

**RICHARD ABER
DOUG EDGE
JUD FINE**

MILWAUKEE ART CENTER, INC
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MILWAUKEE 2, WISCONSIN

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SANTA BARBARA ARTISTS: 1978

RICHARD ABER DOUG EDGE JUD FINE

SANTA BARBARA MUSEUM OF ART

2 June 1978 - 9 July 1978

Organized by Richard Kubiak

SANTA BARBARA ARTISTS: 1978

FOREWORD

Though their formats have continued to change through the years, exhibitions of the work of Santa Barbara artists have been a significant part of the offerings of this museum since its beginning. At times these were large juried and unjuried shows; a few years ago they tended to be a series of small one-man shows; in the last several years they have been group shows of the works of several artists which have some kind of broad general theme or some similarity in media or some other less definable sympathy with each other.

This present show brings together three artists who know each other — that being more likely to be the case in a town this size than not — but, who are clearly separate and independent in their approaches to art, yet who find it sympathetic and compatible to show together. Certainly we feel their work merits not only the attention of our community but the wider world of art out there beyond our mountain range.

This show was assembled under the direction of Richard Kubiak, our Curator of Exhibitions, and the artists in it worked closely with him. He is now leaving the museum. I am glad this preface gives me the opportunity to record in print somewhere the particular contribution he has made to the museum and the pleasure the staff and the artists of the community have had in working with him.

Richard has a good eye, is an intelligent administrator and he excels at a variety of things from speaking and writing to graphic design. These are relatively pedestrian virtues, however, in comparison with his special genius for saying things you had hoped he wouldn't, for telling the truth, for being demanding, difficult and obdurate — thereby raising the standards of everyone involved by several notches and in some totally mysterious way genuinely endearing himself to everyone. I several times have wondered how he can get away with this sort of thing around artists; perhaps they recognize in him a kindred spirit. We all thank you, Richard.

Paul C. Mills
Director

INTRODUCTION

Being a student of the Renaissance, I tend toward symmetry and balance; it seems fitting therefore, that my final exhibition, like my first one for the Santa Barbara Museum of Art, should be dedicated to the work of Santa Barbara artists. *Santa Barbara Drawings: 1976* was, for a new curator, a chance to become acquainted with a large number of local artists and to become familiar with their work. At that time I hoped to discover a Santa Barbara style, but after two and one-half years I am no closer to defining one than I was before. Many local artists seem to manifest in their works an awareness of the peculiarly sensuous blandishments of Santa Barbara, but none is so parochial as to be limited by his or her surroundings. The two and one-half years have verified my first impression: that Santa Barbara possesses a fair number of fine, dedicated artists who draw from and contribute to the art world on a national and international level.

This is particularly true of the three artists participating in this year's exhibition. All have come to Santa Barbara from elsewhere and their work has had exposure outside of our community. All are involved with three dimensional art, though to categorize it as "sculpture" would be to give only a partial definition.

Richard Aber comes closest to the traditional description of sculpture. The pieces in this exhibition represent a recent departure from his earlier works, which drew more dramatically on their environment and were more closely related to a given space (i.e., the installation piece done at the Newport Harbor Art Museum in 1976). The ideas for the new works are manifested in three forms: namely, drawing, site models and sculptural forms. The drawings describe possible environments for the forms, while the models, on a scale different from the forms, allow the viewer to speculate on other relationships. The works are here seen in plaster, but can be imagined in grander scale and a variety of materials. The concepts are architectural, relying on the interrelationship and interpenetration of mass and space.

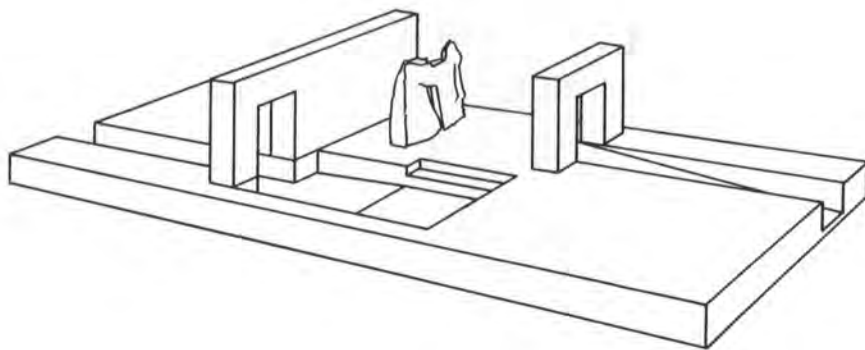
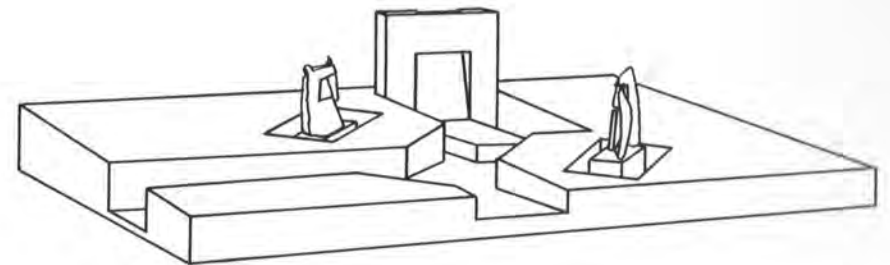
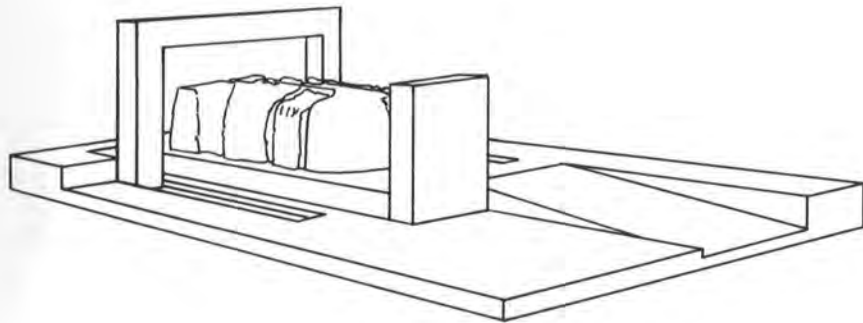
In Doug Edge's *Global Kiva Tableau*, there is also a quality of

architecture; i.e., enclosure. Edge appeared in the *Santa Barbara Drawing: 1976* exhibition with a piece called *Farewell to Personal Symbolism*. In this show he says his farewell to sculpture (not forever, let us hope). It is a pleasure to be showing the *Global Kiva Tableau*, a work whose composition I have watched during my tenure at the museum. It is a piece rich in meaning and varied in media, a feast for mind and eye. More than pure sculpture, it is an environment, carefully circumscribed by walls, fully apprehended only from above, possessing intimations of some cosmic game played on green baize by players of particular symbolic significance. Some of its meanings are suggested by Edge in a book published in 1977. As he says in this catalogue, the *Tableau* was a reaction to the art world of the 1960s.

