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Jorge Pardo, *Untitled (Sea Urchin)*, 2012. Aluminum, molded Plexiglas, canvas, electrical cords, light bulb. SBMA, Museum Purchase with funds provided by The Museum Contemporaries and the 20th Century Art Quasi Endowment Fund.

## Contemporary/Modern: Selections from the Permanent Collection

SBMA Draws on Permanent Collection to Highlight Modernist Innovation  
On View August 31, 2014 – January 4, 2015

August 29, 2014 – *Contemporary/Modern: Selections from the Permanent Collection* brings together a selection of significant paintings and sculpture from the Santa Barbara Museum of Art's permanent collection that date from 1958 to 2014 and highlight the persistent influence of modernism. While recent works inventively reference and reinterpret the past—including both popular and obscure forms of painting, architecture, and design—earlier works, representing significant movements in abstract painting, articulate methods and forms that are still prescient to artists working today. Representing a small sampling of works in the Museum's late 20th-century to early 21st-century holdings, the installation provides a glimpse into the ongoing, dynamic, and often surprising dialogues that may occur between works from the past and present.

*Contemporary/Modern: Selections from the Permanent Collection* is comprised of eleven major works by eight artists of national and international renown: Helen Frankenthaler, Guy Goodwin, Frederick Hammersley, Josiah McElheny, John McLaughlin, Jorge Pardo, Larry Poons, and Lucas Samaras.

Highlights include Los Angeles artist **Jorge Pardo's** *Untitled (Sea Urchin)* (2012), which is part of the artist's lamp series. This large work is inspired, in part, by classic, mid-century design, particularly Scandinavian lamps. Pardo (b. 1963) is known for appropriating domestic architecture and design, effectively dissolving the perceived boundaries between these disciplines and art. In a 2008 Los Angeles Times article, Pardo stated, "Artists traditionally make drawings to sharpen use of form or color. The lamps are like drawings. The smaller things inform the larger ones. They're small trials. When it works well, everything kind of communicates with one another."

While much of his work comprises sculpture, Pardo has enlisted a vast realm of materials and specialized craftspeople to realize objects and installations that are most often site-specific. Many of these are permanent or semi-permanent, ranging from *Pier*—a functional redwood pier he created for *Skulptur Projekte* in Munster in 1997—to his re-design of the *Dia Chelsea* lobby and bookstore (2000). His most famous work is *4166 Sea View Lane*, whereby the artist transformed an entire modernist home in the Mount Washington area of Los Angeles into a work of art (commissioned by MOCA Los Angeles). For a public tour of the project in 1998, Pardo installed 110 hand-blown glass lights borrowed from the Museum Boijmans Van Beuningen in Rotterdam. An extension of this is his current project, *Teoh*—a 740-acre compound in the northern Yucatan jungle that he transformed into a large scale installation over the course of six years.



Of the three works by **Frederick Hammersley** (1919-2009) two have only recently become part of the Museum's permanent collection, including *Growing Game #1* (1958), a major painting from the artist's "Hunch" series. These pictorially rich, yet simple, compositions were inspired by shapes the artist intuitively derived from the figure and still life, and were included in the landmark 1959 exhibition, *Four Abstract Classicists* at the Los Angeles County Museum of Art (curated by Jules Langsner). Line, value, form, pattern, color, and texture reign supreme, and as writer Lawrence Weschler writes in the artist's retrospective catalogue, Hammersley's works "...possess an insistent presence and a quietly resolute determination that rewards extended looking. They do not represent anything in the traditional sense; rather they suggest a rich range of emotional states, patterns of thought, and a unique engagement with painting."

Above: Frederick Hammersley, *Growing Game*, 1958. Oil on canvas. SBMA, Museum Purchase with funds provided by Anonymous.



**Lucas Samaras** (b. 1936) has been a significant figure in the New York art scene since the 1960s. Over the years his work has included drawings, paintings, sculptures, installations, photographs, furniture, and jewelry. Art critic Ken Johnson writes in the February 1997 edition of *Art in America* that Samaras "...shifts with such a mercurial unpredictability from one mode to another... that it is hard to discern a single consistent identity. Rather than revelations of inner truth, Samaras's works seem like masks that he puts on or takes off in a teasing game of hints and deceptions." He is most widely known for his constantly-evolving use of innovative media, such as his "Photo-Transformation" series in which he manipulated Polaroid dye to create distorted self-portraits. On view in *Contemporary/Modern* is his *Reconstruction #107* (1979), abstract patchwork fabric constructions on canvas.

Above: Lucas Samaras, *Reconstruction #107*, 1979. Sewn fabric on canvas. SBMA, Gift of Alan Shayne.

Throughout his decades-long career **Guy Goodwin** (b. 1940) has explored the limitations of medium: from his chosen materials, to the structural design of his work. His paintings, created from layers of cardboard picked up off the street and painted in vibrant hues, have not been easily categorized and as art critic John Yau writes in his 2014 *Hyperallergic.com* article "With Mouths Wide Open: Guy Goodwin's America," Goodwin himself, "...has always been inclined to misbehave in his work, never fitting into any celebrated (or branded) stylistic tendency." Using few but specific primary hues, his labor-intensive paintings present viewers with a playful and soft jigsaw-puzzle abstraction proving there is always opportunity for innovation.



Right: Guy Goodwin, *Hotel Motel - IN*, 2014. Acrylic and tempera on cardboard. Courtesy of Brennan & Griffin, New York

### Related Programming:

**Thursday, October 23, 5:30 pm**

**Curator's Choice Lecture: Jorge Pardo**

Curator's Choice is an innovative lecture series featuring prominent speakers hand-picked by the Museum's curators. Distinguished experts offer fresh perspectives on the visual arts and provide stimulating opportunities for discovery in the Santa Barbara community.

**Mary Craig Auditorium**

**Free for SBMA Members, teachers, and students/\$10 Non-Members/\$6 Senior Non-Members**

**Reserve or purchase tickets at the Museum Visitor Services desks or online at [tickets.sbma.net](http://tickets.sbma.net).**

The Santa Barbara Museum of Art is a privately funded, not-for-profit institution that provides internationally recognized collections and exhibitions and a broad array of cultural and educational activities as well as travel opportunities around the world.

Santa Barbara Museum of Art, 1130 State Street, Santa Barbara, CA.

Open Tuesday - Sunday 11 am to 5 pm, Chase Free Thursday Evening 5 - 8 pm

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