



DANVILLE CHADBOURNE
WEST TEXAS TRIANGLE



THE TRANSIENT PERMANENCE OF THE AUSPICIOUS MOMENT 1996 Museum of the Southwest
Front Cover THE INEVITABLE QUESTION 2007-10 Ellen Noël Art Museum



DANVILLE CHADBOURNE

WEST TEXAS TRIANGLE 2013

THE GRACE MUSEUM
Abilene, Texas
May 30 – August 15

THE OLD JAIL ART CENTER
Albany, Texas
June 1 – September 1

ELLEN NOËL ART MUSEUM
Odessa, Texas
June 7 – August 25

MUSEUM OF THE SOUTHWEST
Midland, Texas
June 7 – August 25

SAN ANGELO MUSEUM OF FINE ARTS
San Angelo, Texas
July 5 – September 1

THE SPACE FOR ART

In January of 2006, Marilyn Bassinger, then director of the Ellen Noël Art Museum in Odessa, called together colleagues from four other art museums in West Texas to explore possible collaborations for The Year of the Museum, a loosely themed program that the American Association of Museums was promoting for 2006. Although all thought it a worthy idea, the directors agreed that even beginning in January, they were behind the curve to accomplish something for 2006. Instead, they began to talk about other ways to collaborate—especially in marketing institutions that are distant from metropolitan centers and widely spread in an area the size of Ohio. Four of the museums were accredited (and the fifth subsequently gained accreditation), marking them among the most elite in the nation. Each knew it was serving its own community superbly, but all wanted to reach wider audiences. With small individual marketing budgets, these museums reasoned they could have a bigger impact trumpeting themselves collectively.

The museums were: The Ellen Noël Museum of the Permian Basin, Odessa; The Grace Museum, Abilene; the Museum of the Southwest, Midland; the Old Jail Art Center, Albany; and the San Angelo Museum of Fine Arts, San Angelo. At one of the earliest meetings of the group, public relations consultants Randy Twaddle and Dave Thompson of the firm ttweak in Houston met with the group to explore options. Twaddle and Thompson, in preparing for the meeting, had scrutinized a map of the area, drawing boundary lines to frame the huge area containing the five towns. They noticed that their lines comprised a triangle, with Albany and Abilene anchoring the eastern point; Midland and Odessa, the western; and San Angelo, holding down the southernmost point. Thus was born the West Texas Triangle Consortium of Museums.

ttweak designed a logo for the consortium, which floated the triangle over a silhouette of the state of Texas in an intriguing manner, along with a color palette featuring colors of the plains. Brainstorming by the group produced the tag line of “The Space for Art.” With these bare bones, an ad campaign was launched in *Texas Monthly* magazine featuring a listing of exhibitions in each museum. Banding together, the Triangle museums were able to buy much more ad space than any of them could have afforded individually.

Making good use of the color palette, ttweak also designed a website (no longer in use) in living color. The site incorporated a map of the area, along with details of city maps to locate each museum. An early incarnation also expanded on the slogan: *The Space for Art: Open lands . . . big skies . . . small-city ease . . . rural charm . . . and surprising cultural sophistication.* Within the site were links to each museum’s website and to the local Chambers of Commerce sites for each town. An early concern of the group was to promote their communities as well as themselves.

The Triangle museums were so pleased with the early ads that in 2007, they sprang for color advertisements in *Texas Monthly*, sometimes placing striking full-page ads, and branching out to other publications, such as the *Gallery Guide/Texas/Southwest/Rocky Mountain* edition and the *Big Bend Texas Mountains Travel Guide*. The Texas Commission on the Arts made a grant to the consortium and members planned further marketing efforts by reserving booths in coming years at the annual meetings of the Texas Association of Museums and the American Association of Museums.

Along about 2009-2010, the Consortium decided to refresh its logo and, having disassociated itself from ttweak, held a design competition for a new logo. Evan Sauer of Midland had the winning

design featuring a triangle delineated by brush strokes in plains colors. “The Space for Art” was also retired, at ttweak’s request, as a WTT slogan.

Emboldened by the first year’s marketing success, member museums decided to embark on curatorial collaboration by selecting an artist to feature during the summer at each of the museums. Because exhibitions schedules were already set, the museums chose to work with a Texas sculptor who could provide outdoor pieces, which could more easily be installed on short notice. Jesús Moroles was unanimously chosen as the first Triangle artist.

So well received was the 2007 joint exhibition, that the consortium ratified the model going forward. Each year a Texas sculptor would be chosen and member museums would exhibit one or more works by the artist, to be jointly publicized. Another benefit of choosing sculptors who produced outdoor pieces was the drive-by benefit. An unusual piece or pieces installed on the grounds of the museums proved to be a draw. Often, however, the museums also featured indoor works by the artists. To date, five more sculptors have been featured:

2008 – Joe Barrington
2009 – James Surls
2010 – Sherry Owens
2011 – George Tobolowsky
2012 – Catherine Lee

This year, the Triangle Consortium once again proudly comes together to exhibit the work of a native son. Danville Chadbourne’s colorful, totemistic forms will continue the by-now venerable West Texas Triangle tradition of introducing thousands to the work of Texas artists in the West’s wide-open spaces. The collaboration has been fun. The rewards have been astounding.