Jud Fine's work is at once direct and enigmatic. What he presents is clear, but what one makes of it is left open. Fine is a philosopher (both by training and inclination), and his *modus operandi* is, as he says, to indicate without drawing conclusions. His images have remained constant for some years — the bamboo poles, the stones, chicken wire, the drawings and the words which direct but do not describe. The arrangements change, and in the past Fine has allowed viewers to adjust the elements of a piece (e.g., *Analogy*, exhibited at the Ronald Feldman Gallery, New York in 1977). As Jose Barrio-Garay put it: "Fine reflects critically upon the past and the present and relates his art and himself as much to mythology and anthropology as he does to the world of contemporary art. In effect, his principal objective seems to be to define with his ideas, processes and forms the cultural responsibilities of art and artists in our post-Modernist times" ("Cronica de Nueva-York," *Goya*, Madrid, no. 127, July, August, 1975, p. 39).

I am particularly glad to have been able to bring together these artists into an exhibition of three-dimensional work. It is everyone's good fortune that Santa Barbara has drawn them here and it is to be hoped that they in turn will repay any of the city's kindnesses by continuing to produce more works as exciting as those presented here.

Richard Kubiak
Curator of Exhibitions

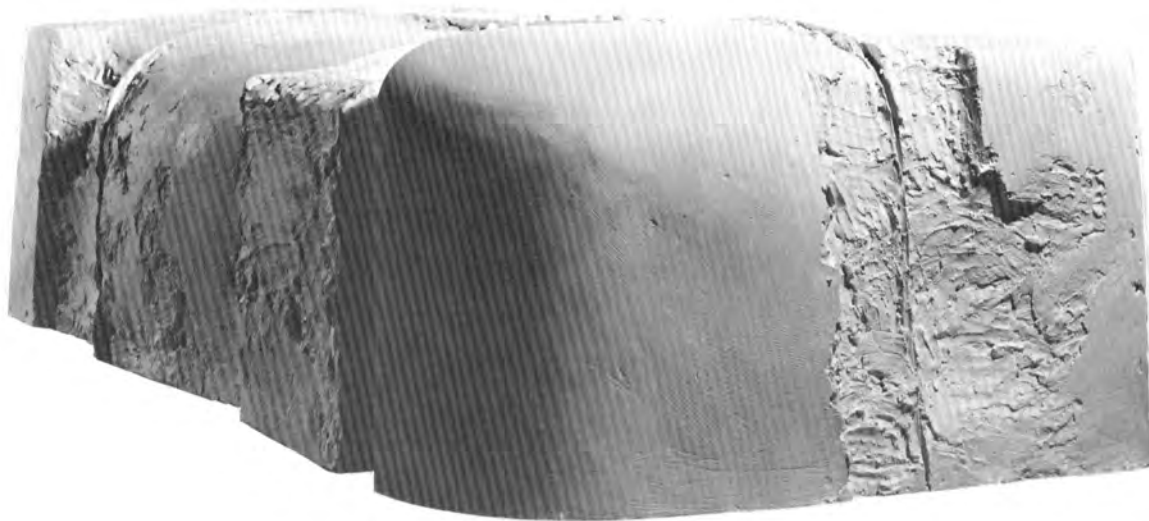


STATEMENT OF INTENT:

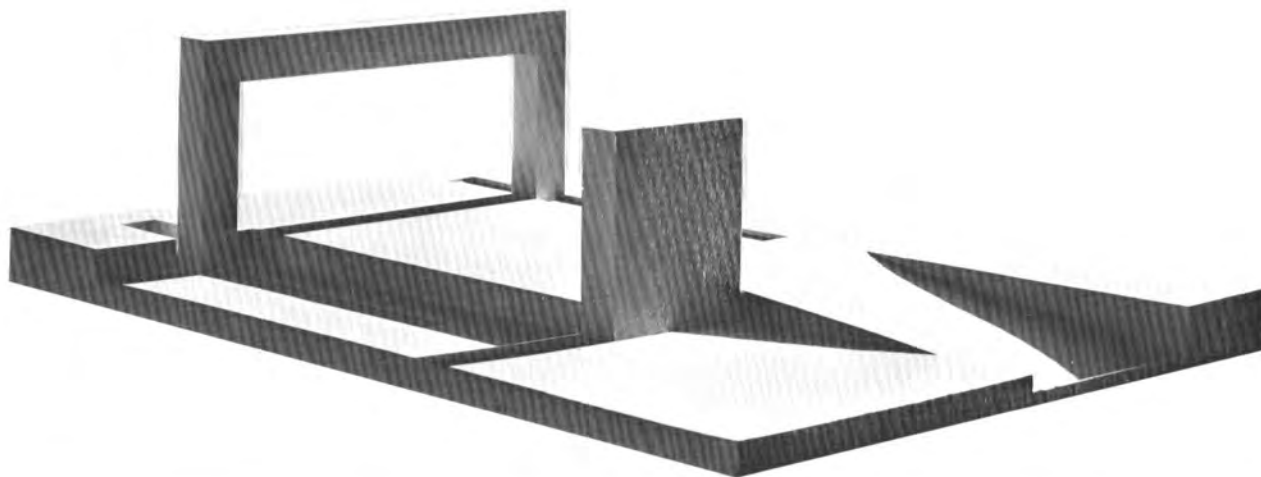
These works present a set of situations developed to establish certain relationships in context; "islands" set beyond time, manifesting reflections on the natures of intellect and intuition.

They are places developed beyond the need of the viewer. (Which is not to say that there is not a desire for the work to be viewed, but to point out that the works still function without being viewed.) With this in mind one partakes of an interaction with a collective not exclusive of humanity.

