



Nest (detail), 2016, Wood studio, Galveston, Texas, photography by Larry Horn

BIOGRAPHY

Ann Wood currently lives and works in Galveston, Texas

EDUCATION

- 1999 MFA, University of Texas at San Antonio, San Antonio, Texas
- 1996 BFA, California State University, Chico, California

SELECTED RECENT EXHIBITIONS

- 2016 *Curtain Call: Ann Wood*, Art Museum of Southeast Texas, Beaumont, Texas (solo)
- 2015 *Plant People*, Galveston Artist Residency, Galveston, Texas (group)
- 2014 *Tower*, Sain Joseph's Church, Galveston, Texas (solo)
- 2014 *Mirrored and Obscured: Contemporary Texas Self-Portraits*, Art Museum of Southeast Texas, Beaumont, Texas (group)
- 2013 *Gild*, Kirk Hopper Fine Art, Dallas, Texas (solo)
- 2013 *One More Reason to Be Good*, Texas Contemporary Art Fair, Houston, Texas (site-specific/featured installation); traveled to the Dishman Art Museum, Lamar University, Beaumont, Texas
- 2012 *Violent Delights*, Women and Their Work, Austin, Texas (solo)
- 2012 *The Dirty Dozen*, Blue Star Contemporary Art Center, San Antonio, Texas (group)
- 2011 *Garnish*, Galveston Arts Center, Galveston, Texas (solo)
- 2011 *Guns and Roses: Shannon Cannings and Ann Wood*, Anya Tish Gallery, Houston, Texas (two person)
- 2010 *Spoiler*, Lawndale Art Center, Houston, Texas (solo)
- 2005 *A Stitch in Time*, Women and Their Work, Austin, Texas (group)
- 2004 *Into the Arena: Three Select New American Talent Artists*, San Antonio College Visual Art Center Gallery, San Antonio, Texas
- 2002 *Piece Work: Fiber and Multiples*, The Dallas Center for Contemporary Arts, Dallas, Texas (group)
- 2002 *New American Talent: The Seventeenth Exhibition*, Arthouse, Austin, Texas (group)
- 2000 *Neo-Rococo*, University of Texas at San Antonio Art Gallery, San Antonio, Texas (group)

SELECTED AWARDS and RESIDENCIES

- 2015 Davidow Collection, University of Texas at Dallas, School of Arts and Humanities, Dallas, Texas
- 2013 Visiting Artist, Texas Tech University, Lubbock, Texas
- 2006 Art A.S.P.I.R.E. Residency, Fuller Craft Museum, Brockton, Massachusetts
- 2002 Arch and Anne Giles Kimbrough Fund Awards to Artists, Grant from the Dallas Museum of Art

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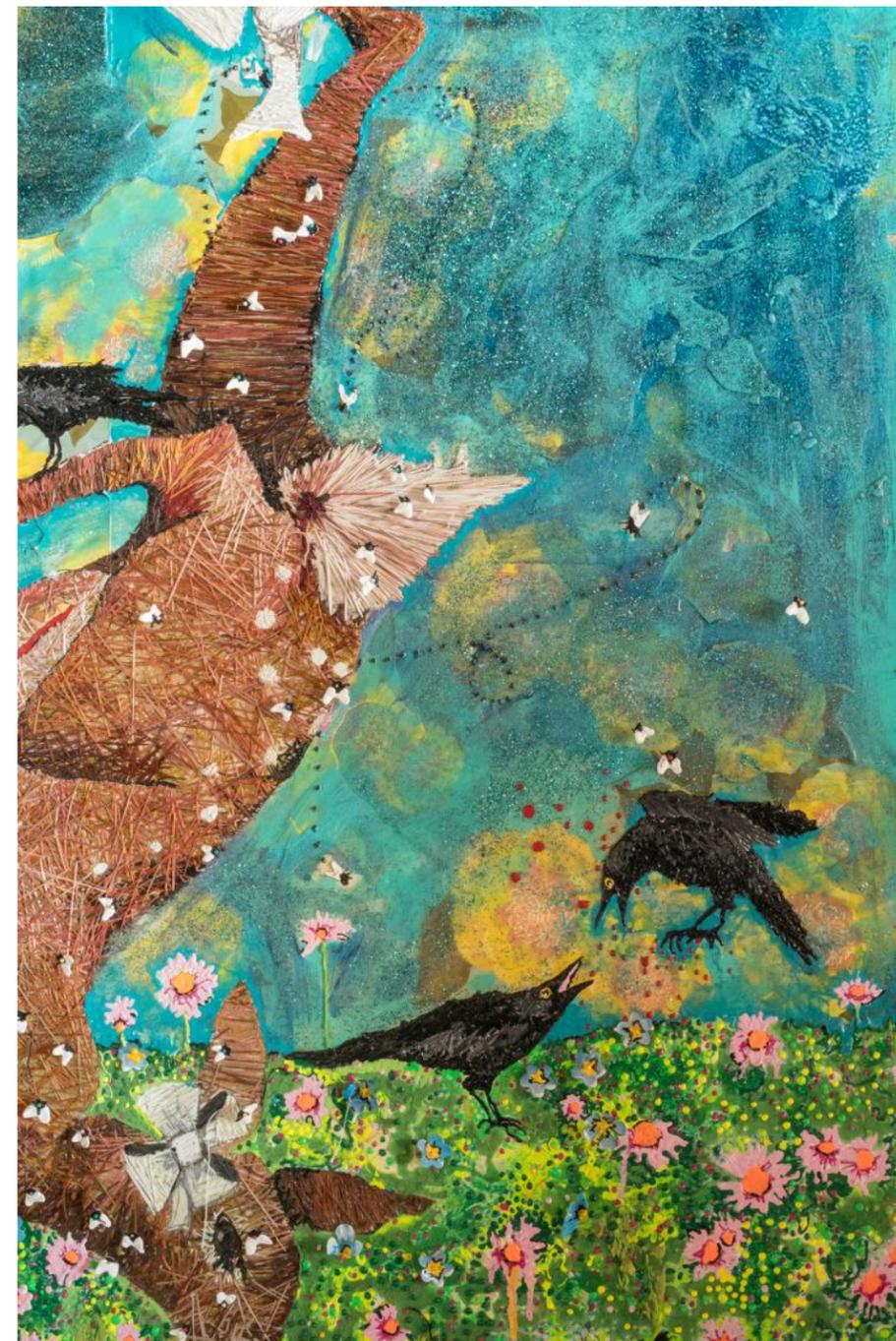
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Front: *The Spoils* (detail), 2016, photography by Larry Horn

