

Robyn Horn and Sandra Sell



Walton Arts Center Joy Pratt Markham Gallery | January 18-April 21

Exhibition information

Joy Pratt Markham Gallery | January 18-April 21

Opening Reception:	Jan. 18, 2024 6-8pm
Artist Walk-through:	April 4, 2024 1pm
Creative Conversation (in Walker Atrium):	April 4, 2024 7pm
Artist Walk-through:	April 5, 2024 1pm

For questions or to schedule a tour: [**visualarts@waltonartscenter.org**](mailto:visualarts@waltonartscenter.org)



curator statement

As an artist and arts advocate in Arkansas, it is my pleasure to be able to work with artists Robyn Horn and Sandra Sell to create this exhibition for Joy Pratt Markham Gallery in Walton Arts Center. Both live fully as artists here in Arkansas using natural materials and studios full of power tools to create and reveal the unexpected and unique meaning hidden within.

The pairing of the artists and their differing studio practices reveals two interpretations of art and connection to the natural world. Wood is a key medium for both artists, enduring a journey of its own throughout creation – trees can handle the aggressiveness of fire and chainsaws, but glow after a gentle hand has polished and honed its surface. Sandra finds inspiration in paint first, then pulls, molds and reveals sculptures out of wood, bridging her skills to her personal history and narrating her emotional being. Robyn releases the internal forms of wood, exploring the unbending strength by emphasizing uncharacteristic geometric imbalance.

This exhibition highlights Sandra and Robyn's studio practices and artistic excellence as much as it celebrates their friendship. We are excited to showcase their work together for the first time and invite you to enjoy, connect and absorb.

Kathy P. Thompson, Curator

ROBYN HORN

The effect of time on materials has always been a component of my work. Nature has a tendency to make incredible surfaces so easily, given enough time. Exploration is more easily accomplished with an additive process (adding layers to paintings) than with the subtractive process of carving. Once material is removed, it is difficult to reattach. I was surprised when I realized how close the relationship between the two- and three-dimensional work has become and how they inform each other in so many different ways. The layers of paint or rust look as though they are deteriorating right before your eyes, and the layers of wood are barely resisting collapse. The search for new processes while painting has informed my sculpture in ways I had not anticipated, resulting in surfaces that deteriorate in different ways, occasional painted areas on the wood, and the addition of metal pieces to both the paintings and the sculptures. This has given me the freedom to create concepts and ideas that I never would have discovered without this exploratory process from two different media.

A handwritten signature in black ink that reads "ROBYN HORN". The signature is written in a cursive, flowing style with a large, sweeping initial "R" and "H".





From top, left to right:
***Maybe All We Need is Time
Carved Painting No. 2
A While Since...***

Opposite page:
Just Far Enough

“The search for new processes while painting has informed my sculpture in ways I had not anticipated, resulting in surfaces that deteriorate in different ways, occasional painted areas on the wood, and the addition of metal pieces to both the paintings and the sculptures.”

“The forms of the slipping stones are also effected by time, carved to look like they had once been geometrically linear and straight, but now are “slipping” out of their natural order and about to collapse.”





From top, left to right:
Reliquary No. 7
Industrial Series No. 24
Gathering Strength

Opposite page:
Overlapped Curves

“I am a carver who removes material, not a furniture maker who joins it together.”





sandra sell

Making art is a form of self-entertainment that offers a reference point for contemplation. Life provides unending events, situation and reactions to observe. So, I invite you to see my art as metaphor for observed patterns of experience; Surface treatments are varied with coarse, smooth and painted elements to symbolize facets of life.

Wood, as a material, feels right for my sculptures. By adding milk paint to my sculptures, I'm cross-pollinating my two- and three-dimensional skills – the benefits of subtractive carving have improved my painting skills and I can now comfortably shift between additive and subtractive actions.

A handwritten signature in black ink that reads "Sandra Sell". The script is fluid and cursive, with the first letter 'S' being particularly large and stylized.





“My art can be seen as metaphors for
observed patterns of experience.”



From top, left to right:
Colony Curl V
Colony Curl in Graphite



“A single sketch can spur the development of a series ... that one sketch becomes the base design for multiple pieces.”

From top, left to right:
Nurturing Guidance on paper
Pleasant Beliefs
Resting Spot





“considerations include wood strength and size needs, the natural coloring of the tree and sometimes species of wood can aid in the discovery of the intended idea. The material choice is equally important as the sketch.”

