropped image because I knew detail would be difficult.

The title references Citizen Kane: the notion that every person has a Rosebud, a moment, experience, memory that no one knows, but would explain a lot about a person’s character. It is not necessary to know every person’s motivation for their choices. But humanity begs us to acknowledge the Rosebud of one another. The double entendre of plane/plane in the title is denoted as a spatial device and connoted as a means of travel indicated through the arrangement of the piece in space.

This series solidified for me the power of a medium to become a great deal of the content in a work. My work after Rosebud explores the parallels in the historical associations we have with craft/folk media and the social structures which perpetuate inequity in the United States. It is my hope that the viewer takes from the work a shared sense of humanity, an appreciation for visual rhetoric, and a renewed sense of responsibility for civic engagement and social justice.
JOLI LIVAUDAIS

Joli Livaudais (b. 1968, Lake Forest, IL) earned the B.A. and M.S. degrees from University of Texas at Arlington and the M.F.A. from Louisiana Tech University. Selected exhibitions including her work have been held at the Ogden Museum of Southern Art, New Orleans (2013), Arkansas Arts Center (2016), SoHo Photo Gallery, NY (2017, 2019), and National Museum of Women in the Arts, DC (2020). Solo exhibitions of her work have been held at Grambling State University Gallery, LA (2013), Greenville Arts Council Gallery, MS (2015), and Henderson State University and Ouachita Baptist University, Arkadelphia, AR (2019). She is Associate Professor of Photography at University of Arkansas - Little Rock.

During a dark time in my life, I began photographing whatever humble instances of interest or beauty I could find as a way to cling to the current moment and find reasons to keep going. Many of my photographs were of green, living things, especially wild grass. Hardy, tenacious, fierce in its fight to thrive even in the most extreme circumstances or after the worst disasters, wild grass is the epitome of survival in the face of adversity.

In Imperata Grassland, I fold specially prepared photographs printed on mulberry paper into pieces inspired by the shapes and movement of wild grass. The installation refuses to be predictable or contained and flows from the floor to the walls and ceiling. Over time I have included photographs made by friends and family. Working with these fragments of their lives mixed with my own is a reminder of our connection and shared human experience of both suffering and joy.
All That I Love is a personal form of meditation. In this ongoing installation, I transform photographs, either my own or those created by close friends and family members, into origami scarab beetles—an ancient Egyptian symbol for death and transformation. While they are creatures of hidden and dark places, they create new life from detritus and feces, and they can be gloriously colorful and vibrant.

Personal photographs record moments we find beautiful, interesting, or important. Working with photographs enables me to explore ideas of connection and shared pasts as well as to broaden my experience beyond my small sphere to share in the lives and loves of others. Using the transformational art of origami, I have folded these memories into beetles as both a celebration and relinquishment of moments forever lost to the past. Reduced to their elemental parts, the photographs become merely paper, the remnants of the memories they represent glimpsed only in fragments of sparkling color on the backs of the beetles they have become.

Exhibited works:

All That I Love (2013 - 2020)
Kozo paper, aluminum foil, pigment ink, resin, sewing pins
Installation variable; wall / ceiling dependent, 12 - 20 running feet plus floor

Imperata Grassland (2019 -2020)
Kozo paper, cotton paper, pigment ink, resin, sewing pins
Installation variable; wall / ceiling dependent, 12-20 running feet plus floor
LINDA NGUYEN LOPEZ


**Ghost Hands** series explores the persistent presence of the absent. These observations of indefinable moments reflect not the beginning or end of a relationship, but the abstracted instance of connectivity. These pieces search for the unseen thread that connects people and things that once shared an intangible moment. In this realm, logic is lost, objects are personified, perception is ever-changing, and things become their true selves.

Exhibited works:
*Start/Never-ending (2016)*
Ceramic, custom XYZ Cooperative rug, pair of cotton gloves, wooden frame, ink and gouache on paper. 27 x 22 x 58 inches
SUZANNAH SCHRECKHISE

Suzannah Schreckhise (b. 1967, Wellington, KS) earned the B.A. degree at University of the Ozarks, Clarksville, AR. Selected exhibitions including her work have been held at Los Angeles Center for Digital Art (2017), Racine Art Museum, WI (2018), Woman Made Gallery, Chicago (2018), Price Tower Arts Center, Bartlesville, OK (2018), Rochester Contemporary Art Center, NY (2018), Webster Arts Center, Webster Groves, MO (2019), Fort Smith Regional Art Museum, AR (2019), and Kent State University, OH (2020). A solo exhibition of her work was held at Fort Smith Regional Art Museum, AR (2020). In 2020, she won an Artists 360 Award from Mid-America Arts Alliance. She lives in Fayetteville.

One route to power in the USA is paper currency. American culture assigns a lot of power to money. We exchange it for the material goods we need to survive, trade it for what we most desire. When we don’t have enough, we stress about getting it, and when we have enough, we stress about keeping it. This power is not just material, but symbolic. For better or worse, it represents our ability to fulfill our rights to life, liberty, and the pursuit of happiness: rights promised, on paper, to all Americans regardless of race, religion, gender, or sexual orientation. Why, then, aren’t women or people of color represented on our currency? Who Belongs on Our Money? replaces the portrait of Washington on real dollars with figures in more than 100 different skin tones, to draw attention to the symbolic power of paper money and to explore the impact of a more inclusive value system.
Paper Routes  
ARKANSAS WOMEN TO WATCH  
2021/2022 STATE EXHIBITION TOUR SCHEDULE

The exhibit tour will travel to six venues across the state including:

January 29 - March 12  Windgate Center of Art + Design, University of Arkansas - Little Rock
March 29 - May 26  South Arkansas Arts Center - El Dorado
June 24 - August 15  Arts & Science Center for Southeast Arkansas - Pine Bluff
August 24 - September 22  Russell Fine Arts Gallery, Henderson State University - Arkadelphia
October 22 - November 30  Windgate Art + Design Gallery, University of Arkansas - Fort Smith
January 13 - February 26  Fenix Gallery at Mt. Sequoyah - Fayetteville

ACNMWA is a 501c3 organization whose programs are supported by contributions and grants from individuals, businesses, and foundations including the Alice L. Walton Foundation and the Walton Family Foundation. We invite you to support Arkansas women artists by visiting www.arcf.org/give-online and choosing Arkansas Committee/ National Museum of Women in the Arts Program Fund. Memorial and honor gifts are welcome.
The 2020 Arkansas Committee of the National Museum of Women in the Arts

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Arkansas Women to Watch 2021: Paper Routes

Guest curator: Allison Glenn, Associate Curator of Contemporary Art, Crystal Bridges Museum of American Art

2020 Exhibitions Committee: Jaquita Ball (Bentonville)
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