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David Smith, *Agricola X*, 1952

OUT OF SITE: Selections from the Marsha S. Glazer Collection



Jasper Johns, *According to What*, 1964

The University Art Museum proudly presents one of the nation's top 25 private collections of 20th century European and American masters.

Henry Moore, *Two Figures Against a Wall*, 1960



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OUT OF SITE: Selections from the Marsha S. Glazer Collection

Recognized as one of the top private art collections in the country, the Marsha S. Glazer Collection consists of monumental paintings and sculptures by artists who are recognized for revolutionizing and redefining the art of our time. This astonishing collection was amassed over the past thirteen years as a means of creating an aesthetic environment for the magnificent home Marsha Glazer designed for her family on Mercer Island in Washington State. Most of the pieces in the collection were chosen for a specific place in the house, enabling the artwork to set the color and ambiance of the space, hence our choice of title for the exhibition **OUT OF SITE** and its potential double meaning.

The Glazer collection is the product of a passionate eye. A primary consideration for acquisition is the collector's emotional connection to the work. Marsha Glazer began collecting at a time when she was undergoing a major transition in her life, and found that quite often she was attracted to works of art that marked a transition in an artist's style, use of color or subject matter. Given her personal empathy, the first four paintings she purchased were by women artists. The luminous untitled Joan Mitchell painting was her first acquisition, followed by an unusual choice of subjects in a painting by Janet Fish, the bronze sculpture *Breasted Woman* by Louise Bourgeois and then the exceptionally important painting *Promenade* by Lee Krasner.



Lee Krasner,
Promenade, 1947

It was after purchasing the Krasner that Marsha Glazer started to think about the desirability of having an artist couple represented in her collection. Her next acquisition was *White Horizontal* by Jackson Pollock, Krasner's more widely known spouse. Like many of the other remarkable works in this collection, this painting is a clear example of the collector's penchant for choosing works in transition. Here she

selected an early work by Pollock owing its influence to Surrealism rather than his later, more famous, Abstract Expressionist drip paintings. Later, she would choose a striking, but atypical, Roy Lichtenstein which was more Abstract Expressionist rather than rigidly Pop. Other highlights of the collection include a vividly colored Arshile Gorky, unusual for this late somber period in the artist's career, and a magnificent Jasper Johns revealing a transformational moment in the artist's career as he moved from the emblematic toward the conceptual.

In addition to an emphasis on singular, transitional works of art, other hallmark characteristics of the works in the Glazer collection include specific color sensibilities, distinct textural qualities and the presence of abstract figural and/or landscape elements. Marsha Glazer has also acknowledged that the paintings she selects must have "a sense of their own light." While her collection is very much a personal statement and the result of a spontaneous affinity to a specific work of art, the collector's eye is informed as well as passionate. She thoroughly researches the works of art she intends to purchase and has developed an astute understanding of art world networks, contemporary art history and the art market through her adventures in developing this very special collection. What she has built is a collection that embraces the New York School of Abstract Expressionism, pays homage to its antecedents, and celebrates some of its most intriguing and divergent departures. **OUT OF SITE: Selections from the Marsha S. Glazer Collection** provides a rare opportunity to view works that embody the significant achievements of some of the most revered artists of the twentieth century. We are very grateful to the Glazer family for enabling us to share this significant collection with the University Art Museum audience and greatly appreciate their generosity and support.



Marsha S. Glazer
with Picasso's *Femme en Robe Longue*.
Photograph by Lauren Rudser, *Daily Nexus*.

Pablo Picasso (1881-1973), *La Femme en Robe Longue*, 1943, bronze assemblage

Picasso is also the maiden name of the artist's mother. She told her eight-year-old son, "If you enlist in the army, you'll become a general. If you enter a monastery, you'll become the Pope." He entered the studio instead, and he made theirs one of the most important names in the history of art. To grasp his impact, we must understand there are many different Picassos: and not just because he created more than 100,000 different works before he died of influenza at the age of 91. Picasso excelled in a wide array of media and styles. Many critics contend he was both the greatest painter and the greatest printmaker of his century; some cite sculptures like this one as his most original achievement. Before it was cast in bronze, "Woman in a Long Dress" was built out of a dressmaker's dummy, and a rolled piece of corrugated cardboard supported a head carved by the artist. It probably represents the head of his mother, who was 5'3" tall: the exact height of this bronze assemblage.



