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SANTA BARBARA MUSEUM OF ART ANNOUNCES 2026 WINTER/SPRING EXHIBITION SCHEDULE

In the new year, the Santa Barbara Museum of Art offers a sweeping look at how artists engage with time. Works grounded in personal histories, inherited traditions, and collective memory speak to the past while giving us new ways to access it in the present. Contemporary materials and lived experience illuminate the world as it is now, yet they also open space for reflection and reinterpretation. Digital experimentation and visionary forms gesture toward the future, and at the same time expand how we record, memorialize, and remember. Seen together, these exhibitions reveal art as a continuum—one in which past, present, and future coexist, overlap, and remain vividly alive today.

EXHIBITION OPENINGS



Giovanni Paolo Panini, *Saint Paul Preaching Among the Ruins*, ca. 1750. Oil on canvas. SBMA, Gift of William P. Nelson Estate.

***As if in a Dream: History, Fantasy, Future* (March 8, 2026 – January 3, 2027)** explores how artists merge memory with imagination. Landscapes rooted in personal associations, uncanny figures, and visionary still lifes show how fleeting experiences are transformed into inventive new worlds. Featuring works by Alice Baber, Dominic Chambers, Edward

Chavez, Rafael Coronel, Odilon Redon, Max Hooper Schneider, and others, the exhibition reveals the fluid line between what we remember and what we dream.

Remixed: Entwined Histories and New Forms (February 22 – August 30, 2026) highlights artists who reinvent quilts, textiles, and hybrid materials. Drawing on embedded histories while reshaping them for the present, these works function like visual remixes—layered, improvisational, and deeply connected. Artists such as Wendy Red Star, Basil Kincaid, Porfirio Gutiérrez, Adia Millet, Anthony Olubunmi Akinbola, and Michael C. Thorpe demonstrate how materials carry memory even as they are transformed into new forms.

In **RANDOM-ACCESS MEMORY: Internet Art (March 15 – September 27, 2026)**, the digital realm becomes a mutable archive. Mining online spaces for images and data, artists like Zhanyi Chen, Claire Hentschker, and Andrew Norman Wilson reveal the Internet as a living memory system that blends personal and collective histories while continually reshaping both.

A Few of Our Favorite Things: Staff Selections from the Permanent Collection (April 12 – September 6, 2026) turns to the Museum’s own community. Chosen by SBMA staff from across departments, these works highlight the breadth of the collection and the insight of the individuals who care for it, offering an intimate and celebratory portrait of the Museum in the present.

Further details on each exhibition follow below.

As if in a Dream: History, Fantasy, Future
March 8, 2026 – January 3, 2027
McCormick, Wasserman Family, and Davidson Galleries

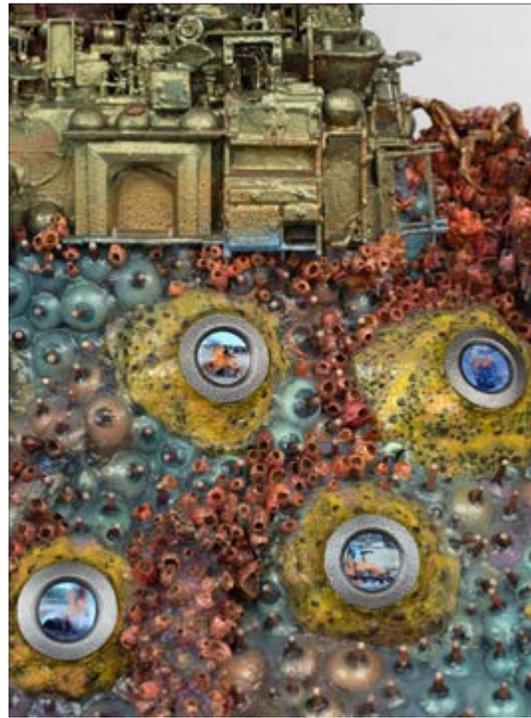
These artworks started from a kernel of reality, glimmer of lived experience, or sliver of memory. Like dreams, they combine real and familiar elements but in unrecognizable, illogical, or uncanny ways. With works from the museum’s collection supplemented by loans, this exhibition shows artists giving fleeting memories durable form, envisioning a future, and transforming the everyday into the visionary. Spread across the McCormick and Davidson Galleries and featuring some recent acquisitions, the presentation is divided into three sections: landscapes, bodies (mostly human), and still life.