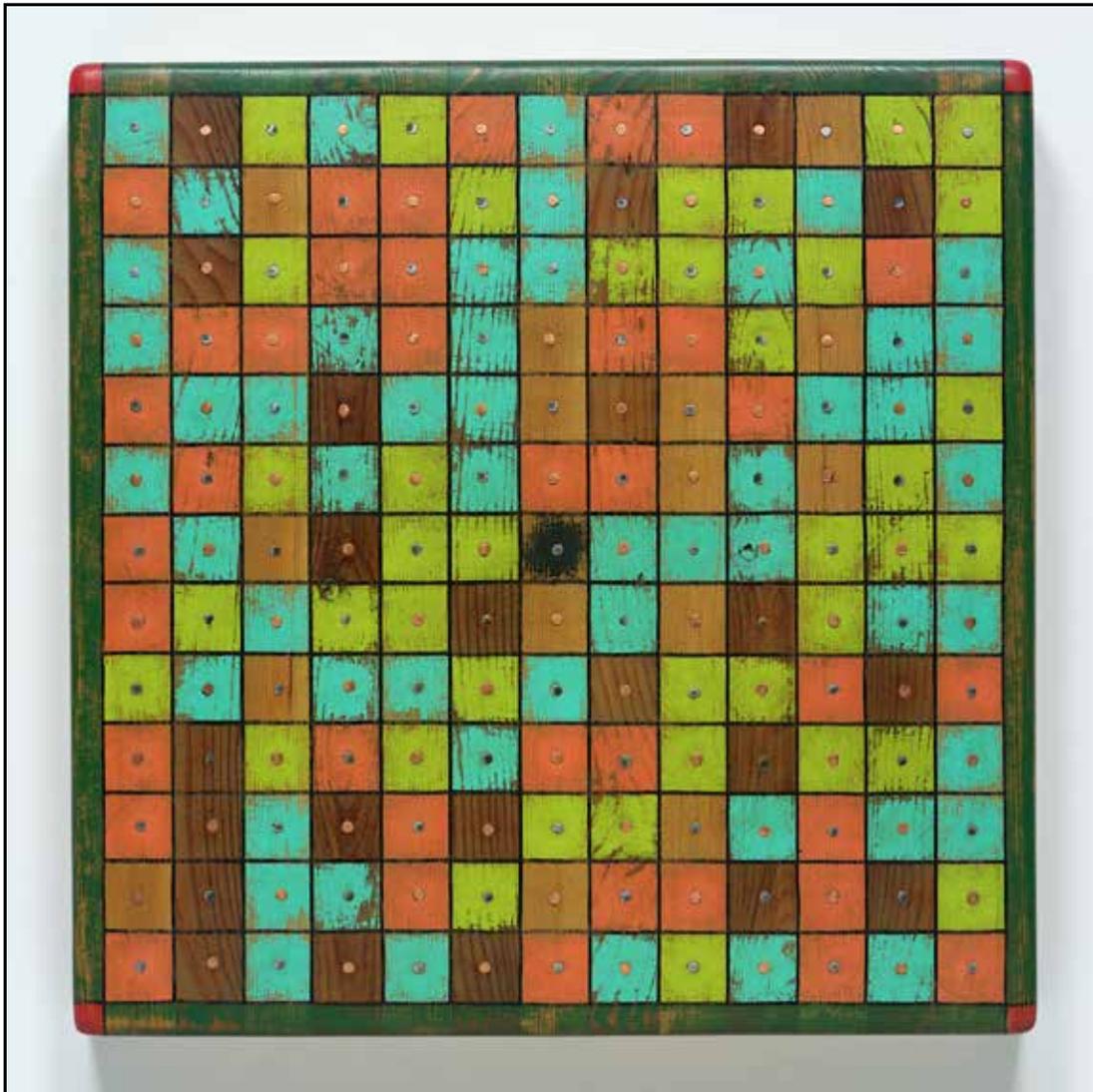
Margaret Blagg
Interim Director
The Old Jail Art Center



EXCAVATING CONTEMPORARY ART

If archaeologists 1000 years from now excavated San Antonio or West Texas, and came upon artwork by Danville Chadbourne, they might mistake this contemporary artist's paintings and sculptures for something much older. Chadbourne gets a lot of his inspiration from ancient artifacts, and his work uses combinations of organic materials like wood, bone, ceramic and stone. But what makes this art so interesting is the mixing of ancient forms and ideas with the contemporary elements such as the bright industrial-looking fields of color, abstract shapes and compositions, and the poetry found in the titles of his work.

Chadbourne's work could be easily integrated into many different museum galleries, from ancient through modern. During the summer of 2013, Danville Chadbourne's work will be exhibited concurrently at the five institutions of the West Texas Triangle: The Old Jail Art Center, The Grace Museum, The San Angelo Museum of Fine Arts, The Museum of the Southwest, and The Ellen Noël Art Museum. If these parallel installations were frozen in time for centuries like a Southwestern Pompeii, future archaeologists would find a treasure trove of art.



MEDITATIVE DEVICE - THE ARTIFICE OF CHANCE 2007-08
Museum of the Southwest

The appeal of Chadbourne's work is that he is addressing the colors, form and overall sense of the art of past cultures, often educating his viewers about seldom studied ancient civilizations. It would be easy to approach this art and see only these links to the cultures of Africa, the ancient Americas, the ancient Mediterranean, Asia and the Pacific Islands. But there are many other levels to the work. Viewers can focus on the archaeological implications; the sometimes incongruous and harsh color palette; the draftsman qualities of his two dimensional work; the fleshy, organic yet constructed forms of his three dimensional work; or the psychology behind his lengthy titles (see THE IMPULSIVE LESSONS OF TRANSFORMATION - DISTORTED MIRROR). One element of his work can have so many different connotations. For example, the MEDITATIVE DEVICE series exploits the grid, a common element in contemporary art often used to explore line and space (see MEDITATIVE DEVICE - THE ARTIFICE OF CHANCE). But Chadbourne's grids look a lot more like an archaeologist's recording of an excavation, painted in vivid colors.

Through Chadbourne's five co-occurring exhibitions for the West Texas Triangle, visitors get the opportunity to see his work in different contexts, which can yield a variety of readings and experiences. Viewed indoors or outdoors, alone or within a larger installation, these exhibitions give us an unprecedented understanding of this important Texas artist. Many of his wood sculptures, paintings and works on paper may not last for centuries outside of a museum context. But perhaps his numerous monuments in ceramic and stone may survive for ages. Hundreds of years from now, the bright and sometimes jarring colors on his pieces might wear away, revealing only the sensuous forms and contours of the different materials, like a Greek marble sculpture or an ancient Maya stele.

