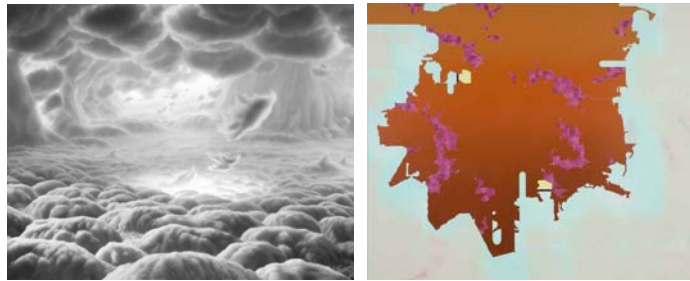




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Left image: Hilary Brace, *Untitled (II E)*, 2005. Pigment print. SBMA, Museum purchase.
Right image: Phil Argent, *Husk* 2009. Acrylic on canvas. SBMA, Gift of Shoshana Wayne Gallery and Museum Purchase, Art Visionaries.

SBMA Presents a View from Here Exhibition Highlights the Range of Artistic Talent in Santa Barbara

On View October 1, 2011 – January 1, 2012

October 6, 2011 – While Santa Barbara is known for its extraordinary landscape, climate, history, and culture, the dynamic pulse of our community comes from the artists who call it home. The creative range of these individuals is as wide as it is deep, and their work enlivens the city. ***View from Here: Santa Barbara Artists in the Permanent Collection*** provides a selection of 22 works in the permanent collection by artists currently living and working in Santa Barbara, and represents works acquired from 1955 through the present. While the exhibition presents only a fraction of the local talent in the region, it speaks to the ongoing artistic vitality of an extraordinary place.

View from Here features a diverse range of artists, from established to emerging, and media that spans from painting and drawing, to sculpture, to photography. Artists in the exhibition are Richard Aber, Philip Argent, Eric Beltz, Hilary Brace, Gary Brown, Nell Campbell, Irma Cavat, Anne Diener, Michael Dvortcsak, Dane Goodman, Mary Heebner, Gerald Incandela, Rafael Perea de la Cabada, Hank Pitcher, Keith Puccinelli, Harry Reese, William Rohrbach, Marie Schoeff, Ilene Segalove, Rick Stich, and Joan Tanner.

A few of the more familiar names in this group include established artists such as ***Hank Pitcher***, a native Santa Barbaran who began exhibiting at the legendary Esther Bear Gallery in Santa Barbara in 1970; multi-media artist ***Ilene Segalove***, who became recognized in the 1970s for socio-political films that became a force in the conceptual art movement; ***Joan Tanner***, who exhibited at Ruth Schaffner Gallery in 1982 and has had solo exhibitions at the Santa Barbara Museum of Art (1986), The Speed Museum of Art in Louisville (2001), and the Fresno Art Museum (2009); and ***Hilary Brace***, who graduated with her Master's degree from UCSB in the 1980s—one of many of the artists in the exhibition who have either graduated from or taught at UCSB over the years. Younger generations of artists in the exhibition are represented by ***Eric Beltz***, whose imaginative and biting drawings have been recently gaining national recognition; ***Phil Argent***, whose abstract paintings combine vivid color and graphics with a unique sense of landscape; and ***Rafael Perea de la Cabada***, who has been exhibiting internationally since the 1990s.

The following is a selection of short biographies:

Philip Argent

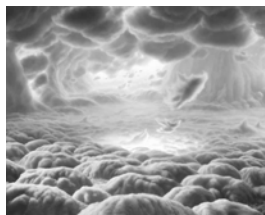


Philip Argent's abstract, multi-layered canvases utilize the visual language of new media while remaining rooted in a formalist painting tradition. Argent's work references the visual culture of the West Coast and Las Vegas, where he has lived for the last 10 years. His imagery alludes to the vast deserts of both regions, as well as the commercial

packaging logos, rave flyer graphics, and dance music album covers that are commonly found in the regions' dense urban environments. His 'virtual' landscapes are often produced in series, much like the process of digital manipulation used in graphic design. Repetition of specific motifs reference the sampling and looped beats of techno music, with each new composition building on a set of familiar shapes and forms.* Argent received his MFA from the University of Nevada, Las Vegas, where he became linked with a group of artists championed by critics Dave Hickey and David Pagel. He lives and works in Goleta, CA, and currently teaches in the Department of Art at UCSB. His work has been the subject of solo exhibitions in New York, Berlin, and Los Angeles, and has been featured in many important group exhibitions, including *The Magic Hour: The Cavalcade of Art and Las Vegas* at the Neue Galerie in Graz, Austria (2001); *Neo Painting* at The Young Eun Museum of Contemporary Art in Kwangju, Korea (2002); *Post-Digital Painting* at the Cranbrook Art Museum (2002); POPulence at MOCA Cleveland, the Blaffer Gallery at the University of Houston, and others.