Alice Baber, *Wheel of Day*, 1971. Oil on canvas.
SBMA, Gift of the Artist to the Ala Story Collection.
© Alice Baber.

The landscape section often uses the environment as a portal to the past and the artist’s deep associations with places. Edward Chavez described himself as “an American painter with a Mexican heritage and a desire to explore that heritage,” and in *Elemental Landscape* (1956), he seems to show the geological formations of New Mexico and Colorado, where he spent his childhood in a family of migrant farm workers. Similarly, Alice Baber’s *Wheel of Day* (1971) epitomizes her striving to recreate on canvas what she called “color memories.” Her strongest childhood recollections were color-based, and this painting has

the feel of a sunny out-of-focus landscape made from the jumbled kaleidoscope of recollections. Max Hooper Schneider’s terrifying *Intertidal Arroyo* (2025) is a dystopian monster, part coral reef, part dollhouse with a disquieting inclusion of androids in the form of computer screens.



Max Hooper Schneider, *Intertidal Arroyo*, 2025. Dollhouse furniture, polyurethane foam, juniper branches, barnacles, preserved decapod, sea urchin spines, bullet casings, programmed LCD screens, LED lights, silicone, epoxy resin, pearlescent pigment, multi-leg powder coated aluminum stand. Courtesy of the Artist and 125 Newbury. Photo: Paul Salvesson.

© Max Hooper Schneider.

The section with figures includes a haunting portrait by Rafael Coronel, *Rosa en el pasillo* (1967). While this woman with her unusual headdress appears timeless and mythological, perhaps a historical or biblical person, it is the artist's grandmother. A portrait by Dominic Chambers shows a Black man in stylish glasses at ease, perhaps reading, daydreaming, or staring into the distance. This man's thoughts and motivations are inaccessible to us. Other works include actual depictions of sleep and dreaming, such as Lari Pittman's *Transcendental and Needy* (1990) or Alison Saar's *Terra Firma* (1991). In English, a dream can either be a hope or a plan for the future that might be realized, or the mind's activity during sleep that the sleeper temporarily believes to be real. One is possible, the other hallucinatory. These artworks sit somewhere between the actual and fictional, and their makers are explorers who have returned from journeys into the outer reaches of the mind to share their discoveries.

This exhibition features works by Alice Baber, Dominic Chambers, Edward Chavez, Rafael Coronel, Daniel Crews-Chubb, Marsden Hartley, Mimi Lauter, Wright Ludington, Giovanni Paolo Panini, Jorge Pardo, Patricia Peco, Lari Pitman, Odilon Redon, Max Hooper Schneider, Brenna Youngblood, among others.



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. © Jorge Pardo.



Henri Rousseau, *Castle in Moonlight (Le Donjon)*, 1889. Oil on canvas. SBMA, Bequest of Wright S. Ludington.

Remixed: Entwined Histories and New Forms

February 22 – August 30, 2026

Von Romberg and Emmons Galleries

Remixed: Entwined Histories and New Forms presents a compelling convergence of quilts, textiles, assembled fabrics, and quilting adaptations—all united in the act of remixing.



Wendy Red Star, *Evening Star II*, 2025. Silver polish frameless mirror, primary earth dry powder pigment, paper. SBMA, Museum purchase with funds provided by Kandy Budgor; Luria/Budgor Family Foundation. Image courtesy of Roberts Projects. © Wendy Red Star.

Just as musical remixes layer new components or change the tempo of existing songs, the artworks of *Remixed* combine, juxtapose, and transform fabrics, patterns, and concepts. Here, artists, playing with thread and tradition, challenge conventional divides, build bridges and fill gaps: craft and fine art, functional object and pure art, painting and quilting, material and immaterial, past and present.