Wendy Earle
Curator of Collections and Exhibitions
Museum of the Southwest

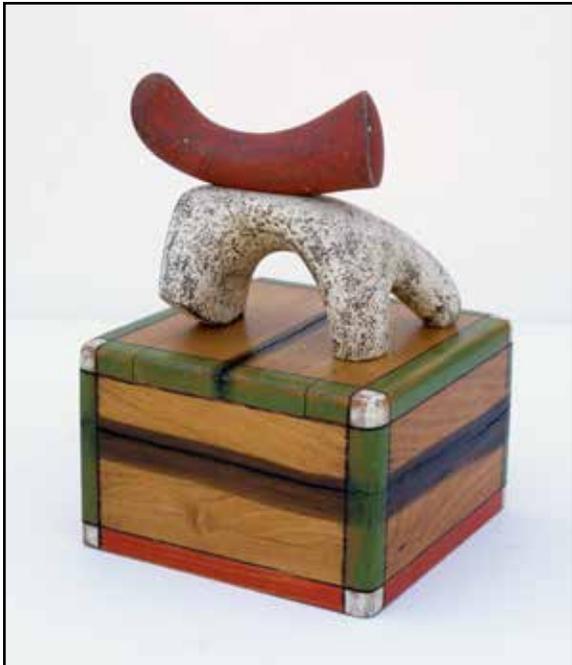


THE IMPULSIVE LESSONS OF TRANSFORMATION -
DISTORTED MIRROR 2008
Museum of the Southwest

THE GRACE MUSEUM

The internal world of Danville Chadbourne is made manifest in his artwork. Viewed as totems and tokens of his shamanistic impulses, the artist's stated goal of self-discovery and reflection takes form in ceramic, wood and stone. THE SURROGATE GUARDIAN OF LOST BELIEFS proudly stands over 7 feet tall as a sentinel for forgotten ideals. The smaller sculpture, THE NECESSARY BURDEN OF REFLECTION, turns inward under the weight and effort of self-discovery. The two dimensional work, THE DECEPTIVE TRUTHS OF AMBIGUITY (not illustrated), features an inlaid grid beneath a barbed snake-like figure, recalling 6000 year-old rock art depicting the Rainbow Serpent of Aboriginal Dreamtime.

Judy Tedford Deaton
Chief Curator
The Grace Museum



THE NECESSARY BURDEN OF REFLECTION 2005
The Grace Museum



THE SURROGATE GUARDIAN OF LOST BELIEFS 2005-06
The Grace Museum

The Grace Museum maintains a unique position among West Texas attractions, building connections through new experiences in art, science and history within the evolving Texas story through exhibitions, programs and collections. Housed in a historically significant 102 year-old former hotel building, The Grace Museum is recognized as an asset for its cultural heritage as well as its educational opportunities. The art collection of more than 1,500 works is composed of paintings, fine art prints, artist's books, sculpture, photographs and works on paper, including drawings, watercolors and pastels. The permanent collection features works by such artists as Ansel Adams, Edward Eisenlohr, Charles Taylor Bowling, Peter Hurd, Thomas Hart Benton, David Bates, Robert Rauschenberg, Vernon Fisher, Melissa Miller, James Surls, Andy Warhol, Alexander Calder and many others.

Art exhibitions at The Grace Museum focus on historic and contemporary American art and artists with Texas connections. Three exhibitions of fine art photography are presented annually in the Alice and Bill Wright Photography Gallery. Additional galleries change regularly to accommodate ten to twelve unique art exhibitions each year. The 2nd floor Children's Museum serves as a hands-on, discovery-based learning center for children and families. The 3rd floor history gallery is dedicated to displaying exhibitions of historically significant objects that tell the story of the evolving cultural and social history of Abilene and West Texas between 1880 and 1950. Period rooms display parlors and kitchens from 1910, 1928, and 1948, bringing bygone eras to life. The Mallouf Boot Shop presents a recreation of the 1940s-era workshop of longtime Brownwood boot-maker, Albert Mallouf. The history gallery also presents changing exhibitions of artifacts curated from The Grace Museum history collection.

In 2010, the Texas Commission for the Arts recognized Abilene as one of the five most important cities in Texas with historic downtown arts districts, with the Grace Museum at the heart of the district. Accredited by the American Association of Museums, the Grace Museum is dear to the people of Abilene and is respected throughout the state for its outstanding exhibitions and programs.

THE GRACE MUSEUM
102 Cypress Street
Abilene, Texas 79601
325.673.4587
www.thegracemuseum.org

THE OLD JAIL ART CENTER

Danville Chadbourne's abstract, vertical assemblages draw and intrigue viewers for a number of reasons. They may be attracted by the rich colors and varied textures, the allure of mass, the illusion of precarious balance or simply the reference to ancient totem poles.

One can add to these the subtle concept of infinite combinations of individual elements within the works to create potential alternative pieces. However, Chadbourne carefully chooses a combination of elements that are harmonious with the whole. He restricts himself to a few select materials and forms by utilizing only variations of disc, sleeve, cylinder, and bead form. Yet he shows little constraint when it comes to the colors and textures.

The uppermost section finalizes the work with an organic "top" that signifies its completion. As in many of these works, one could deduce that the recurring, three-fingered abstract form at the top of THE INEVITABLE CONCLUSION references the talons of a bird whose head and wings were often depicted at the top of traditional totem poles.

Historical art references cannot be ignored with these particular works, as Chadbourne gives homage to modern masters like Constantin Brancusi and Isamu Noguchi. As with these two artists, the importance of the "base" as an integral and aesthetically critical part of the work is evident in Chadbourne's work—not just serving as insipid structural supports. Brancusi's *Endless Column* sculpture, and eventual 1938 monument in homage to WWI Romanian soldiers, can serve as a starting point for Chadbourne's "totem" works. Both are simple and direct, using minimal descriptive elements, assembled in a straightforward and seemingly logical order, combined for maximum visual affect.

