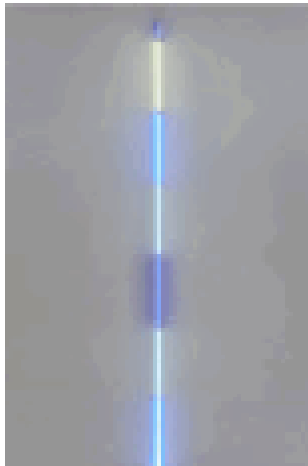


WORKS TO BE *DE*INSTALLED

12 August 2022 - A.M.



Daniel Lind Ramos
Figura Emisaria, 2020
Steel, palm tree branches, dried coconuts, branches, palm tree trunks, wood panels, burlap, concrete blocks, glass aluminum, fabric, lights, 108 x 60 x 47 in.
Museum Purchase with funds provided by The Luria/Budgor Family Foundation



Laddie John Dill (American, b. 1943)
Light Sentence, 1969
Argon with mercury and glass tubing
SBMA, Museum Purchase

15 August 2022



Anish Kapoor (Indian, b. 1954, active UK)
Turning the World Inside Out, 1995
Cast stainless steel, ed. 3/3
Santa Barbara Museum of Art, Museum purchase, 20th Century Art Acquisition Fund and funds provided by Leatrice and Eli Luria and the Luria Foundation, Lillian and Jon B. Lovelace, Jr., Smith Richardson and the Grace Jones Richardson Trust, and the SBMA Visionaries

WORKS TO BE INSTALLED

16 August 2022 - A.M.



Ilana Savdie (Colombian, b. 1986, active USA)
Lágrimas y mocos (exploiting a suitable host), 2021
Oil, acrylic and beeswax on canvas stretched on panel,
72 x 60 in.
SBMA, Museum purchase with funds from the
Luria/Budgor Family Foundation and The Museum
Contemporaries

This painting's color and energy takes a cue from the carnival costumes of Barranquilla, Colombia, where she lived until her teen years. The title and slithering forms suggest a destructive parasitical attachment, and perhaps, one body is about to prey on another. In this painting, we are left wondering where the costume ends and the person begins? Is there even a person in there at all?



Roger Shimomura (American, b. 1939)
Oriental Masterpiece 28, 1975
Acrylic on canvas
Gift of Robert B. and Mercedes H. Eichholz, 2014.17.23

For someone who knows about traditional Japanese theater and woodblock prints, this painting is non-sensical. It illustrates Shimomura's self-admitted distance from his Japanese heritage. Courtesans mingle with onnagata, who are male kabuki actors performing women's roles. Commonly dressed men appear around a bugaku stage, a place typically reserved for only elegantly robed male court dancers. Appearing, as the artist describes, "foreign-looking," the painting lends shape to Shimomura's experience as a second-generation Japanese-American—perceived as a foreigner and perpetually attached to an ancestral heritage he does not identify with.



Frederick Hammersley (American, 1919-2009)
Growing Game, 1958
Oil on canvas
SBMA, Museum Purchase with funds provided by an Anonymous Donor and the Ludington Antiquities Fund, 2012.24

Frederick Hammersley, along with Karl Benjamin, Lorser Feitelson, and John McLaughlin, was included in the landmark exhibition *Four Abstract Classicists* in 1959 at the Los Angeles County Museum of Art. Curator Jules Langsner brought the four artists together to assert a distinctively Southern Californian style of abstraction. The cool flatness of their work, dubbed “hard-edge,” offered a counterpoint to the emotive gestures of New York Abstract Expressionism. Langsner commented, “Frederick Hammersley presents a poetic attitude towards shapes as growing things.”

Growing game is a painting from Hammersley’s “Hunch” series, which he began in 1950. His process would begin with a shape for which he intuitively chose a color and then proceeded to complete the work by adding shapes and colors by “feeling,” or “hunch.”

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