Like a musical remix, these visual artists move across genres, periods, and styles. Wendy Red Star blurs reality and illusion, completing a star through its reflection. Anthony Olumbunmi Akinbola “paints”



Basil Kincaid, *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, Abrokyere. Collection of Beth Rudin DeWoody. Image courtesy of the Artist. © Basil Kincaid.

with a swarm of silky fabrics, whilst Adia Millet “quilts” with paint, constructing compositions as if piecing things together. This is not a rejection of tradition but a bold reimagining of the familiar, akin to a jazz virtuoso improvising an efflorescent deviation from a classical standard.

The materials present in these works arrive with their own embedded lives and histories, yet their reworking remains acutely of this moment. Porfirio Gutiérrez and Candice Lin use ancient, culturally and economically resonant dyes. Basil Kincaid deconstructs and reassembles salvaged fabrics, processing and reconciling their memories. Whilst artists bring their own perspective and style to envision new forms, the stories inherent within their chosen materials continue to unfold into the present. The resulting art transcends individual statements. It collaborates across space and time, speaking *with*, not *for*, their disparate elements. *Remixed* pulses with a palpable sense of human connection and spirit, like amplified music—insistent, pervasive, present, collective.

This exhibition 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 Millet, Wendy Red Star, Jeffrey Sincich, Shinique Smith, Michael C. Thorpe, and Ben Venom.



Maia Ruth Lee, *Bondage Baggage Mothering II*, 2023. Rope, tape, used clothing, used bedding, breastfeeding pillow. Courtesy of the Artist and Gió Marconi.

RANDOM-ACCESS MEMORY: Internet Art
March 15 – September 27, 2026
Ala Story Gallery

The Internet is the ubiquitous medium of 21st-century life. It is now our primary mode of connection, entertainment, and research. This exhibition brings together artists who use the Internet as both source and subject, transforming found images and datasets into unique digital projects. Like archivists or archeologists, they mine familiar sites such as YouTube and Google Maps for the curious and poetic. In the resulting artworks, the vast repository of the Internet is posed as a living memory—ever changing, contradictory, and subject to distortion—where personal histories blur into collective narratives. This exhibition features works by artists Zhanyi Chen, Claire Hentschker, and Andrew Norman Wilson.



Andrew Norman Wilson, *Global Countdown* (still), 2011. Single-channel video, 8:10 minutes. Courtesy of the Artist.
© Andrew Norman Wilson



Claire Hentschker, *Ghost Coaster: The Star Jet Coaster*, 2002–2012 (still), 2019. Found video from YouTube, reprocessed through photogrammetry. Courtesy of the Artist. © Claire Hentschker

A Few of Our Favorite Things: Staff Selections from the Permanent Collection
April 12 – September 6, 2026
Loeb Family Gallery

Nobody knows SBMA better than the people who work here. For this unique exhibition, we've handed the curatorial reins to the people who know the collection best: SBMA staff. Our staff members had an opportunity to choose their favorite artworks from the permanent collection, amounting to an installation of works representing the Museum's broad and diverse holdings. Their selections and illuminating comments—to be featured on the object labels—will spotlight the tastes and knowledge of the incredible individuals who make the Museum such a special and welcoming place.

CONTINUING EXHIBITIONS

Mario Giacomelli: La Gente, La Terra
Through February 15, 2026 | Ala Story Gallery

Mario Giacomelli (1925–2000) was one of the most important artists of post-World War II Italy. The exhibition features 36 photographs printed from negatives taken in between 1955 and 1980, forming two comprehensive portfolios: *La Gente* (The People) and *Paessagio* (Landscape).

Piece by Piece: Collage and Assemblage at the Santa Barbara Museum of Art
Through March 22, 2026 | Loeb Family Gallery

The artworks in this exhibition are assembled from parts: sometimes scavenged, sometimes made by the artist, sometimes bought, and sometimes given. Originating in the early 20th century, collage and assemblage redefined modern art, becoming revolutionary for both their processes and their accessibility.

By Achilles' Tomb: Elliott Hundley and Antiquity @ SBMA
Through May 31, 2026 | Ludington Court

This exhibition juxtaposes the Museum's renowned collection of antique sculpture and glassware with Elliott Hundley's sculptures, paintings, and newly made collages.