Patrick Kelly
Curator of Exhibitions
The Old Jail Art Center



THE INEVITABLE CONCLUSION 2006-08
The Old Jail Art Center

The Old Jail Art Center opened in 1980, with four small galleries that once served as the first permanent jail built in Shackelford County, Texas in 1878. Four collections from Albany natives formed the core of the OJAC permanent collection, which now numbers over 2,100 works of art. The largest area of the permanent collection comprises modern drawings, paintings, prints, and sculpture by such well-known Americans as John Marin, Charles Demuth, and Alexander Calder, and European artists Amedeo Modigliani, Paul Klee, Pablo Picasso, and Pierre-Auguste Renoir. In addition, the collection contains a sizable number of works by contemporary Texas artists, and smaller regional collections of the Fort Worth Circle (1945-1955) and the Taos Modernists (1945-1979). The Old Jail also houses an impressive Eastern Art Collection—principally ancient Chinese art—and an equally stellar Pre-Columbian Collection.

Currently, the OJAC actively collects and showcases the work of emerging Texas artists with temporary exhibitions related to the permanent collection. Outdoor works of various media are installed in the sculpture courtyard and throughout the museum's grounds. The museum's Sallie Reynolds Matthews Room, which honors the author of the acclaimed pioneer chronicle *Interwoven*, presents a view of the area's ranching heritage in a setting that recalls the headquarters of the Matthews family's historic Lambshead Ranch. The museum also contains the Green Research Library with a collection of fine art books, and the Robert E. Nail Archives, a regional history archive. Accredited by the American Alliance of Museums, The Old Jail Art Center's overall aim is to serve as an educational and cultural center focused on the visual arts through collections, exhibitions, programs, and regional history resources.

THE OLD JAIL ART CENTER
201 S. Second St.
Albany, Texas 76430
325.762.2269
www.theoldjailartcenter.org



THE WATCHER AND THE WAY 2011-12
The Old Jail Art Center

ELLEN NOËL ART MUSEUM

Danville Chadbourne's work can be found on the grounds at the Ellen Noël Art Museum as well as in the Museum's Sculpture and Sensory Garden. Chadbourne's sculpture brings a sense of mystery and awareness along with recognition to the surrounding landscape. It causes one to stop and look, not necessarily at the object itself, but the surrounding spaces and forms created by the rise of the sculptures. With clarity of purpose, his use of stoneware and stone creates solid stacked forms giving way to dynamic contours. There is something truly archaic about this work, which makes one contemplate the sculpture and its interaction with nature.

Doylene Land
Deputy Director/Curator of Education
Ellen Noël Art Museum of the Permian Basin



THE GHOST OF HIDDEN DIMENSIONS 2010-11
Ellen Noël Art Museum



MEMORY OF THE DIMENSIONAL PATH 2007-09
Ellen Noël Art Museum

The Ellen Noël Art Museum of the Permian Basin is the culmination of years of grass roots fundraising efforts by citizens of Odessa to build a fine arts museum. Originally opened in 1985 as the Art Institute for the Permian Basin, the museum was renamed in its tenth year to honour the leadership and philanthropy of Mrs. Ellen W. Noël. Known for its active exhibitions schedule and outstanding education programming, the Ellen Noël Art Museum is accredited by the American Association of Museums and is part of the Smithsonian Institution Affiliations Program.

The museum features over 22,000 square feet of gallery and office space, including three impressive art galleries of varying sizes and configurations to accommodate its varied and dynamic exhibition program. The Museum has a growing Permanent Collection of American art in all media from 1860 to the present, with a special focus on works by artists from Texas and the Southwest. Gallery doors open out to the George and Milly Rhodus Sculpture and Sensory Garden, featuring a variety of fragrant and tactually interesting plants, as well as a “hands-on” experience of bronze and granite sculpture and water features, with works commissioned by the internationally celebrated artist Jesús Moroles, as part of the Museum’s program to enrich the lives of the visually impaired. Wheelchair ramps, raised flowerbeds, railings, and sight-assisted tours ensure that the Garden is accessible, providing a sensory experience for visitors of all ages and abilities.

The Ellen Noël Art Museum is a catalyst for art education in the region, offering children’s, teen and adult art classes, artists’ workshops, community art days and school tours. Artist lectures, docent led tours, gallery guides, and interpretive signage enhance exhibitions and provide opportunities for visitors to fully engage in art. The Museum campus also includes a library, classrooms, and the ArtHaus - a special activity area for children to learn about art - as well as a Museum Store and meeting spaces, to ensure that the Museum’s programming remains dynamic, vital and responsive to community needs.

ELLEN NOËL ART MUSEUM OF THE PERMIAN BASIN
4909 East University
Odessa, Texas 79762
432.550.9696
www.noelartmuseum.org

MUSEUM OF THE SOUTHWEST

While many of Danville Chadbourne's works reference the archaeological remnants of the indigenous cultures of the Americas, the selections from his work at the Museum of the Southwest also have a profound sense of both play and whimsy. Although the large leaning sculptures may not have a conventional use, they could easily be the markers, tools or instruments for some field game or sport in which audience should take part. The grid paintings, which are of a more intimate scale, look like a dozen board games missing their instructions, pieces and boxes. It is up to the viewer to examine and devise the rules, the movement of the unseen pieces and the winner of the game. This effect is heightened by Chadbourne's palette, which in many cases incorporates complementary colors that are not only fun, but surprising as well. It is this open invitation from the artist to the viewer to see these works and connect them to innumerable interpretations that is their ultimate success.