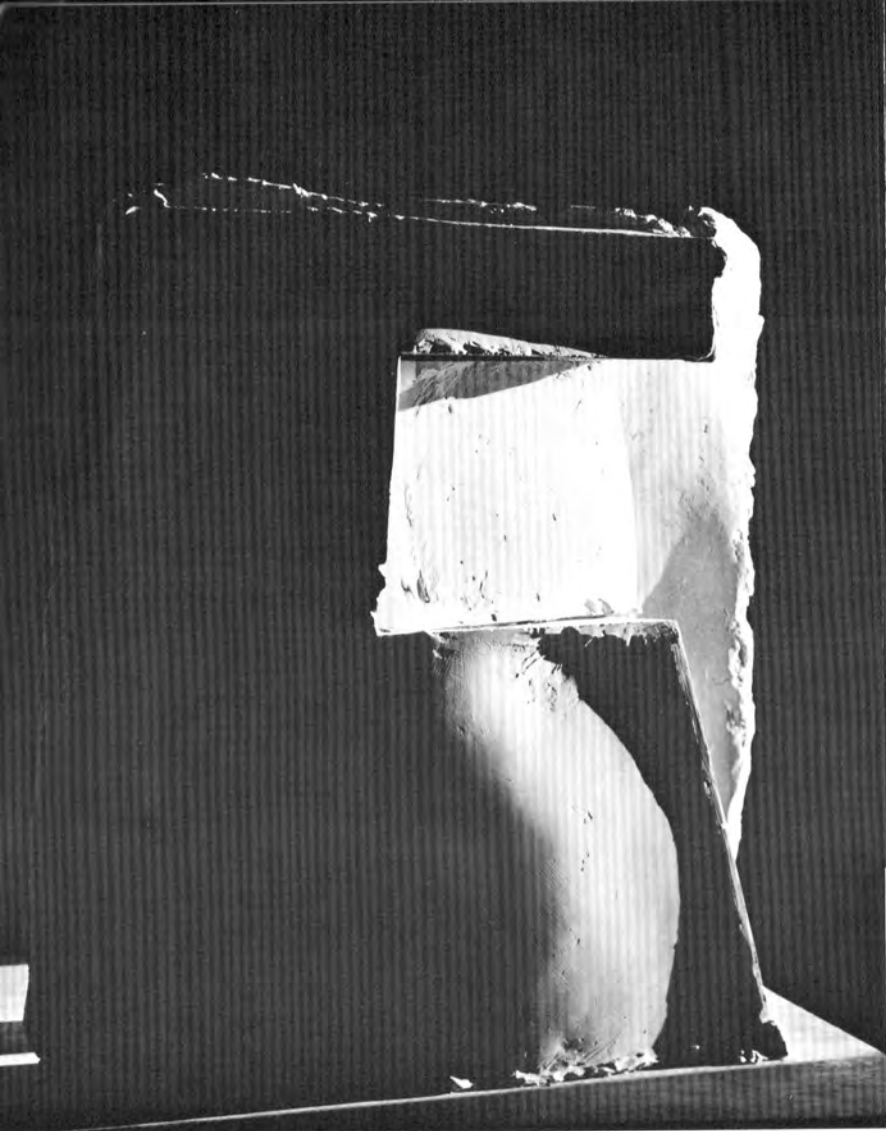
RICHARD ABER



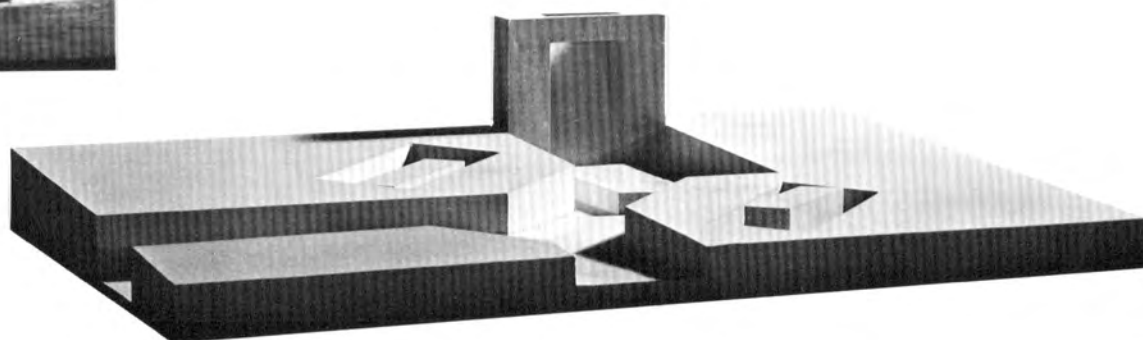
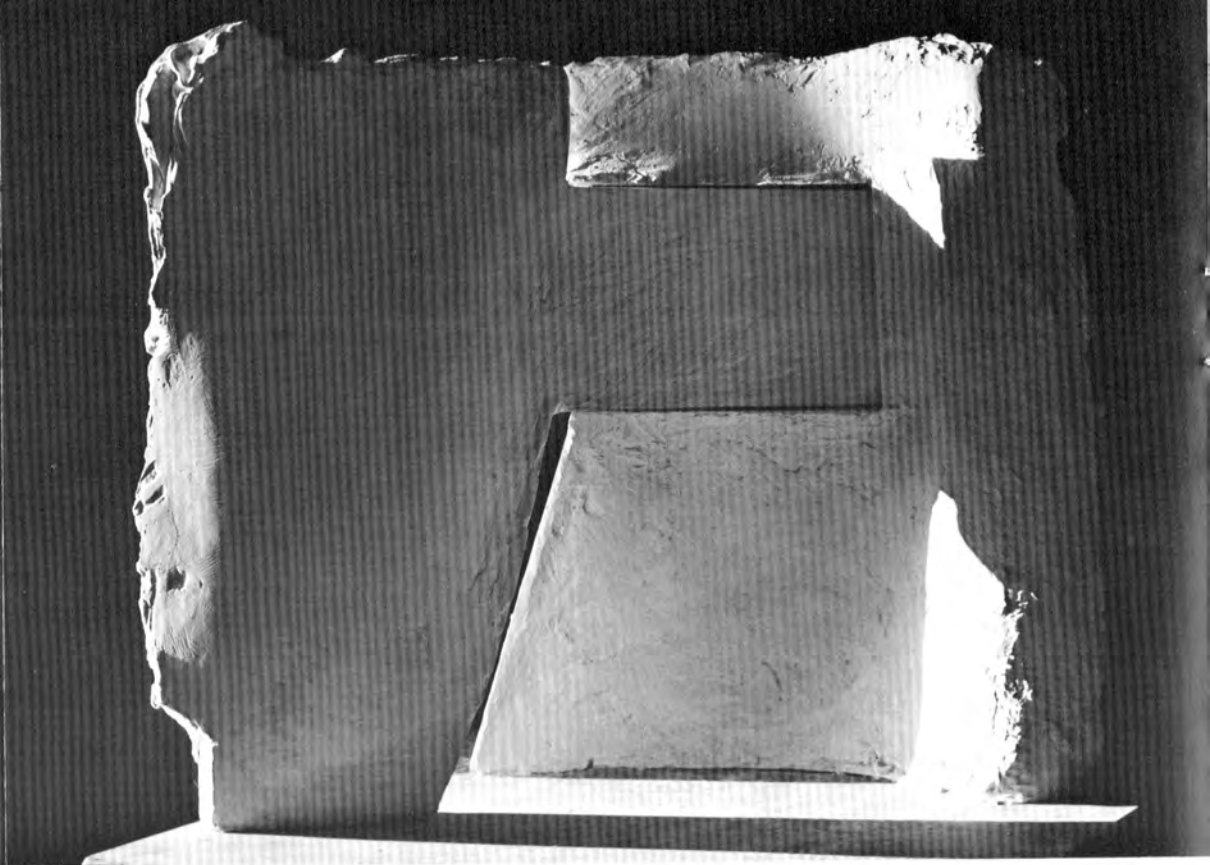
S.P. 3-1-78
19 x 36 x 68 inches
Plaster for bronze