Portraits Revealed
Returning April 5, 2026 | Preston Morton Gallery

This exhibition features group and individual portraits from SBMA's extensive collection. The essence of portraiture is that it depicts or alludes to a person or people. This exhibition presses on what counts as a portrait by including a few still-life paintings that use objects to suggest an unseen person or situation.

IMAGES AVAILABLE TO PUBLISH

As if in a Dream: History, Fantasy, Future

	<p>Alice Baber <i>Wheel of Day</i>, 1971 Oil on canvas SBMA, Gift of the Artist to the Ala Story Collection © Alice Baber</p>
	<p>Giovanni Paolo Panini (Italian, 1691-1765) <i>Saint Paul Preaching Among the Ruins</i>, ca. 1750 Oil on canvas SBMA, Gift of William P. Nelson Estate</p>
	<p>Jorge Pardo <i>Untitled (Sea Urchin)</i>, 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 © Jorge Pardo</p>
	<p>Patricia Iglesias Peco <i>Lavinia Mariposa</i>, 2024 Oil on panel SBMA, Museum purchase with funds provided by the General Art Acquisition Fund Image courtesy of the Artist and François Ghebaly. Photo: Paul Salveson</p>



Lari Pittman
Transcendental and Needy, 1990
Acrylic and enamel on mahogany panel
SBMA, Museum Purchase, Ludington Deaccessioning Fund
© Lari Pittman



Odilon Redon (French, 1840-1916)
Salomé, 1910
Oil on canvas
SBMA, Bequest of Wright S. Ludington



Henri Rousseau (French, 1844-1910)
Castle in Moonlight (Le Donjon), 1889
Oil on canvas
SBMA, Bequest of Wright S. Ludington

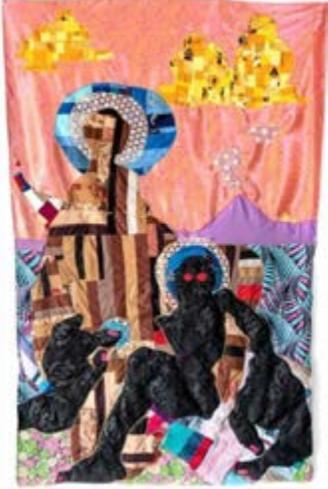


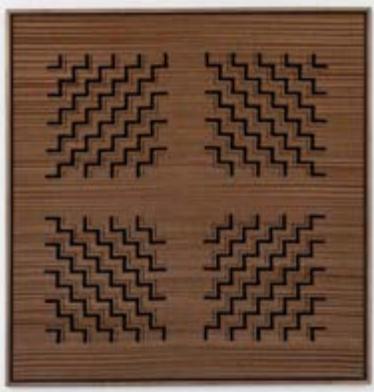
Max Hooper Schneider
Intertidal Arroyo, 2025
Dollhouse furniture, polyurethane foam, juniper branches, barnacles, preserved decapod, sea urchin spines, bullet casings, programmed LCD screens, LED lights, silicone, epoxy resin, pearlescent pigment, multi-leg powder coated aluminum stand.
Courtesy of the Artist and 125 Newbury
Photo: Paul Salveson
© Max Hooper Schneider



Tom Wudl
Voyage of the Pequod, 1989
Oil on canvas
SBMA, Gift of Tom McGuire and Josephine Powe
Image courtesy of L.A. Louver, Venice, CA
© Tom Wudl

Remixed: Entwined Histories and New Forms

	<p>Basil Kincaid <i>A Day at Victoria Glades</i>, 2021. Vintage corduroy, donated clothes, clothes from the artist, Ghanaian embroidered fabrics, hand woven Ghanaian Kente, brocade, Ghanaian wax block fabric, various lace fabrics, Abrokyere Collection of Beth Rudin DeWoody. Image courtesy of the Artist © Basil Kincaid</p>
	<p>Tamara Gonzales <i>Pisac Tapestry No. 3</i>, 2024 Alpaca and wool Courtesy of the Artist and The Pit. Photo: Chris Hanke</p>
	<p>Sabrina Gschwandtner <i>Cinderella by Lotte Reiniger Square</i>, 2022 35 mm black & white polyester film, polyester thread, LEDs Courtesy of the Artist and Shoshana Wayne Gallery, Los Angeles Photo: Ian Byers-Gamber</p>