Brian Lee Whisenhunt
Executive Director
Museum of the Southwest

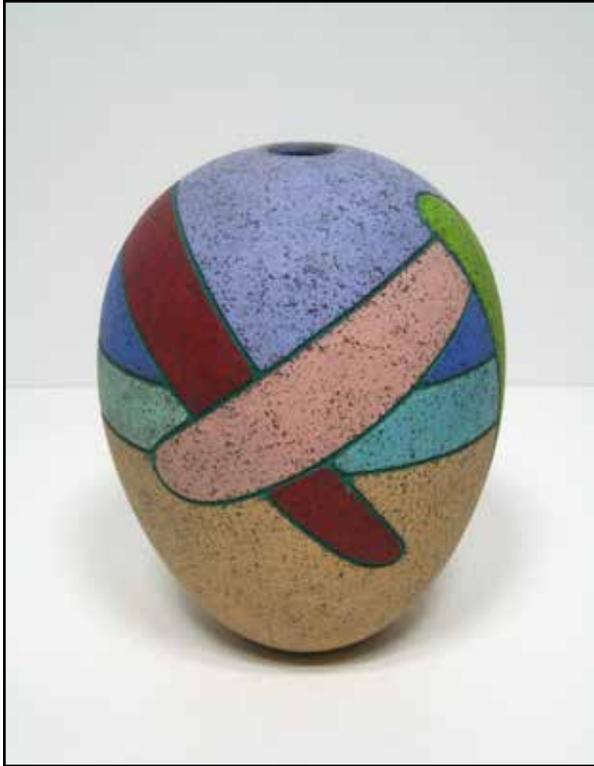
The Museum of the Southwest in Midland, Texas inspires discovery, interaction and exploration of art, science, culture and history, enriching the lives of people of all ages. Founded in 1965, the Museum is a five-acre arts and science campus comprised of the Juliette and Fred Turner, Jr. Memorial Art Gallery, the Fredda Turner Durham Children's Museum, the Marian Blakemore Planetarium and an outdoor sculpture garden. Accredited by the American Association of Museums since 1992, the Museum of the Southwest is also a member of the Mountain-Plains Museums Association, the Texas Association of Museums, the West Texas Triangle, the Arts Council of Midland and the Midland Chamber of Commerce.

The permanent collection of art includes the Hogan Collection of paintings by the Taos Society of Artists, as well as paintings and prints by important American artists including Norman Rockwell, Grant Wood and Thomas Hart Benton. Highlights from the collection of the works on paper include hundreds of prints from the Texas Regionalists collective, including Jerry Bywaters, Otis Dozier, Alexandre Hogue and Merritt Mauzey; a large collection of John James Audubon's *Viviparous Quadrupeds of North America*; many of Edward Curtis's photogravures from *The North American Indian*; an extensive collection of Joseph Imhof's drawings and studies of American Indians; and many of Karl Bodmer's prints from *Maximilian Prince of Wied's Travels in the Interior of North America*. Other areas of focus include Texas and Southwestern modernists; works by modern Native American artists including T.C. Cannon, Fritz Scholder and Maria Martinez; as well as paintings and sculpture of the American West. The permanent collection also includes archaeological artifacts, Navajo textiles, Casas Grandes pottery, and a historical collection ranging from Spanish colonial armor and weaponry to frontier blacksmithing tools.

MUSEUM OF THE SOUTHWEST
1705 W. Missouri Ave.
Midland, Texas 79701
432.683.2882
www.museumsw.org



THE PREDESTINATION OF RANDOM ACCIDENTS 1994-96
Museum of the Southwest



THE VAGARIES OF TRANSMIGRATION 2009-12
San Angelo Museum of Fine Arts



THE DIGNITY OF A CLASSIC RAKU ROCK 1973
San Angelo Museum of Fine Arts

SAN ANGELO MUSEUM OF FINE ARTS

The main focus of the San Angelo Museum of Fine Arts' exhibit is a retrospective exploring Chadbourne's creative use and adaptation of ceramic vessel forms over the course of his career - from around 1970 to the present day. In addition to the 75 or so vessel forms themselves, we have selected a representative sampling of mixed-media wall pieces and a handful of large-scale sculptures that evoke or visually relate to the thematic elements of the vessel forms. For a museum that celebrates the ceramic arts through its collections, and takes an encyclopedic approach to exhibitions, this exhibit of Chadbourne's work is especially relevant. It shows the versatility of ceramic as a medium, and the virtuosity of an artist who uses it, with other materials, to create a rich, evocative body of work that calls to mind both ancient artifacts and modernist predilections.

Laura Romer Huckaby
Collections Manager
San Angelo Museum of Fine Arts

The San Angelo Museum of Fine Arts opened in 1985, originally located in the historic 1864 Quartermaster Building at Fort Concho National Historic Landmark. SAMFA's present facility was opened in 1999, and the distinctive architecture has received international acclaim. The mission of the San Angelo Museum of Fine Arts - through its collections, exhibitions, and programs - is to serve the general public in San Angelo, Texas and the rural communities of the Concho Valley. Accredited by the American Alliance of Museums, SAMFA has been nationally recognized for its dedication to the community and, in a 2004 ceremony at the White House, was presented with the National Museum Service Award.

The overall exhibit program encompasses all media, cultures and time periods, with a major exhibit annually focusing on the ceramic arts. *Ceramics Monthly* has cited SAMFA's biennial San Angelo National Ceramic Competition as "the premier clay show in America." In 2012, SAMFA organized and hosted the first annual Salmon Sculpture Competition, a juried exhibition of outdoor sculpture, displayed for ten months in the City of San Angelo's Sunken Garden Park.

Among the Permanent Collection's areas of concentration, the San Angelo Museum of Fine Arts has established a distinguished collection of contemporary American ceramics, many purchased from the National Ceramic Competitions held at the museum. The collection has also expanded to include ceramics from Europe, Canada, and Asia. A unique feature of SAMFA is its visible storage facility for the ceramics collection, which is always accessible to visitors. Other focus areas of the collection include early and contemporary Texas art, and Spanish Colonial and Mexican religious art.