M. 2-78 (Site Model)
10 x 36 x 24 inches
Plaster



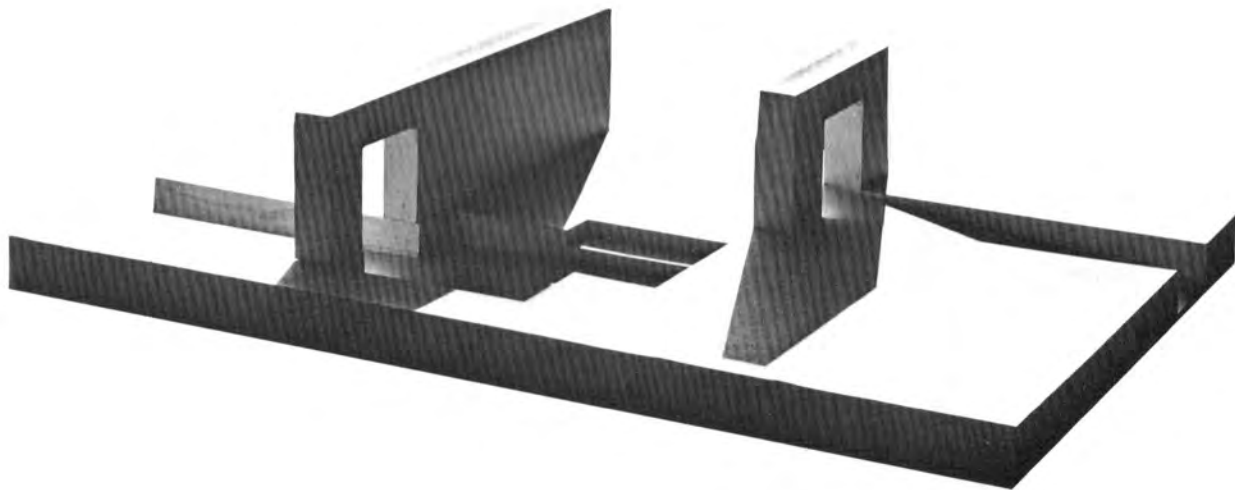
S.P. 2-2-78
45 x 48 x 33 inches
Plaster for bronze



