



HORIZON (Georgia O.), 17.5 x 12.875 inches, Watercolor and gouache on cut paper, \$575.

Laura M. Terry

Artist Bio

Laura Terry is a practicing artist, educator, and writer. Her work is inspired by the landscape, particularly that of the Ozarks where she has lived for the last twenty-five years. She observes the interconnectedness of place as she composes individual elements into holistic pieces. The sky, the contours of the earth, and the horizon in between inspire her recent works, which she refers to as "paper quilts." Terry was recently named the recipient of the 2026 Artist Award by the Arkansas Committee of the National Museum of Women in the Arts. She is also included in their 2025-2027 Juried Artist Registry. Her work has been exhibited nationally in juried exhibits including Ink & Clay 46 and Ink & Clay 44 in Pomona, CA, and three times in the Delta Exhibition at the Arkansas Museum of Fine Arts in Little Rock. A recent solo exhibition, *How to Measure a Forest*, was exhibited in the Smith Gallery at the Stephen L. Anderson Design Center on the campus of the University of Arkansas. Since 1998, Terry has taught in the Fay Jones School of Architecture and Design where she holds the rank of Associate Professor of Architecture.

Artist Statement

These works on paper abstract the landscape into ground and sky, accentuating the horizon that divides the two. Each study is composed of original watercolors, cut and then carefully pieced together to represent an imagined landscape or, perhaps, a landscape from childhood or that of a recovered memory or dream. The colors evoke particulars of place: time of day, the season, geographical features, impending storms. But they also attempt to express the prospects of distant views, framed, captured, and isolated moments. In this respect, the landscapes are forward-looking and hopeful. They are, of course, feminine in nature, so each piece is named for a female writer or artist, someone whose spirit aligns with the color, the textures, and the composition. Each piece tells its own narrative, but collectively the pieces describe a fictional, if not idealized, world where the landscape is nurtured, revered even.