SAN ANGELO MUSEUM OF FINE ARTS

1 Love Street

San Angelo, Texas 76903

325.653.3333

www.samfa.org



THE INDIFFERENCE OF BEING REBORN 1982-86
San Angelo Museum of Fine Arts



EXTREME COINCIDENCE 2004-05



UNCONDITIONAL MEMORY 2005-06

THE FALSE MIMIC 2007-08



The Grace Museum

THE ENDLESS EQUATION 2005-06



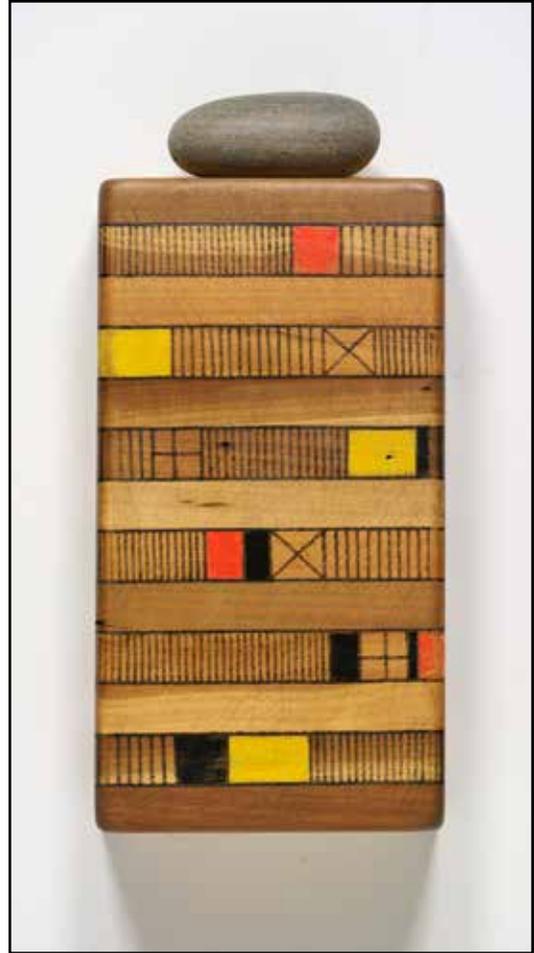


MEDITATIVE DEVICE - FUNDAMENTAL SEQUENCE 2003-08

SYMPATHETIC BELIEFS - TURBULENT PERSPECTIVES 2003-05

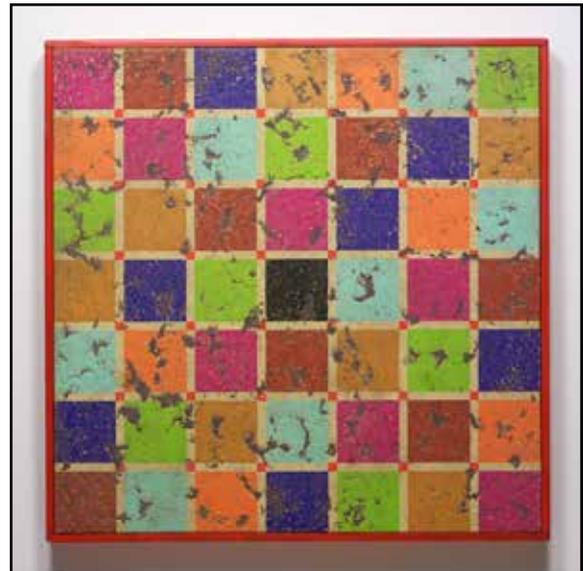


Museum of the Southwest



SYMPATHETIC BELIEFS - MIXED SIGNALS 2008

MEDITATIVE DEVICE - INEVITABLE CHANGES 2011-12





SILENT MARKER - NEW LANGUAGE 2006-13
San Angelo Museum of Fine Arts

Danville Chadbourne was born in Bryan, Texas in 1949. After earning a BFA in 1971 in studio art with an emphasis in ceramics from Sam Houston State University in Huntsville, Texas, he began his relationship with West Texas when he moved to Lubbock to pursue an MFA in sculpture and ceramics from Texas Tech University, which he received in 1973. During this time, he began teaching and exhibiting throughout the region, including exhibitions in Odessa, Midland, Lubbock, and Hobbs, New Mexico. After graduating from Texas Tech, he moved to Dallas for three years, only to return to the region with a teaching position at New Mexico Junior College in Hobbs, New Mexico. During his three years there, he exhibited extensively in the West Texas area, as well as throughout the country. In 1979, he moved to San Antonio for a teaching position at the former San Antonio Art Institute, associated with the McNay Art Museum.

After teaching studio art and art history at the college level for 17 years at various institutions, Chadbourne quit teaching in 1989 to devote himself full-time to his art. He has exhibited extensively at both state and national levels, including more than 80 one-person exhibitions. In West Texas, he has been featured in more recent years in one-person exhibitions at the Buddy Holly Center and at the Louise Hopkins Underwood Center for the Arts in Lubbock, the Museum of the Southwest, Midland College, and an exhibition of outdoor sculpture at the San Angelo Museum of Fine Arts. His work has been frequently selected into the San Angelo National Ceramic Competition, and was also selected for inclusion in the first Salmon Sculpture Competition.

Primarily a sculptor in clay and wood, Chadbourne works in a range of materials and in both two- and three-dimensional formats. Over the years he has created a complex body of work unified by a primal iconography and artifact-like quality emerging from a very personal and consistent formal, aesthetic and philosophical sense. Chadbourne's work is informed by ancient, traditional, and modern art from around the world. He has traveled extensively in the US, Europe, Mexico, and Asia, including a 2007 residency in Kolkata, India, which culminated in exhibitions in both Kolkata and New Delhi. His work is included in numerous private and public collections. He lives in San Antonio, Texas with his wife, writer and curator, Diana Roberts.