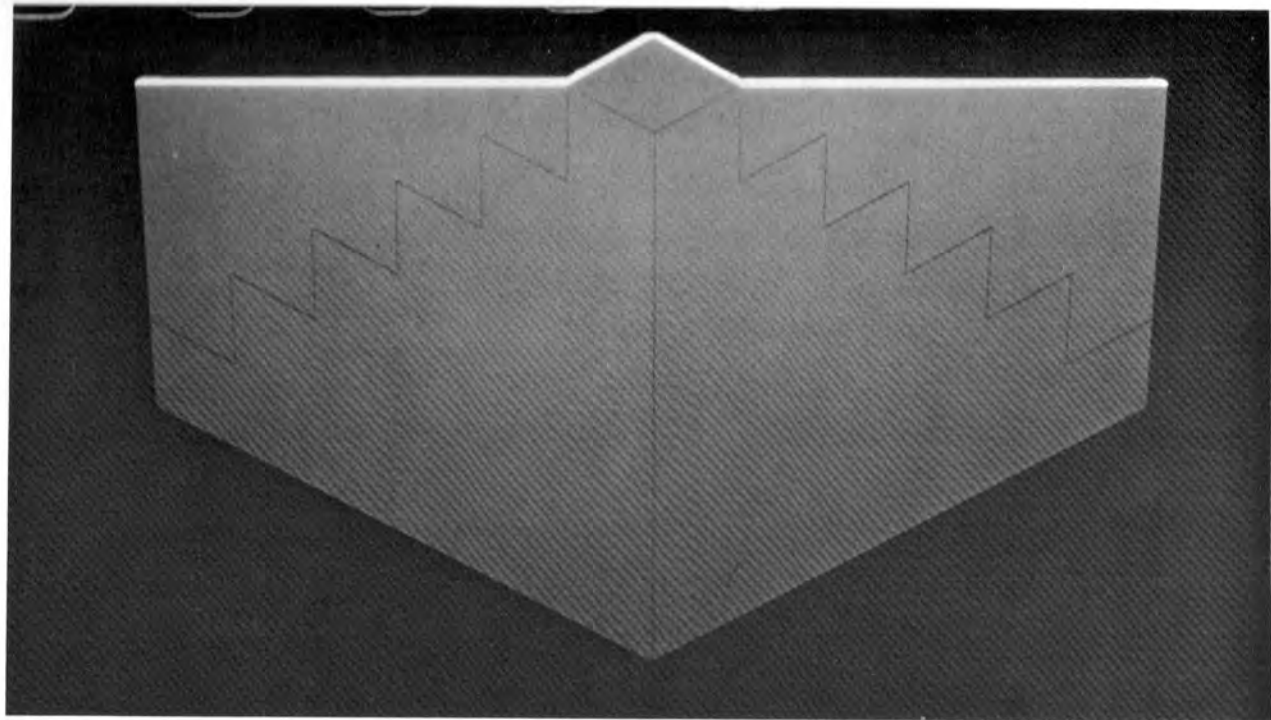
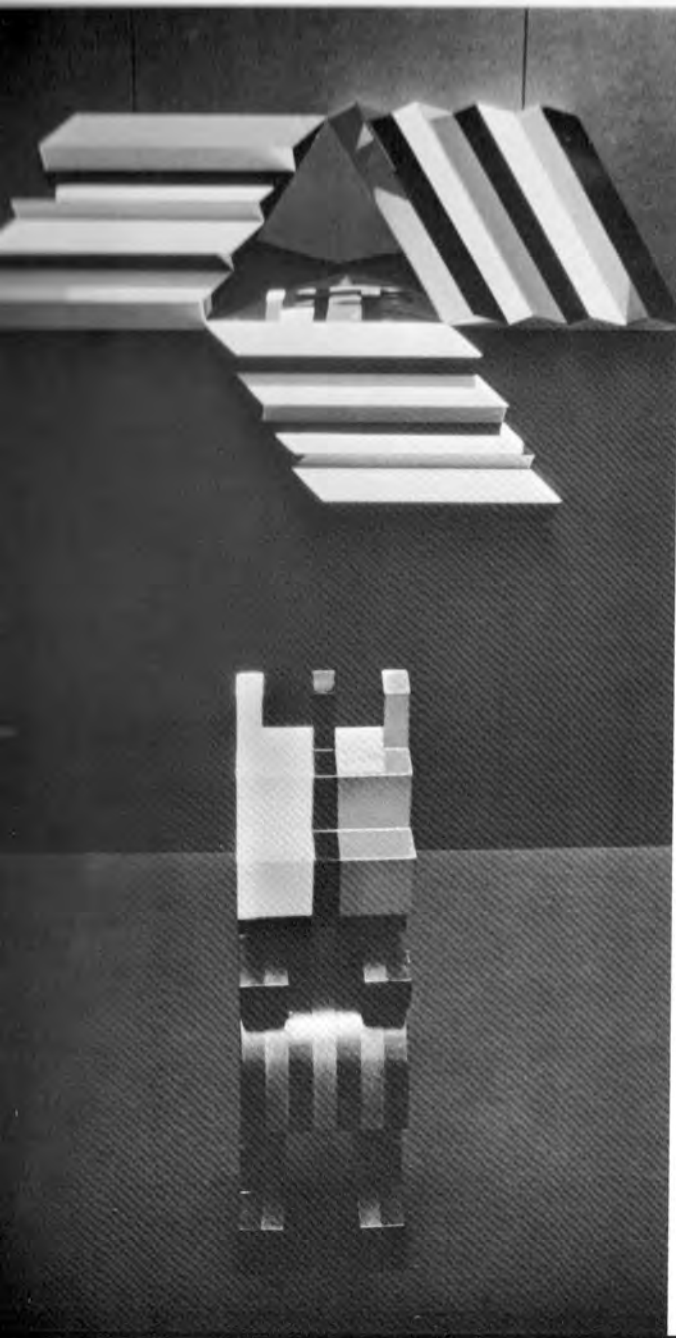
M. 3-78 (Site Model)
10 x 36 x 24 inches
Plaster