Curtain Call

Ann Wood



Art Museum of Southeast Texas
September 23 - November 27, 2016



Bouquet (detail), 2016, photography by Larry Horn

My work incorporates two and three-dimensional pieces into dramatic installations. These environments have a Rococo visual appeal and reference shelters, hunting blinds, topiaries, town monuments, floral bouquets, and wedding cakes, as well as historical painting and sculpture. While they initially seem “pretty” and “yummy,” they have a disturbing underbelly—there are both hidden and obvious vignettes of danger, death, deception, and decay woven throughout. Furthermore, upon deeper inspection, themes of decadence and over-indulgence become sickening and unappetizing.

In the two-dimensional work, embroidered, heroic animals hang from bows or lie dead in a symmetrical embrace, decaying and swarmed by flies, a la’ Spanish and Dutch still lives and *Vanitas*. Sculptural animals are frozen in a moment of ultimate humiliation, covered with what appears to be frosting, flowers, sprinkles, and bows. Other animals are intertwined in ambiguous poses (are they fighting to the death or mating?), calling attention to the thin line between love and hate and the spectacle of sex and violence as entertainment. The interactive, shelter-like work conjures images of dangerous but tempting forests, luring the viewer in for a closer look with a lush façade of safety and comfort. Coupled with the playful and fairytale-esque visual nature of the work, a sense of attraction/repulsion is created. While the gooey, almost edible quality of the environment may be inviting, it is also easy to imagine the work as a baited trap poised to spring. This feeling is enhanced by the fact that many of the animals “trapped” in the goo are actual hunting decoys meant to lure other animals in for the kill, or taxidermy mannequins serving as subtle reminders of a violent, undignified death.

My installations also explore, combine, and reinterpret fairytales, myths, and other Western archetypal stories using a feminine voice. Through a melding of “male” subject matter with “female” visual qualities, my work argues that these archetypal narratives are not simply innocent story telling – they create real power structures that have significant implications in society and influence our thoughts on what is “good” and what is “bad,” especially as they pertain to young women and their behavior in society. It follows that whoever gets to tell the story or hold the narrative point of view wields the power and that has traditionally been a male voice. It is also noteworthy that many of these stories became popular in the court of Louis XIV, and they are *still* told to children today with little modernizing.

The process and materials I use are important in the concept and aesthetic quality of my work. Both my two and three-dimensional works rely heavily on embroidery and thread, scrapbooking materials, and kitsch, “craft-store” objects including fake flowers, sequins, pom-poms, fake jewels, and puffy paint. In the spirit of dichotomies, I contrast these “female” items with “masculine” industrial materials like rubber, plastic, and foam as well as hunting decoys and taxidermy mannequins. Using embroidery as a medium, my two-dimensional work reinterprets the traditionally male-created historic painting into a contemporary and feminine tapestry. My “frosting” coated, large-scale sculpture twists the idea of *monument* into a feminine, animal-shaped supercake that reminds the viewer of the discordant ideas of *nurture* and *humiliate*.



Fountain (detail), 2016, Wood studio, Galveston, Texas, photography by Larry Horn



Nest (detail), 2016, Wood studio, Galveston, Texas, photography by Larry Horn

Site-specific installations are a tricky business and not for the faint of heart. You can make a plan, review, change and tweak it, often times circling back to your original idea or a completely new vision. Over the past few months, we’ve had the privilege of working with Ann Wood as she planned for her installation at AMSET. We’ve watched and listened as she pondered the specifics of *Nest*, which was created specifically for our museum space with attention to the scale of the galleries and 15 foot ceilings. Ann has a certain holistic approach to creation in that she develops her entire surroundings into the work in progress. This allows for her vision to spill out and construct a creative atmosphere for her working space. This atmosphere brings to mind Rococo masterpieces like Louis XIV’s luscious Chateau de Versailles - the embodiment of royal decadence in every sense of the term, from the Hall of Mirrors to the fantastical gardens. Similar to the Sun King, Wood fully surrounds herself in her artistic vision, passionately building a palace that visualizes the inner workings of her mind. The synergy between Wood’s artistic spirit and process breathes life into her creations, instilling her space with harmonious energy.

Wood lives in her art and becomes one with the space and vision. This philosophy is an integral component to the site-specific process and certainly the keystone to her success. The ability to bring such a large scale vision to reality takes a great mind with an eye for detail and uncompromising commitment to a plan. Although Wood’s plan is organic and evolves as her ideas develop, she never loses sight of her palace. She envisions, creates and embodies her artwork and surroundings in a way that is indicative of her very being and artistic spirit.