Wood Line in Holly



“Art is a form of self-entertainment,
and if we are lucky, we can
entertain someone else along
the way.”

From top, left to right:
Impasse II
Rough and Tumble
Grounded In Thought

exhibition catalogue

For purchase inquiries email:

visualarts@waltonartscenter.org

Robyn Horn

Just Far Enough, 2021

35x20x9 in., Redwood Burl, \$4000

Far Reaching, 2023

16x46x8 in., Redwood Burl, \$6000

Leveled Out, 2013

36x36 in., Acrylics, rust & charcoal
on canvas, \$3000

Grouping III, 2013

24x36 in., Acrylics & brass, \$1800

All Four Kinds, 2013

18x24 in., Acrylics & brass casings, \$1200

Carved Painting No. 2, 2019

30x36 in., Acrylics & charcoal on carved wood
panel, \$3500

Recomposed Concepts, 2010

13x15x13 in., Redwood Burl, \$3000

Curvature in Space, 2015

22x31x13 in., Redwood Burl, \$4000

Structural Collapse, 2015

26x22x13 in., Redwood, \$4000

Indiscriminately Curved, 2017

20x27x14 in., Chittam Burl, \$6000

Industrial Series No. 21, 2017

19x12x9 in., Collared, Pine, Acrylics & steel,
\$3500

Industrial Series No. 24, 2017

21x19x9 in., Pierced & Dented, Pine, Acrylics &
steel, \$4000

Reconciled, Redwood Burl, 2017

16x14x11 in., \$4000

Reliquary No. 6, 2017

14x11x4 in., Indented Gear, Cypress, Acrylics
& steel, \$2400

Reliquary No. 7, 2017

14x11x4 in., Concentric Circles, Cypress,
Acrylics & cast iron, \$2400

Reliquary No. 11, 2017

13x18x5 in., Time Gauge, Pine, adding machine
parts, \$2400

Reliquary No. 19 Repetition, 2017

20x14x 3 in., Poplar, Acrylics, adding machine
parts, \$3500

Diamond in the Rough, 2020

13x18x13 in., Maple Burl, \$2400

Carved Painting No. 3, 2019

36x48 in., Acrylics, charcoal & oak on carved wood
panel, \$3500

Carved Painting No. 4, 2019

36x48 in., Acrylics, charcoal & oak on carved wood
panel, \$3500

Carved Painting No. 6, 2019

36x48 in., Acrylics & charcoal on carved wood
panel, \$3500

A While Since..., 2019

48x60 in., Acrylics on canvas, \$6000

Maybe All We Need is Time, 2021

48x60 & 36x48 in., Acrylics, rust & charcoal on
canvas, \$8000

Restless Blue, 2022

24x24 in., Acrylics & rust on wood panel, \$2400

Changeable Blue, 2022

18x24 in., Acrylics & rust on wood panel, \$2000

Sandra Sell

Impasse II, 2020

9.5x20x6 in., Holly, \$3000

Cursive Line, 2018

38.5x14x7 in., Cherry, \$1800

Rough and Tumble, 2018

20x27x16 in., Cherry, \$2900

Resilient Serenity, 2019

68x17x16 in., Red Cider, \$3400 w/o pedestal

Flowing Stance

48.5x26x10 in., Cherry, \$2600

Stride of Suranne, 2023

32x17.5x5 in., Sycamore, \$2000

Looking Within, 2023

14x4x4 in., Holly, \$1200

Extend & Twist, 2020

52x27x21 in., Ash w/ milk paint, \$2800

Old Man of NH, 2022

25.5x15x13 in., Cherry, \$2700

Colony Curl V, 2022

17.5x26x15 in., Maple, \$3100

Wood Line in Holly, 2020

23x4x5 in., Holly, \$1800

Grounded In Thought, 2023

23.5x7x5 in., Holly, \$1350

What Looking Glass, 2008

30x24 in., Oil on canvas, \$475

Hover, 2013

23x29 in., Acrylic on paper, \$500

Pleasant Beliefs, 2014

48x36 in., Oil on canvas, \$790

Resting Spot, 2017

21x30 in., Oil on canvas

Curious Parade, 2019

21x30 in., Pastel on paper, \$550

Sculptures in Color, 2019

21x30 in., Pastel on paper, \$550

Growth and Connection, 2019

12x18 in.(est), Pastel on paper, \$225



Walton Arts Center

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Joy Pratt Markham Gallery **2023/24 Season**

Gallery Hours: Monday-Friday: 10am-2pm | 60 minutes prior to show times

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