*Excerpted from press release for *Philip Argent*, Shoshana Wayne Gallery, 23 May – 3 July, 2009
Image: Phil Argent, *Husk* 2009. Acrylic on canvas. SBMA, Gift of Shoshana Wayne Gallery and Museum Purchase, Art Visionaries.

Hilary Brace



Hilary Brace received her MFA from UC Santa Barbara in 1985, and has been exhibiting her work in solo and group shows since the early 1980s throughout the country. Known for work in other media, Brace has expanded her mark-making to photography-based imagery. A Guggenheim Fellow, she photographs ethereal, imaginary landscapes constructed of cotton balls and light. In an artist's statement, Brace expands, "I approach working photography as someone who makes drawings. In these prints, I work with sculptural tableaux, in addition to photography and drawing. Because part of this process is three-dimensional, I interact physically with the places I make. The sculptures and the photographic elements have an inherent, heightened reality, so I can explore in a very tangible – yet unexpectedly visceral – way, while traversing media in a fluid manner offers its own potential for discovery."

Image: Hilary Brace, *Untitled (II B)*, 2005. Pigment print. SBMA, Museum purchase.

Hank Pitcher



A true "Santa Barbarian", Hank Pitcher's family moved to Isla Vista when he was just two years old. After completing high school at San Marcos, he attended the College of Creative Studies at UC Santa Barbara, where he continues to teach painting. His work has been featured in exhibitions since 1970, and is a "regular" on view at Sullivan Goss Gallery in Santa Barbara. Pitcher's art reflects his environment—40 years of Southern California culture—including such subjects such as surfboards, California landscapes, historic landmarks, and the local Santa Barbara lifestyle.

Anne Ayres, Director of Exhibitions at Otis Parsons sums up Pitcher's style, "Simplicity and directness often veil the hard-won refinements and duplicities of art, and Hank Pitcher's [works]...are small miracles of painterly equilibrium. Portraying the southern California coast...Pitcher's paintings evoke a strong spirit of place...harmonies in saturated blues and greens, broken with startling shots of brilliant local color, are classical in their compositional clarity, but...also aspire to synthesize impressionism's scrutiny of outward appearances with Pitcher's emotional immersion in...seaside. Keepsakes of the fleeting appearance of a particular time, they endure as meditative archetypes in time."

Image: Hank Pitcher, *Surfers* 1977-1978. Oil on canvas. SBMA, Gift of Pam and Tim Schiffer.

Keith Puccinelli

Keith Puccinelli received his BFA degree from San José State University in 1973. He is probably best known in Santa Barbara as the proprietor of Puccinelli Design in 1983, and has enjoyed a 20 year period of national and international recognition for his work in design, illustration, and advertising. Perhaps less known is the fact that



Puccinelli has exhibited works on paper and multi-media installations in the Southern California area for the past 30 years, and his work is included in many private collections. One of those exhibitions includes *The Workwoman* on view at Ben Maltz Gallery, OTIS College of Art and Design in Los Angeles in 2008, which provides greater insight into his work.

Meg Linton writes in the publication *Keith Puccinelli: The Workwoman* (2008), “For many years, Puccinelli has used the image of the clown in his work as an alter ego because he has ancestral links to the 16th-century Italian commedia dell’arte. This internationally popular improvisational form of street theater had a set roster of exaggerated characters who wore masks, were acrobats and jugglers—the precursors to modern day clowns. “Pulcinella” is a stock trickster character whose name was anglicized to “Punchinello” and in England transformed into the infamous “Punch” of “Punch and Judy.” Pulcinella is often portrayed as a freak with some kind of physical deformity like a hump or a limp, has limited speech, and is cunning and unruly. This satirical type of theater wove conventional story plots with local events or political scandals of the day to make their audiences laugh at the current state of affairs. Exaggeration, distortion, hyperbole, double entendre and word play are their tools and Puccinelli applies them often in his art. He tends to make us laugh or snicker first at the absurdity of the image before we do the double take and see the seriousness of the commentary.”

Image: Keith Puccinelli, *Heavy Cloud Walking Clown* 2002. Pen and ink on paper. Collection of Jill and John C. Bishop Jr.

Joan Tanner



Born in Indianapolis, Indiana, Joan Tanner has lived in Santa Barbara since the mid-1960s. She received a Bachelor of Arts degree from the University of Wisconsin at Madison in 1957 and began her career as a painter. Consistently exhibiting works for more than 25 years, Tanner maintains a vigorous studio practice which some have compared to a laboratory. Inspired by spatial contradistinctions, archetypal geometric forms, and raw materials, Tanner has dedicated her recent years to creating site-specific large format installations. By means of exploration, Tanner engages the progress and elaboration of these projects using photography and drawing. Drawn to impermanent and refuse-like materials, Tanner has consistently searched for the connections and disconnections between perception and reality, and between the hand and the eye.

Image: Joan Tanner, *The Jumps a Night* 1986. Oil pastel, charcoal and chalk on paper. SBMA, Museum purchase with funds provided by Gail and Barry Berkus.

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

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