S.P. 2-1-78
39 x 46 x 10 inches
Plaster for bronze



M. 1-78 (Site Model)
10 x 36 x 24 inches
Plaster

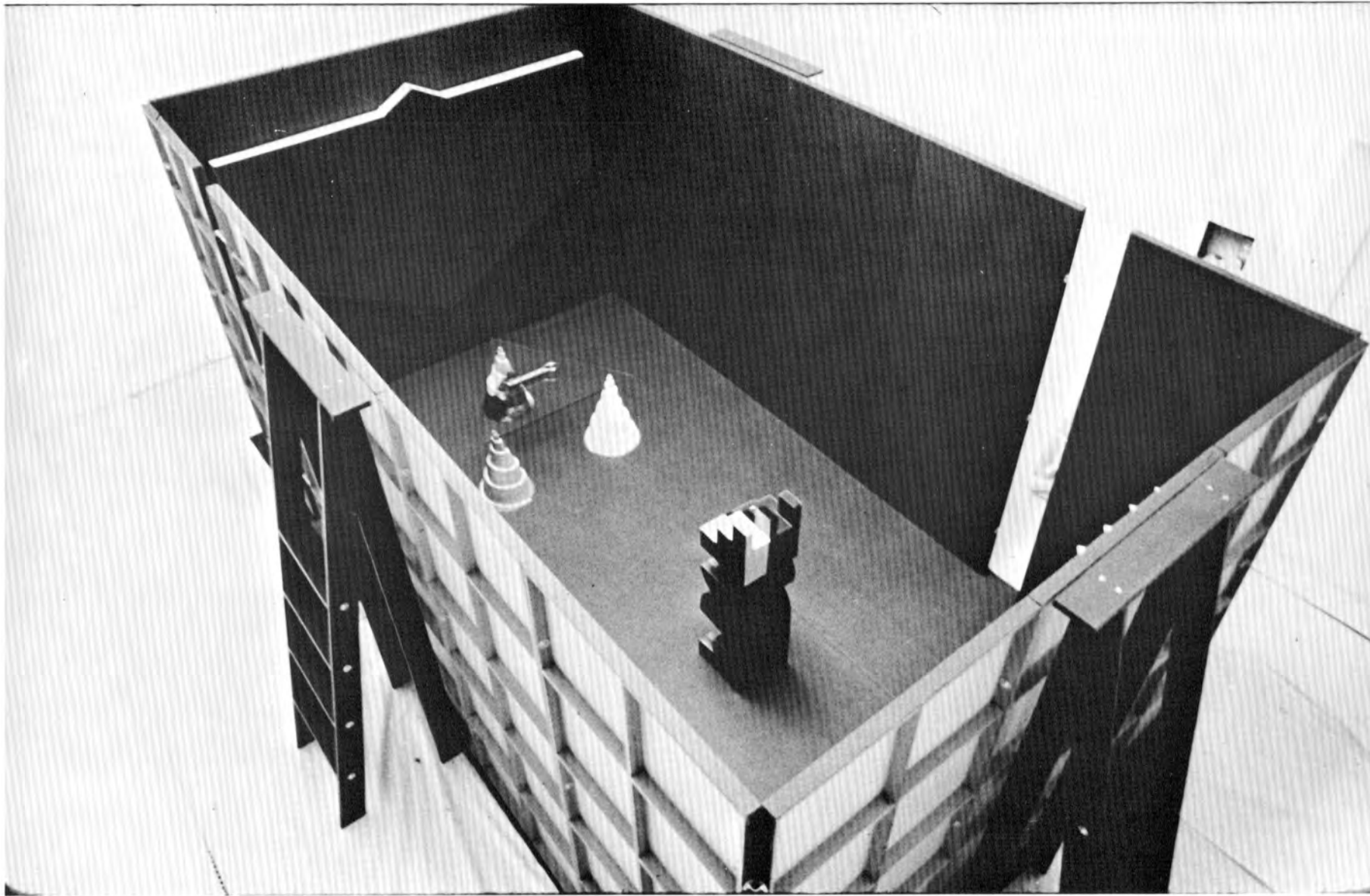


The *Global Kiva Tableau* is my solution to all the loose ends that had to be dealt with being an artist in the nineteen sixties. I was deeply influenced by many of the different approaches taken by others. New materials; conceptual, minimal, and environmental ideas; paintings; sculpture; and the middle ground among them interested me. Somehow I had to absorb these divergent areas to know where I stood in relation to the staggering output of my peers.

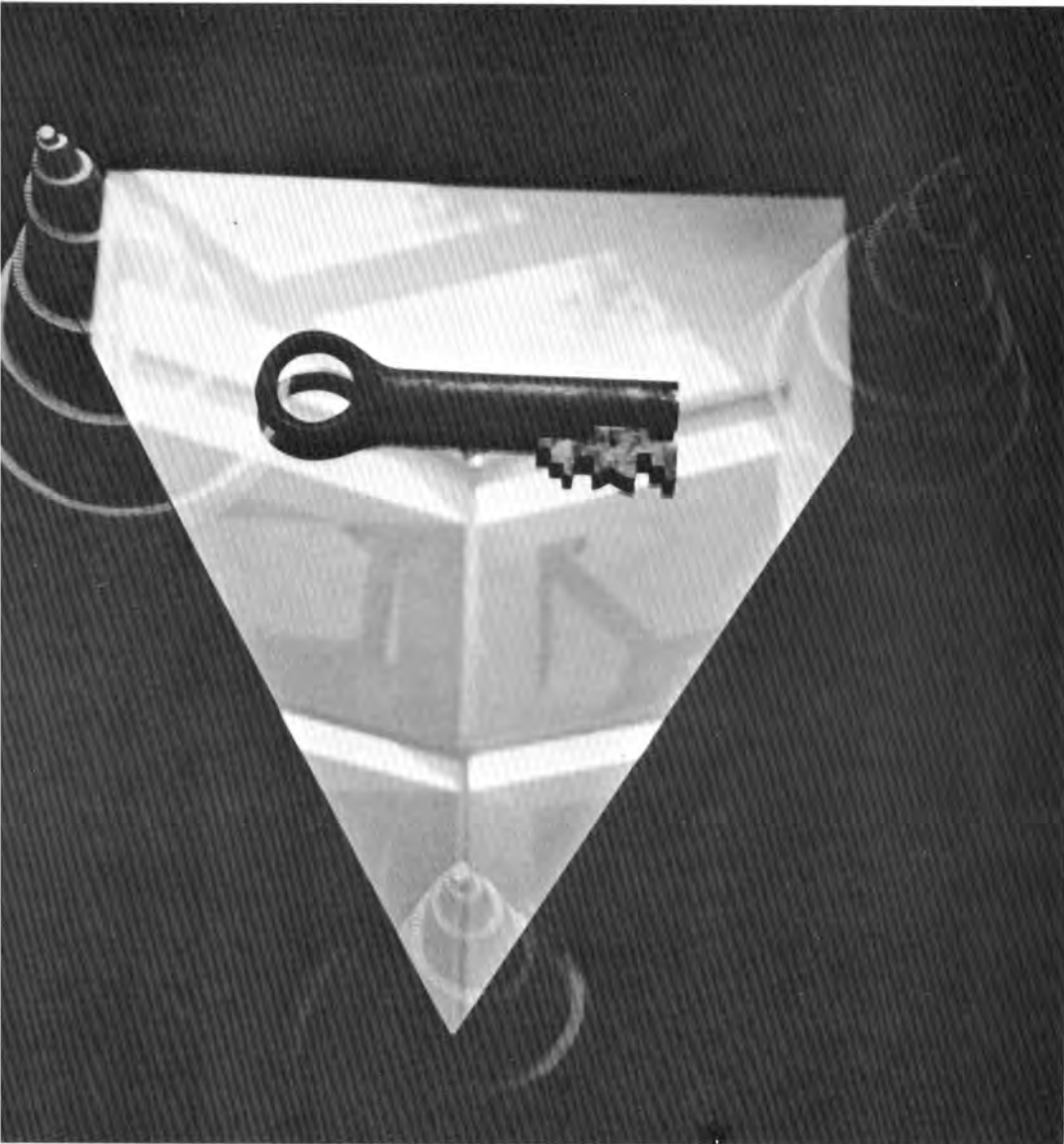
The best way seemed to be to pursue all ideas that were of interest: painting, object-making, photography, and environmental concerns coupled with the continuing development of an autobiographical symbolism. My name and the staircase became the symbols for the exploration and for personal growth.

The *Global Kiva Tableau* is the culmination of a five-year investigation. All parts work together to present the universal, tragic, human situation striving for happiness while accepting eventual death.

DOUG EDGE



GLOBAL KIVA TABLEAU
(details on facing page and overleaf)



The piece titled *Painted Object* is a recent work that attempts to bridge the gap between a concern with three dimensional symbolism, and abstract painting. I see the work as a symbolic threshold between the above concerns.

