



Press Contacts:

Lindsey Garrison
Director, Marketing and Communications
lgarrison@sbma.net
(713) 494-1876

Yanina Dranichnikova
Social Media and Communications Manager
ydranichnikova@sbma.net
(872) 315-9108

REMIXED: ENTWINED HISTORIES AND NEW FORMS OPENS AT SBMA FEBRUARY 22

**IN REMIXED, CONTEMPORARY QUILTS, TEXTILES, PAINTING, AND SCULPTURE SERVE AS
CONDUITS FOR SPIRIT, MEMORY, AND HISTORY**

The Santa Barbara Museum of Art (SBMA) is pleased to announce *Remixed: Entwined Histories and New Forms*, a compelling convergence of quilts, textiles, paintings, and sculptures.

On view in the Von Romberg and Emmons Galleries from February 22 through August 30, 2026, the exhibition explores “remixing” as a visual and conceptual strategy, blurring the lines between eras, genres, and cultures.

Remixed: Entwined Histories and New Forms features works by Anthony Olubunmi Akinbola, Carla Edwards, Jeffrey Gibson, Tamara Gonzales, Sabrina Gschwandtner, Porfirio Gutiérrez, Basil Kincaid, Maia Ruth Lee, Candice Lin, Yassi Mazandi, Adia Millett, Wendy Red Star, Jeffrey Sincich, Shinique Smith, Michael C. Thorpe, and Ben Venom.

Remixing transforms the familiar into something new. In the recording studio, a music producer layers tracks, shifts tempos, and samples old melodies, creating a fresh soundscape with the echoes of the past. *Remixed* explores this sonic alchemy through visual art that “remixes” both physical objects and immaterial legacies.

The exhibition features a diverse roster of artists who do not simply use materials; they listen to them, speaking *with*, not *for*, across time and space. Here, materials are conduits for spirit, memory, and history. Basil Kincaid deconstructs and reassembles lived-in fabrics into an ethereal dreamscape, where pink skies and purple mountains host haloed, spiritual entities.

“In this kind of quilting,” Kincaid explains, “you take elements with memory content from the people you love; put your own energy and love and presence into it; and then your loved ones wrap themselves in it.”

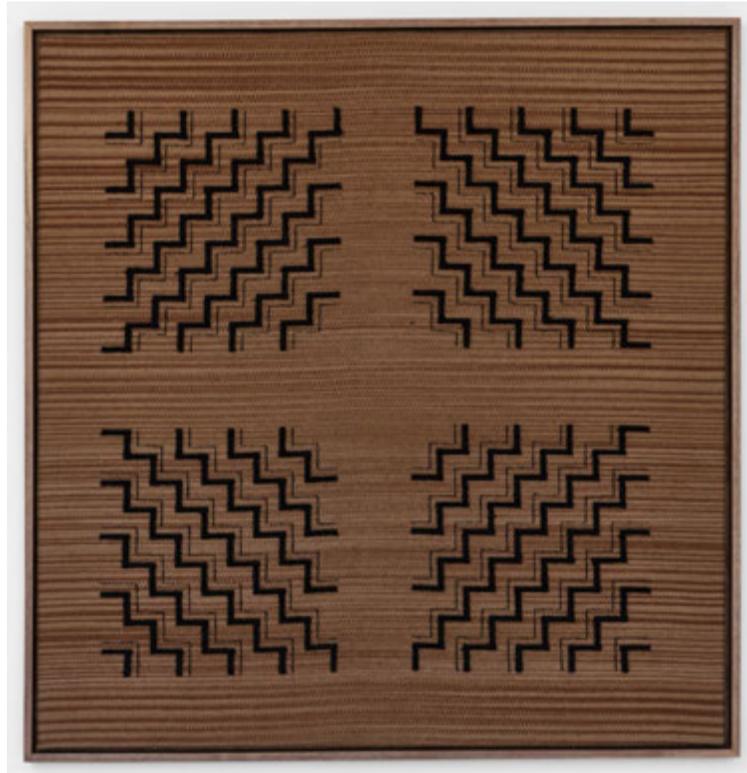


Basil Kincaid (b. 1986), *A Day at Victoria Glades*, 2021. Vintage corduroy, donated clothes, clothes from the artist, Ghanaian embroidered fabrics, hand-woven Ghanaian Kente, brocade, Ghanaian wax block fabric, various lace fabrics, Abrokere. Collection of Beth Rudin DeWoody. Image courtesy the artist. © Basil Kincaid.

Porfirio Gutiérrez captures nature’s seasonal voice through pomegranates, distilling its temperamental conditions, its weather, the nutrients in the land through color. But, moreover, it is a pigment of layered history. Introduced by Spanish colonizers, pomegranates were adapted by the Zapotec people, transforming the non-native fruit into a traditional material for dye.

Sabrina Gschwandtner sews together film strips featuring Lotte Reiniger’s innovative animated film, *Cinderella* (1922), revealing the shared histories of cinema, sewing, and the marginalized labor of women in the early film industry.

Just as a musical remix blurs the lines between eras and genres, these visual remixes challenge divisions of media, cultural gaps, hierarchies of art, and time. Anthony Olubunmi Akinbola “paints” with a swarm of stretched, stitched durags—their sheen, tone, and elasticity expressing the line, form, color, and texture of formalist painting.



Porfirio Gutiérrez, *Desde Otra Mirada*, 2023. Nogal and pomegranate dye on wool. Season imprint: May and January 2023. Courtesy of the artist and Salon 94. © Porfirio Gutiérrez.

Conversely, Adia Millett “quilts” with paint, using syncopated, fragmented yet cohesive arrangements of color—an homage to the quilts of Gee’s Bend, an active quilting collective of African American women dating back to the late 19th century.

Jeffrey Gibson weaves together into unexpected cohesion the *seemingly* disparate: the neon geometry of the techno music scene and indigenous craftsmanship. Inspired by the modern young Powwow dancers who use artificial and fluorescent dyes in their regalia, Gibson counters the historic image of Indigenous stoicism with bold, visual presence.

Like jazz virtuosos improvising upon a classical standard, the artists of *Remixed* inhabit tradition to radically reimagine it. Through memory-laden materials, they reveal that tradition is neither static nor fixed. It is a living current, pulsing with the insistent collective energy of a bassline—its drift shifted by the remix.



Sabrina Gschwandtner (b. 1977), *Cinderella by Lotte Reiniger Square*, 2022. 35 mm b/w polyester film, polyester thread, LEDs. Courtesy of the Artist. Photo: Ian Byers-Gamber.

About SBMA

The Santa Barbara Museum of Art is one of the finest museums on the West Coast and is celebrated for the superb quality of its permanent collection. Its mission is to integrate art into the lives of people through internationally recognized exhibitions and featured programs, as well as the thoughtful presentation of its permanent collection.

Location: 1130 State Street, Santa Barbara, CA 93101

Hours: Tuesday – Sunday, 11 AM – 5 PM | Free 1st Thursdays, 5 – 8 PM

Connect with SBMA Online: sbma.net

