

# LANDMARKS



## PRESS RELEASE

### FOR IMMEDIATE RELEASE

Contact: Kathleen Brady Stimpert  
(512) 232-1879 | KBStimpert@austin.utexas.edu

Date: 5 Mar. 2019

### **Landmarks, the public art program of The University of Texas at Austin, commissions new work by Beth Campbell**

*Opening April 2019, commission will include sculptural mobile and drawing  
for the Health Transformation Building at Dell Medical School*

AUSTIN, Texas—Landmarks will unveil a new installation by New York City-based artist Beth Campbell on April 11, 2019. The site-specific commission, titled *Spontaneous future(s), Possible past*, comprises a mobile and companion graphite drawing. Both works will be sited at Dell Medical School's Health Transformation Building at The University of Texas at Austin.

The commission was initiated by Landmarks, one of the most important public art programs to emerge at an American university. On view throughout Austin's 433-acre main campus, the collection includes commissions and acquisitions of works by artists such as Michael Ray Charles, Ann Hamilton, Sol LeWitt, Marc Quinn, Ben Rubin, Nancy Rubins, and James Turrell. In addition, Landmarks presents 28 sculptures on long-term loan from the Metropolitan Museum of Art, featuring works by Magdalena Abakanowicz, Louise Bourgeois, Tony Smith, and Ursula von Rydingsvard, among others. Its collection is broadly accessible and free to all, providing opportunities for students and visitors to engage with great art.

"Beth Campbell's work delights the eye and stimulates the imagination," said Andrée Bober, founding director of Landmarks. "It simultaneously investigates and celebrates the human psyche, illuminating our commonalities, our differences, and the relationship between the two."

The commission for Landmarks is rooted in Campbell's ongoing drawing series begun in 1999—*My Potential Future Based on Present Circumstances*—which seeks to give physical shape to imagined futures or parallel lives, and which was informed by the artist's interest in rhizomatic structures, circuit boards, early virtual worlds and a move to New York City. The text-based drawing for Landmarks, the first that Campbell has made in this series in a decade, draws parallels to spontaneous future cognition, a newly developing branch of cognitive psychology that explores the random and involuntary thoughts that individuals have about their future. Campbell begins each work by considering a seemingly mundane or relatable moment from her

everyday life—i.e. “I just sat on my brand-new glasses while getting into the car” or “I need to buy a new pillow.” She then uses gestural lines to diagram a flowchart of possible outcomes unfolding from the event, ranging from fantastic to tragic. Like neural networks, the drawings branch out in linear fashion, accumulating narrative tentacular strands that chronicle various possibilities embedded in our lives, resulting from choice or coincidence, exposing the psychological states of the mind and questioning our own relationship to the future.

Campbell’s mobiles extend her potential future drawings into three-dimensional space, expanding her thought process and hypothetical considerations into repeated forms that mirror one another like speculative visualizations of possibility. Referred to by the artist as “drawings in space,” the mobiles are hand made of steel wire. They mimic the twists and turns of complex structures such as the human nervous system, an arboreal root system or social networks.

Delicately charting the human condition with all the gravity and humor of real life, Campbell’s new drawing and mobile for Dell Med reveals the interconnectedness of shared experience.

Campbell’s works join other Landmarks pieces on display within Dell Med’s buildings, including Seymour Lipton’s sculptures *Pioneer*, *Catacombs*, and *Guardian*; Marc Quinn’s *Spiral of the Galaxy*; and Ann Hamilton’s photographic portrait series, *ONE EVERYONE*.

### **Public Program**

On April 11, 2019, Landmarks celebrates the unveiling of *Spontaneous future(s)*, *Possible past*, with a public talk featuring Campbell in conversation with Timothy Morton, the Rita Shea Guffey Chair in English at Rice University and contemporary philosopher whose work explores the intersection of object-oriented thought and ecological studies. The event will be held in the ART Building Auditorium, located at 2301 San Jacinto Blvd., and will be followed by a reception. Visit [www.landmarks.utexas.edu](http://www.landmarks.utexas.edu) for additional event details.

###

### **About Beth Campbell**

Beth Campbell, (USA, b. 1971 in Illinois), received her BFA from Truman State University in 1993 (Kirksville, MO) and her MFA from Ohio University in 1997 (Athens, OH). She also attended the Skowhegan School of Painting and Sculpture. Campbell has held solo exhibitions at The Aldrich Contemporary Art Museum, Ridgefield, CT (2017); Sculpture Center, Cleveland, OH (2010); Whitney Museum of American Art, New York, NY (2007); the Public Art Fund, New York, NY (2007); White Columns, New York, NY (2000); Nicole Klagsbrun Gallery, New York, NY (2008, 2005, 2004). She received a Guggenheim Fellowship in 2011, a residency at Kohler Arts Center in 2010, and a Louis Comfort Tiffany Fellowship in 2009. Her work has additionally been shown at Manifesta 7 (Trento, IT); MoMA PS1 (Queens, NY); the New Museum of Contemporary Art (New York, NY); the Brooklyn Museum of Art (Brooklyn, NY); The Andy Warhol Museum (Pittsburgh, PA); and Artists Space (New York, NY) amongst others. Her work is included in the collections of the Museum of Modern Art, and the Whitney Museum of American Art. Campbell currently lives and works in Brooklyn, NY.

### **About Timothy Morton**

Timothy Morton is the Rita Shea Guffey Chair in English at Rice University in Houston, Texas. His research focuses on object-oriented thought and ecological studies. He has written extensively on philosophy, ecology, literature, music, art, architecture, design and food, with recent publications including *Being Ecological* (2018); *Humankind: Solidarity with Nonhuman People* (2017); and *Dark Ecology: For a Logic of Future Coexistence* (2016). In 2014, Morton gave the Wellek Lectures in Theory—an annual series presented by internationally distinguished theorists at the University of California, Irvine. He has collaborated with Björk, Jeff Bridges, Jennifer Walshe, Olafur Eliasson, Haim Steinbach, and Pharrell Williams, among others.

### **About Landmarks**

Established in 2008, Landmarks is the award-winning public art program of The University of Texas at Austin. Founding director Andrée Bober leads the development of the collection and oversees a vibrant range of programs that support scholarship and learning. Its collection of more than forty modern and contemporary works includes commissions from some of the most admired and promising artists of our time. Landmarks inspires thought and growth by making great art free and accessible to all. For more information, visit [www.landmarks.utexas.edu](http://www.landmarks.utexas.edu).