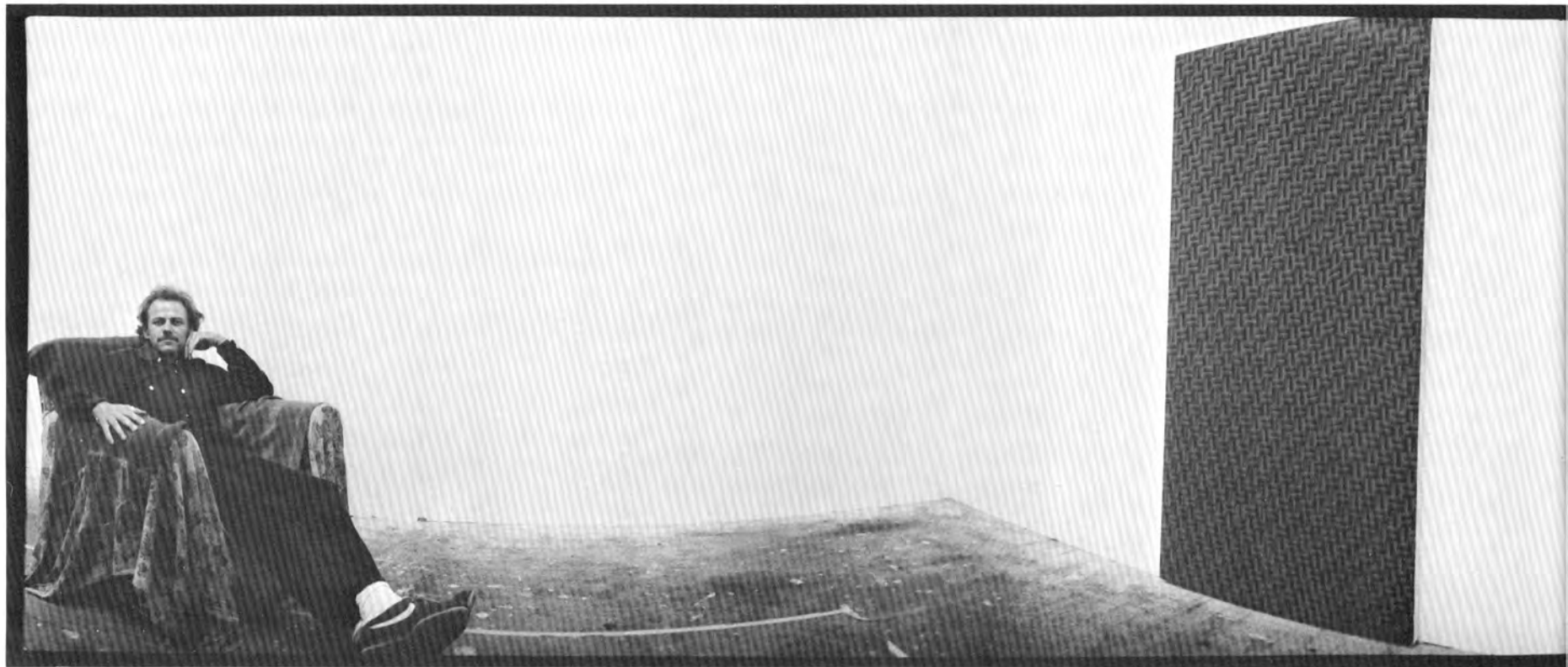
The warm grey color refers to a mixture of the black, white and red symbol colors of the *Global Kiva Tableau*. A balance of the three previously opposing colors.

The *Painted Object* would be a painting if not for its placement to signify a doorway. The half circle above the painted rectangle makes reference to the circle and rectangle painted on basketball courts known as the "key."

This key doorway refers back to the key in the *Tableau*, which makes reference to a doorway not present. The key in the *Tableau* rests on the plane of existence in perfect harmony. The *Painted Object* was executed over many hours of intense hand work; a process that has to do with "being" more than doing.

I don't pretend to know where this direction will lead, but it feels right exploring the limitations of two dimensions, and reductive color. Although the *Painted Object* still refers to a symbol by its placement, the paintings that have followed have no symbols.

The *Global Kiva Tableau* is the end of one journey, and the *Painted Object* is the beginning of another.



Doug Edge with the *PAINTED OBJECT*

Photograph by Richard Ross



FULLER FOREST, 1970

JUD FINE

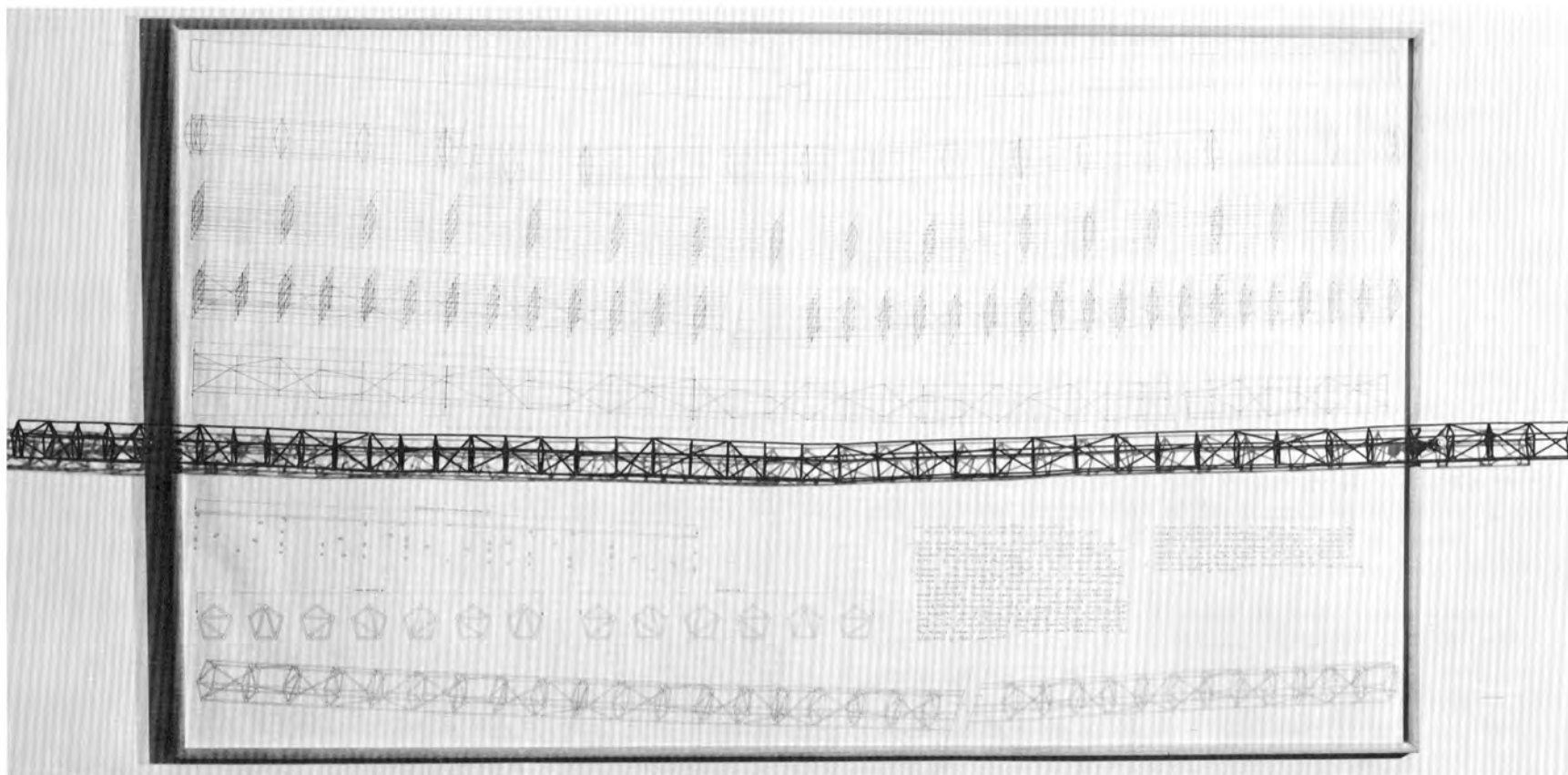
1. In the future will bamboo grow to recognize the space frame as in "A Narrative Sculpture?" Or is the space frame an accurate distillation of the existing structure of bamboo and has simply not yet been recognized as such?
2. "Engineering form is taken for granted and may well, therefore, be a truer indication of our civilization than architecture (art) because engineering is practiced by people who are not necessarily influenced by the implications of their acts."
3. If the space frame is placed in the context of bamboo and is also called bamboo, then it (the space frame) becomes bamboo. The word "bamboo" has undergone a change. It now means something more. The word has either expanded or been rendered useless.
4. Example. "The buildings on 12th Street in New York had identical beams to those used on 72nd Street. Yet each of those twenty million beams required a sheet of computations for the beam's design.

