

New Blood on Campus, Going Downtown

SEVERAL NEW, YOUNG ART FACULTY MEMBERS FROM WESTMONT COLLEGE COME TOGETHER IN AN EXHIBITION AT SULLIVAN GOSS, "MENTORS AND MAKERS."

By Josef Woodard
News-Press Correspondent



"Mentors and Makers: The Artists of Westmont College"

When: through January 20
Where: Sullivan Goss, 7 E. Anapamu St.
Hours: 10 a.m. to 5:30 p.m. daily
Information: 730-1460, www.sullivangoss.com

An enticing sense of next generation art energy in Santa Barbara—especially her academic art resources—awaits over the intriguing Sullivan Goss exhibition "Mentors and Makers: The Artists of Westmont College." On one level, this small but inviting six-artist show lends some deserved downtown gallery wall exposure to artists linked to the Westmont's expanding art department and could be seen unofficially as a follow-up to Sullivan Goss's survey of UCSB-connected artists last year.

On another level, the show—pulled together by the gallery owner Nathan Vronk—celebrates

a group of young and young-ish art faculty and adjunct educators teaching up at Westmont. Significant fixtures of the department and mentors in town, including Tony Askew, John Carlander and Susan Savage, have retired, passing the legacy to a new, younger group of artists.

Westmont is a microcosm deserving greater recognition, art-wise, in terms of its curriculum and beyond. The college's own Museum of Art is still one of the more exciting developments in the local art cosmos, but still seems underrecognized by the art-going public, partly because of the campus' remote (but seductively idyllic) outpost in Montecito. The Sullivan Goss show advances the cause of bringing Westmont downtown, and, conversely, bringing the downtown crowd to Westmont.

A few of the artists here work in both two and three dimensions, fluidly and organically shifting across media. Socio-political and artworld-ly messages sneak into the fabric of Chris Rupp's art, from the art as status symbol spin of "Hang Wealth Upon Your Walls" (its title-message laid out in cut-out



"Mentors and Makers" now showing at Sullivan Goss gallery.

\$2 bills on black) to the wry "45 for 45," in which a box of appendages slyly conveying umbrage on the subject of the current POTUS.

Summer Roman's art often lives in some psychedelic fantasy world, where the cellular microcosm meets a wild imagination and personal style savvy. An MFA from UCSB, circa 2014, Ms. Roman seizes our attention in the gallery with her very three-dimensional "Sighting No. 154" (as if a sighting from

both outer and inner space), and large, circular and talismanic image "Cell Portrait 4 (I Feel You, You Feel Me)." But her smaller, spare and colorful gouache-on-paper carry their own unique and slightly phantasmagorical charms.

Nathan Huff's primary contribution to the exhibition goes by the series title "Skies and Schisms," and present an affably surreal pictorial premise: the visual elements of boats, wooden structures, oak trees and

water and sky blend together in various, reality-twisting but sensuous ways. By contrast, the artist's sculptural creation in the gallery, "Still Point," shuffles its components in real, physical space, with its gravity-defying mix of a boat, chain, and rusty chandelier suggesting a vision dripping in dream logic.

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"Sighting No. 542" by Summer Roman.



"45 for 45" by Chris Rupp.

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Sibling Revelry

One of the brightest and most memorable concerts of the 2018 roster in Santa Barbara involved gender-separated acts. Headlining "Americana" power trio "I'm with Her" features the potent talents of Sara Watkins, Aoife O'Donovan and Sarah Jarosz, and expectedly wowed the crowd. But special notice and a sense of discovery (for some of us) went to the opening act, the Brother Brothers, being the wry but true, tautly harmonizing "new folk" sensation featuring identical twins David and Adam Moss. For those who basked in their glow, wit and musical wisdom at the Lobero, who were previously hip to the goods, and all others are advised to check out this Brooklyn-based group's headlining club show, Tuesday at SOhO. For research, head to their gem of a debut album, "Some People I Know." Tuesday at 8 p.m. SOhO, 1221 State St. (upstairs) Tickets are \$12-15. 962-7776, www.sohosb.com.



ERIKA KAPIN PHOTO

Identical twins David and Adam Moss make up Brother Brothers.

Vive, ala Mariachi

Kicking off the New Year's musical calendar, very much in full motion as if the next week, the culturally important and ever-entertaining "¡Viva el Arte de Santa Bárbara!" series resumes, bringing to the area an old favorite this weekend—Mariachi Los Camperos. Founded and led by Nati Cano for some fifty years, up to his death in 2014, this

prized Mariachi group continues into its next chapter under the lead of Jesus "Chuy" Guzman. Performances in Isla Vista, Guadalupe and the grand finale show at Marjorie Luke Theatre on Sunday (all free to the public), are folded into a residency which also includes workshops and other community interactions. Friday through Sunday, January

6 to 8. Isla Vista School, 6875 El Colegio Rd., Isla Vista (Friday, 7 p.m.), Guadalupe City Hall Auditorium, 918 Obispo St., Guadalupe (Saturday, 7 p.m.), Marjorie Luke Theatre, 721 E. Cota St., Santa Barbara (Sunday, 4 and 7 p.m.). Tickets, free: 893-4979, <https://artsandlectures.ucsb.edu/Community/VivaElArte.aspx>.

Hale in the House

Hale Milgrim, the former Capitol Records head who has become a bold part of Santa Barbara's musical and cultural lifeblood, returns to the Lobero Theater for

another in his ongoing "Quips and Clips" series, tonight at 6:57 p.m. (be there, or be square-ish). These evenings of assiduously-curated music-related film

clips—this one with the title/theme of "Legendary Music Collaborations"—tend to take on the quality of an extended living room encounter with special appeal to Baby Boomers and other "Classic Rock" buffs, adorned with the music industry point man's anecdotes and fun-loving detours in the house. Bonus: proceeds benefit the Lobero's live music agenda. Tonight, 6:57 p.m. (sharp). Lobero Theatre, 33 W. Canon Perdido. Tickets: \$17.50 each, \$39 for the series. Info: 963-0761, www.lobero.com.

—Josef Woodard



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What could be more Santa Barbaran than the wave action, and veritable wave worship, of ocean imagery by the realist painters James Daly and Scott Anderson? Mr. Daly's wave paintings are unapologetically romantic views of specific waves and wave sets, almost in portrait form, documenting area surf hot spots such as Deveraux and Haskell's.

For tutelage's sake, Mr. Anderson was a student of Mr. Askew, and is an illustrator whose work has graced both the Wall Street Journal and Mad Magazine in the last year. Clearly, he also has waves on the brain and on

his easel, as seen in his pristinely-rendered super-realist paintings, crisply capturing the frozen white cresting arabesques in the water.

In yet another unique stylistic corner of this mini-survey (well, on the back wall, to be precise), Meagan Stirling presents a series of prints with the telling title "Everlasting Arms," so named after the hymn and its translation in Chinese characters which she found beguiling while visiting China. She has created a graceful mélange of fragmented hieroglyphic characters and subtle color swatches to evoke an overall spirit of language-visual-musical symbiosis.

General verdict on this Sullivan Goss show: good things are abuzz at and out of Westmont.



Several young art faculty members of Westmont College on exhibit at Sullivan Goss.