SYMPATHETIC BELIEFS - SPIRITUAL EQUILIBRIUM 1998-01
Museum of the Southwest

THE GRACE MUSEUM

1. EXTREME COINCIDENCE
wood, acrylic and ink on wood
30" H. 13½" W. 7½" D. 2004-05
2. THE NECESSARY BURDEN OF REFLECTION
acrylic on earthenware, acrylic and ink on wood
12½" H. 9" W. 9" D. 2005
3. UNCONDITIONAL MEMORY
acrylic on earthenware
20" H. 7" W. 5" D. 2005-06
4. LATENT APPARITION
acrylic on earthenware, beads
13" H. 12" W. 5½" D. 2005-06
5. THE SURROGATE GUARDIAN OF LOST BELIEFS
acrylic on earthenware and plywood
86" H. 20" W. 18" D. 2005-06
6. THE ENDLESS EQUATION
acrylic on earthenware, acrylic and ink on wood
30" H. 15" W. 12" D. 2005-06
7. THE FALSE MIMIC
acrylic on earthenware
18" H. 6½" W. 5" D. 2007-08
8. THE DECEPTIVE TRUTHS OF AMBIGUITY
acrylic and ink on wood
70" H. 11" W. 2002-08
9. RELIC MADE FROM THE SKIN OF INDECISION
acrylic on earthenware and wood, metal
51" H. 11" W. 10" D. 2005-08
10. DANGEROUS FRUIT OF STRANGE DESIRES
acrylic on earthenware and wood, metal
36½" H. 11" W. 13" D. 2005-08

THE OLD JAIL ART CENTER

1. THE INEVITABLE CONCLUSION
stoneware, stone
115" H. 15" W. 15" D. 2006-08
2. THE GRADUAL BECOMING
stoneware, stone
68" H. 14½" W. 12" D. 2006-09
3. THE LURE OF SPONTANEOUS DIVISION
stoneware, stone
85½" H. 15" W. 14" D. 2007-09
4. THE WATCHER AND THE WAY
wood, acrylic on wood, metal
62" H. 94" W. 56" D. 2011-12

ELLEN NOËL ART MUSEUM

1. THE SECRET GUIDANCE OF THE PAST
stoneware, stone
79" H. 15" W. 15" D. 2006-07
2. MEMORY OF THE DIMENSIONAL PATH
stoneware, stone
69" H. 16½" W. 12" D. 2007-09
3. THE INEVITABLE QUESTION
stoneware, concrete, stone
100" H. 18" W. 18" D. 2007-10
4. THE GHOST OF HIDDEN DIMENSIONS
stoneware, stone
73" H. 23" W. 20" D. 2010-11

MUSEUM OF THE SOUTHWEST

1. THE OBSCURE HISTORY OF DECEPTION
acrylic on plywood and wood, ink and acrylic on wood
28" H. 28" W. 1994-00

2. SYMPATHETIC BELIEFS - SPIRITUAL EQUILIBRIUM
acrylic and ink on wood, rocks
12" H. 32" W. 4½" D. 1998-01
3. THE DEADLY GAME OF ADAPTIVE TRUTH
acrylic and ink on wood, wood, fiber
13" H. 34½" W. 8" D. 2000-01
4. OBJECT TO BE DISCOVERED AT RANDOM
wood, acrylic on wood
50" H. 20½" W. 7" D. 2001
5. THE IRRECONCILABLE DILEMMA
acrylic on wood, fiber
95" H. 27" W. 7½" D. 1999-01
6. THE OBSCURE PARABLE OF MISAPPREHENSION
acrylic on wood, rock
88" H. 29½" W. 9" D. 2001
7. THE ESOTERIC CALCULATIONS OF OBSESSION
acrylic and ink on wood
26½" H. 16" W. 2000-02
8. ELEMENTAL REVELATIONS
bamboo, acrylic on wood, metal, fiber
89" H. 36" W. 3½" D. 1999-02
9. THE INADVERTENT REDEMPTION OF MISGUIDED INTENTIONS
wood, acrylic on wood, fiber
76" H. 12" W. 9" D. 2000-02
10. SYMPATHETIC BELIEFS - THE OBVIOUS SECRET
acrylic and ink on wood and earthenware
15" H. 11" W. 4" D. 2002-04
11. SYMPATHETIC BELIEFS - TURBULENT PERSPECTIVES
acrylic on earthenware, acrylic and ink on wood
27" H. 10" W. 3½" D. 2003-05
12. THE SKIN OF CONTEMPLATION
ink and acrylic on paper, acrylic on wood
16" H. 13" W. 1998-06
13. SYMPATHETIC BELIEFS - THE GHOSTS OF INEVITABILITY
acrylic and ink on wood, rocks
12" H. 23" W. 5" D. 2004-06
14. THE GENERATION OF INDULGENCE
acrylic on earthenware and wood
11" H. 14" W. 2004-06
15. THE PREDICTABLE GAME OF IMPROVISATION
wood, acrylic and ink on wood
15" H. 13" W. 2006-07
16. THE PERSISTENT GHOSTS OF UNCONSCIOUS DECISIONS
stoneware, concrete, stone
65½" H. 19" W. 14"D. 2006-07
17. SHADOW AT THE EDGE OF UNFOLDING
stoneware, concrete, stone
76" H. 17" W. 13" D. 2006-08
18. MEDITATIVE DEVICE - THE MAGIC OF DISCONTINUITY
acrylic and ink on paper, acrylic on plywood
16" H. 16" W. 2002-08
19. MEDITATIVE DEVICE - BRITTLE CALCULATION
ink on paper, acrylic on plywood
16" H. 16" W. 2005-08
20. MEDITATIVE DEVICE - REVERSIBLE VALUES
ink and acrylic on paper, acrylic on plywood
12" H. 12" W. 2005-08
21. THE DECEPTIVE LESSONS OF MULTIPLICITY
ink and acrylic on wood
33" H. 9½" W. 2007-08
22. MEDITATIVE DEVICE - THE ARTIFICE OF CHANCE
acrylic and ink on wood, metal
20½" H. 20½" W. 2007-08

