



12 Ink Drawings, Iconic Shapes
ink on paper. 17" x 14" each. 74" x 48" installed. 2009.



Wayfinding
detail of wall installation of metal, paint, paper and plaster. section shown 84" x 48". 2010.



Wayfinding
detail of silicone rubber mold to create plaster casts. 8" x 8" x 6". 2009.

WAYFINDING is an architectural term that refers to the verbal and visual clues that help one navigate a public space. In a museum you might be searching for a particular gallery and look for a sign pointing in that direction. Or you might notice a change in wall color – for example, green in an Impressionist Gallery – and you would know you had found your way. Jennifer Chenoweth thought of the term when she saw the space of the AT&T Courtyard Gallery, a passageway that leads from one part of the building to another. “I wanted to transform an elegant, but spare hall and make it into a place, a topos,” she said. But what to fill it with? How to take the pieces and processes of her studio practice and transform them for a public space?

CHENOWETH'S work begins with a drawing practice that she describes as meditative. Shapes spill quickly from her brush onto paper, one and then another, creating a dialog of form. They are a cross between Jungian inkblots and Japanese brush drawings. Chenoweth worked at the Nelson-Atkins Museum while she was in college and studied the Asian collection there, which had an impact on her sense of form and composition. From these daily drawings, the artist selects shapes that resonate with her – some simple and elegant, others quirky, almost cartoon like, including one that she describes as a penguin. These forms often take on private meanings for the artist, associated with different emotional states, vaguely sensed but not explicitly stated.

CHENOWETH enlarges, reduces, and reproduces images from her drawings to use in paintings and other works using Photoshop. She often creates stencils of the shapes with forged metal as well. Sometimes she repeats compositions from her initial drawings in a painting or a wall drawing; often she recombines an image into an entirely new composition. It is a fluid language of form that she shuffles playfully between works of different media and scale.

FOR WAYFINDING, Chenoweth moved from private symbolism to a more widely recognized program. Around the time she was assigned the commission, she was teaching her children about the four elements. This is one of the wonders of having children, the opportunity to get down to fundamentals. Chenoweth used her drawing practice to create the clouds for air, drips similar to those in her paintings for water, her abstract shapes drawn with a steel torch for fire, and casts of romanesco broccoli, seemingly miraculous spiraling cones that form a fractal, for earth. Earth, Water, Fire, and Air—these are our foundations, the balance of which determines our survival. At a time when that balance is in question, Chenoweth's installation can wake us up. Passing through this hall deep inside the university – when our minds are taken up with matters of the intellect and our bodies are deprived of light and fresh air – it can bring us back to the earth under our feet. It can serve as a topos, a place as the artist suggests, where we can reflect on the elements and their deep significance in our lives. What direction will we take? How will we find our way?



Sandra Goldman received her Ph.D. from the University of Texas at Austin Art History Department in 1999. Her essays and reviews have been published in museum catalogues, anthologies, textbooks, and professional journals, including *Art News*, *Art Papers*, *New Art Examiner*, *Theater and Drama Review*, the *Texas Observer*, the *Austin American-Statesman* and the *Austin Chronicle*. Her work has also appeared in the literary journals *Amoskeag* and *The Rambler*. She is currently writing a memoir about her relationship with the feminist sculptor and performance artist Hannah Wilke.

front cover: White Mountains. Detail of cast plaster romanesco broccoli. 7" x 7" x 5", 2010.
above: Mold and romanesco broccoli, 2010
background: Cloud Rolls. Detail of drawings of clouds on rice paper in silver ink. 24" x 24", 2010.

WAYFINDING

exhibition:
May 13, 2010 – August 27, 2010

gallery hours:
9 a.m. – 7 p.m. daily

where:
The Courtyard Gallery at the AT&T Executive Education and Conference Center, 1900 University Avenue, Austin, Texas.

The gallery is located on the 2nd level of the Conference Center adjacent to the courtyard. A campus map can be found online at: www.utexas.edu/maps/main/buildings/atth.html

For more information about this event and gallery visit the College of Fine Arts web site: www.finearts.utexas.edu/aah/ or AT&T Executive Education and Conference Center: www.finearts.edu/aah/galleries/att_eecc_gallery.cfm

Jennifer Chenoweth holds a B.F.A. in Painting and Sculpture from Kansas City Art Institute in Kansas City, Missouri; a M.A. from the "Great Books" program at St. John's College in Santa Fe, New Mexico; and a M.F.A. in Painting from The University of Texas at Austin in Austin, Texas. She is an Art In Public Places Panelist for the City of Austin. She has additionally taken private studio courses from Sam Scott in Santa Fe, and an intensive language course in ancient Greek.

Chenoweth's artistic inquiry into the creative process and use of materials parallels the philosophic inquiry of becoming and being. She incorporates all approaches of art making in mixed media, from careful rendering in oil paint, to casting concrete in modular forms, to outsourced fabrication with industrial finishes.

The Courtyard Gallery At The At&t Executive Education And Conference Center is a marvelous opportunity for the Department of Art and Art History to share and celebrate the works of art created by its renowned faculty and alumni with the campus community, guests, and visitors at the EECC. The exhibition venue in this beautiful new facility is part of an exciting and inspiring era in how the arts live and shine on the University of Texas campus. We are delighted to be contributors and partners in this endeavor and this historic time for the visual arts here at UT.

John Yancey
CHAIR, DEPARTMENT OF ART + ART HISTORY



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