	<p>Porfirio Gutiérrez <i>Desde Otra Mirada</i>, 2023 Nogal and pomegranate dye on wool Season imprint: May and January 2023 Courtesy of the Artist and Salon 94 © Porfirio Gutiérrez</p>
	<p>Candice Lin <i>The alchemy of predator and prey</i>, 2023 Indigo, cochineal, turmeric and iron oxide on silk. Courtesy of the Artist and François Ghebaly, Los Angeles, New York Photo: Paul Salveson</p>
	<p>Maia Ruth Lee <i>Bondage Baggage Mothering II</i>, 2023 Rope, tape, used clothing, used bedding, breast feeding pillow Courtesy of the Artist and Gió Marconi</p>



Jeffrey Sincich
Injured? Call Now, 2024
Cotton fabric, batting, plywood, found metal window grate, walnut, swivel seat hardware
Courtesy of the Artist and Charlie James Gallery, Los Angeles
Photo: Yubo Dong



Wendy Red Star
Evening Star II, 2025
Silver polish frameless mirror, primary earth dry powder pigment, paper
SBMA, Museum purchase with funds provided by Kandy Budgor; Luria/Budgor Family Foundation
Image courtesy of Roberts Projects
© Wendy Red Star

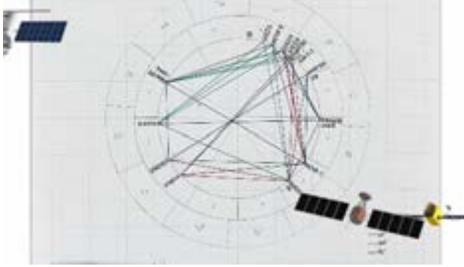
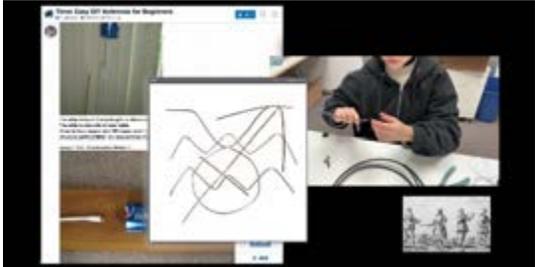


Michael C. Thorpe
Blue Lagoon, 2023
Textile, quilting cotton, and thread
Courtesy of the Artist
© Michael C. Thorpe



Ben Venom
Electric Flowers, 2023
Hand-made quilt with recycled fabric.
Courtesy of the Artist
Photo: Randy Dodson

RANDOM-ACCESS MEMORY: Internet Art

	<p>Claire Hentschker <i>Ghost Coaster: The Star Jet Coaster, 2002–2012</i> (still), 2019 Found video from YouTube, reprocessed through photo-grammetry, 6:16 minutes Courtesy of the Artist © Claire Hentschker</p>
	<p>Claire Hentschker <i>Ghost Coaster: The Star Jet Coaster, 2002–2012</i> (still), 2019 Found video from YouTube, reprocessed through photo-grammetry, 6:16 minutes Courtesy of the Artist © Claire Hentschker</p>
	<p>Zhanyi Chen <i>How to Create Your Satellite Birth Chart (from Artificial Satellite Astrology)</i> (still), 2025 Dual-channel video: 13:36 minutes; 00:30 seconds Image courtesy of the Artist © Zhanyi Chen</p>
	<p>Zhanyi Chen <i>How to Create Your Satellite Birth Chart (from Artificial Satellite Astrology)</i> (still), 2025 Dual-channel video: 13:36 minutes; 00:30 seconds Image courtesy of the Artist © Zhanyi Chen</p>
	<p>Andrew Norman Wilson <i>Global Countdown</i> (still), 2011 Single-channel video, 8:10 minutes Courtesy of the Artist © Andrew Norman Wilson</p>

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 special 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