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| 23. THE REINVENTION OF MISREPRESENTATION
acrylic and ink on wood
32" H. 19" W. | 2008 | 43. JOURNEY TO THE SOURCE - THE REDISCOVERY OF
THE EARTH II
acrylic on plywood and wood
38½" H. 26½" W. | 1994 |
| 24. SYMPATHETIC BELIEFS - MIXED SIGNALS
acrylic and ink on wood, rock
17" H. 8" H. 4" D. | 2008 | 44. THE PREDESTINATION OF RANDOM ACCIDENTS
acrylic on plywood and wood, metal, wood, fiber
42½" H. 27½" W. | 1994-96 |
| 25. MEDITATIVE DEVICE - FUNDAMENTAL SEQUENCE
acrylic on earthenware and wood
16" H. 16" W. | 2003-08 | 45. THE TRANSIENT PERMANENCE OF THE
AUSPICIOUS MOMENT
acrylic on wood and plywood
57" H. 43" W. | 1996 |
| 26. THE IMPULSIVE LESSONS OF TRANSFORMATION -
DISTORTED MIRROR
acrylic and ink on wood
31½" H. 10" W. | 2008 | 46. THE AMBIGUITY OF KINSHIP
acrylic and ink on wood
32½" H. 20" W. | 1997-99 |
| 27. PERPETUAL DISINTEGRATION
acrylic and ink on paper, acrylic on plywood
19" H. 15" W. | 2001-08 | SAN ANGELO MUSEUM OF FINE ARTS | |
| 28. THE FINAL REDEMPTION OF INSTINCTIVE MORPHOLOGY
stoneware, stone
106" H. 16½" W. 12" D. | 2006-11 | 1. THE DELICATE IMPERFECTIONS OF CHANCE
acrylic and ink on wood
16" H. 33" W. | 1998-00 |
| 29. MEDITATIVE DEVICE - INEVITABLE CHANGES
acrylic on plywood and wood
43½" H. 43½" W. | 2011-12 | 2. THE INVERTED PERSPECTIVE OF ALTERED TRUTH
acrylic on earthenware
13" H. 12" W. 5½" D. | 2005-06 |
| 30. THE INSISTENT PARABLE OF RETRIBUTION
acrylic on earthenware
11" H. 19" W. | 1980 | 3. IRRESISTIBLE EXCHANGE
acrylic on earthenware
14" H. 11" W. 5½" D. | 2006-08 |
| 31. THE INSOLENT PRAYER OF TRADITION
acrylic on canvas and wood
25½" H. 25½" W. | 1986 | 4. THE MISDIRECTION OF INSTINCTIVE DISPLAY
stoneware, stone
78" H. 16" W. 15" D. | 2006-08 |
| 32. INDETERMINATE VALUE - A TALE OF DUALITY
acrylic on plywood and wood
37½" H. 74" W. | 1987 | 5. THE OBSCURE REVELATIONS OF REVERSIBLE POETRY
acrylic on plywood and wood
53½" H. 37½" W. | 2008-09 |
| 33. DOCUMENT VII - THE VOID
acrylic on earthenware
21" H. 21" W. | 1984-87 | 6. THE CIRCUMSTANTIAL INVENTION OF THE
HESITANT PROTECTOR
stoneware, stone
68" H. 14" W. 14" D. | 2007-10 |
| 34. THE GREAT EQUIVOCAL TRUTH
acrylic on plywood and wood
74" H. 50" W. | 1988-89 | 7. SILENT MARKER - NEW LANGUAGE
stoneware, concrete, stone
80" H. 19" W. 14" D. | 2006-13 |
| 35. THE PRECISE ALIGNMENT OF RANDOM TIME
acrylic on plywood and wood, metal
61½" H. 49½" W. | 1990 | 8. THE GRADUAL LIBERATION OF COINCIDENCE
stoneware, concrete, stone
75½" H. 19" W. 16" D. | 2006-13 |
| 36. THE REINVENTION OF THE MASK OF THE FAMILIAR
acrylic on plywood and wood
49½" H. 49½" W. | 1991 | 9. INCOMPLETE RECONCILIATION - A TALE OF INDIFFERENCE
acrylic on wood, fiber, metal
60" H. 22" W. | 1983-84 |
| 37. THE IRREVERSIBLE LANGUAGE OF INSPIRATION
acrylic on plywood and wood
47½" H. 47½" W. | 1991 | 10. THE INDIFFERENCE OF BEING REBORN
acrylic on canvas
25" H. 37" W. | 1982-86 |
| 38. THE SOFT REALITY OF EQUIVOCATION
acrylic on wood, beads
20" H. 22" W. | 1988-93 | 11. TEMPORAL ALIGNMENT - A REVELATION
ink and acrylic on wood
17" H. 16" W. | 1984-94 |
| 39. THE SPONTANEOUS PRESENCE OF FORGOTTEN LANGUAGE
acrylic on plywood and wood
51" H. 41" W. | 1993 | 12. THE DEADLY AND EUPHORIC CYCLE OF DESIRE
acrylic and ink on wood, metal, wood, beads, fiber, bone
23½" H. 51½" W. 8" D. | 1994-95 |
| 40. THE SUBTLE ECHO OF FORBIDDEN KNOWLEDGE
acrylic on wood
38½" H. 19" W. | 1988-93 | 13. THE INEVITABLE GEOMETRY OF FALSE LOGIC
wood, acrylic and ink on wood
23½" H. 22" W. | 1998-99 |
| 41. COMMON BELIEFS - A MYSTERY OF DECEPTION
acrylic on wood and plywood, wood, metal
31½" H. 66" W. | 1992-94 | NOTE: This is a partial list of works on view at the San Angelo
Museum of Fine Arts, including the wall-oriented works and
large outdoor sculptures. For a complete list of the 75 ceramic
vessels also on display, please see the companion catalogue:
<i>DANVILLE CHADBOURNE RETROSPECTIVE PART 3: CERAMIC
VESSELS, 1970-2013</i> | |
| 42. THE ASSERTION OF UNCERTAIN IDEALS
acrylic on plywood and wood, earthenware
25½" W. 25½" H. | 1986-94 | | |



THE DEADLY AND EUPHORIC CYCLE OF DESIRE 1994-95
San Angelo Museum of Fine Arts

DANVILLE CHADBOURNE - WEST TEXAS TRIANGLE 2013