"The paradox is that each beam is custom-fitted yet all are mass-produced. They are used under similar circumstances demanded by the same building code. The immediate construction breakthrough may not involve a change in beam design, but the simpler use of beams in a more accurate and creative way. In the future, building components will offer much more flexibility in construction than the limited options offered by today's beam production."

Materials won't change, but the processes of their use will.

5. The material stays the same. In changing the language with which the material is identified — the means with which the material becomes a communicable part of our reality (a tool) — the material takes on options that were not previously recognized. So we have a material that we are infinitely learning more about — largely by the process of language.
6. Hence a space frame bamboo garden might well be the future bamboo grove and more *be* bamboo.

From *A NARRATIVE SCULPTURE*, 1978



A NARRATIVE SCULPTURE, 1978

RICHARD ABER

Born: Los Angeles, 1948

B.A., M.A., (Sculpture), California State University, Fullerton

Selected Exhibitions:

- 1976 Individual Exhibition, Vanguard Gallery, Los Angeles
"Aber, Buchanan, Holste," Newport Harbor Art Museum,
Newport Beach, California
- 1975 Individual Exhibition, Vanguard Gallery, Fullerton, California
"5 Galleries of Orange County," Laguna Beach Museum of Art,
Laguna Beach, California
- 1973 "Five Inferential Sculptures," Master's Show,
California State University, Fullerton

DOUG EDGE

Born: Fennimore, Wisconsin, 1942

B.A., 1965, San Fernando Valley State College (California State University,
Northridge)

Awards:

- 1971 Faculty Research Grant, University of California at Santa Barbara
- 1971 Cassandra Foundation Award

Solo Exhibitions:

- 1976, 1973, 1972, 1971, Cirrus Gallery, Los Angeles
- 1969 Mizuno Gallery, Los Angeles

Selected Group Exhibitions:

- 1977 "Photographs by Southern California Painters and Sculptors,"
College of Creative Studies, University of California at
Santa Barbara
- 1976 "Santa Barbara Drawings: 1976," Santa Barbara Museum of Art
- 1975 "A View Through," The Art Galleries, California State University,
Long Beach
- 1974 "The Audacious Years," Newport Harbor Art Museum,
Newport Beach, California
- 1973 "Separate Realities," Los Angeles Municipal Art Gallery,
Barnsdall Park, Los Angeles
- 1972 "California Prints," Museum of Modern Art, New York
"Last Plastic Show," California Institute of Art, Valencia, California
- 1971 "Continuing Surrealism," La Jolla Museum of Art, La Jolla, California
- 1970 "Permutations, Light and Color," Museum of Contemporary Art,
Chicago
- 1969 "Violence in American Art," Museum of Contemporary Art, Chicago
- 1968 "West Coast Now," Portland Museum, Seattle Museum, San Francisco
Museum, and Barnsdall Park Junior Art Center

JUD FINE

Born: Los Angeles, 1944

B.A., 1966, University of California at Santa Barbara; M.F.A., 1970,
Cornell University, Ithaca, New York

Awards:

- 1974 The Laura Slobe Memorial Award, Art Institute of Chicago
- 1972 Contemporary Art Council New Talent Grant, Los Angeles County
Museum of Art

Solo Exhibitions:

- 1978 Ronald Feldman Fine Arts, New York
- 1977 Margo Leavin Gallery, Los Angeles
Marianne Deson Gallery, Chicago
California State University, Fullerton
- 1976 Ronald Feldman Fine Arts, New York
- 1975 Ronald Feldman Fine Arts, New York
Ohio State University Art Museum, Columbus
Galerie Alexandra Monett, Brussels, Belgium
Berenson Gallery, Miami Beach
- 1974 Lucrezia de Domizio, Pescara, Italy
Dayton's Gallery 12, Minneapolis
- 1973 Dayton's Gallery 12, Minneapolis
Mizuno Gallery, Los Angeles
Ronald Feldman Fine Arts, New York
- 1972 Mizuno Gallery, Los Angeles
Ronald Feldman Fine Arts, New York
Brand Art Center, Los Angeles

Selected Group Exhibitions:

- 1977 "Original Books-three artists," Franklin Furnace, New York
"Book-Objects," Albright-Knox Art Gallery, Buffalo
"Words at Liberty," Museum of Contemporary Art, Chicago
"Tension/Line," Claremont College, California
- 1976 "Painting and Sculpture Today, '76," Indianapolis Museum of Art
- 1975 "Drawings — U.S.A.," Städtischen Museum, Leverkusen, Germany
- 1974 "Seven Sculptors: New Involvement With Materials,"
Institute of Contemporary Art, Boston
"Images, Words," The New Gallery, Cleveland, Ohio
- 1973 "The Wall Object," La Jolla Museum of Contemporary Art
"8th Biennale de Paris," France
- 1972 "Documenta 5," Kassel, Germany
"Attitudes '72," Pasadena Museum of Modern Art

BIOGRAPHIES

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