Janet Fish (b. 1938), *Toby and Claire Reading*, 1984, oil on canvas

For 12-year-old twins Toby and Claire, this idyllic moment spent reading and blowing bubbles on an unkempt lawn in Middletown Springs, Vermont wasn't just playtime and it was not just a moment. It was their summer job, and it went on for months. Although Janet Fish's oil on canvas freezes an instant in ways that suggest a snapshot, the image actually developed very slowly while the artist alternated between painting each of the two kids directly from life. To keep them smiling day after day, a nearby VCR played Mel Brooks' comedies, nonstop. In order to capture the rainbow-hued soap bubbles, Fish used a clear glass light bulb as a model. The ephemeral bubbles, scattered newspaper comics, childhood books, abandoned croquet mallet and uncut green grass all reflect the nature of childhood, and something more: the look of randomness that certifies reality.

Willem de Kooning (1904-1997), *Woman in Landscape IV*, 1968, oil on canvas
Collection of Mr. and Mrs. Richard C. Hedreen

This de Kooning work replaces a similar work by the artist (*Woman in Landscape III*) formerly in the Glazer collection, but recently sold. We are grateful to the Glazers for arranging this special loan. Like the term "Mother Nature," this canvas by the Dutch born New York artist Willem de Kooning reveals the powerful association between woman and the landscape. This work's slap-dash appearance belies the fact that the artist often relentlessly reworked an image: sometimes he put sheets of wet newspaper on top of a canvas to prevent the oil paint from drying and keep the surface looking absolutely fresh. The most famous of the series, *Woman I*, was radically and repeatedly revised over the course of two years, from 1950-52. Here, a decade and a half later, the female motif is melded with a color scheme that reflects the clouds, water and greenery surrounding the artist's Long Island studio. The painting is a far cry from the tight, skillful realism that de Kooning mastered when he was a student in the Rotterdam academy. Rather, it reflects his mature view that, "Content is a glimpse of something, like a flash... It could change all the time."



Jean Dubuffet (1901-1985), *Black Beauty*, 1945, oil on canvas with mixed media, sand

No doubt some viewers will say, "A child can do this!" For Dubuffet, who collected works by children and mental patients which he termed *art brut* ("raw art"), calling an image childlike is high praise. He relished *art brut* because, as he explained, "Truth is strange; it is at the far end of strangeness that one has a chance to find the key to things." Truly, few folks of any age could duplicate *Black Beauty's* rich, mysterious surface. In the artist's words, "My connection with the material I use is like the bond between a dancer and his partner, a rider and his horse, a fortune teller with her cards." Though he captures the fresh and archetypal vision that's the gift of childhood, Dubuffet was a late bloomer. At 17, he studied art in Paris; but he left school after six months, traveled extensively, and worked as an industrial draftsman before settling down to manage his family's wine business for a decade. In his 40s, he returned to painting: with a vengeance.



John Chamberlain (b. 1927), *Waller*, 1959, steel and enamel paint

John Chamberlain was born in Rochester, Indiana, but grew up in Chicago.

He studied at The Art Institute of Chicago and Black Mountain College in North Carolina. His early work consisted of crushed flat ribbons of welded steel influenced by the work of sculptor David Smith. By 1957, Chamberlain began to include scrap metal from cars in his work, and from 1959 onward he concentrated on sculpture built entirely of crushed automobile parts welded together. Chamberlain's work can best be understood in the context of late-1950s assemblage or Junk Art, in which the detritus of our culture was reconsidered and reinterpreted as fine art. There is a threatening air to many of Chamberlain's works particularly his large-scale outdoor pieces where the works jagged edges and dirty dented metal automobile parts suggests a fatal car crash; the artist, however, prefers to focus on the poetic evocations that his sculptures elicit.



Malcolm Morley (b. 1931), *Picasso Bridge*, 1971, oil on canvas



Obsession, willfulness, risk-taking, a disregard for established norms: all of these traits, which are essential virtues in the world of art, are problematic in the world at large. The English artist Malcolm Morley discovered his gift for painting in a very unlikely place: Wormwood Scrubs prison, where he was incarcerated for three years. Thereafter, while attending London's Royal College of Art, he saw an

exhibition of contemporary American art that prompted him to experiment with Abstract Expressionist ideas, and to move to New York in 1958. Morley stepped into the limelight with a series of labor-intensive photorealist works, which he dubbed "Super Realism," that enlarged scenes depicting the good life as represented on calendars, postcards and travel brochures. When this painting was made, the artist was moving towards the painterly Expressionist works that preoccupy him now. Morley credits his red, white, gold and blue palette to a gift he received as a six-year-old child: a souvenir mug depicting the coronation of George IV.

Roy Lichtenstein (1923-1997), *Figures in Landscape*, 1985, oil and magna on canvas



"Dazzle camouflage," known as "Zebrage" in France, was developed by a group of artists and perceptual psychologists who discovered that patterns which were painted on the hulls of ships dramatically reduced Allied naval losses in WW I.

(Arshile Gorky, whose work is also displayed here, volunteered as a camouflager in the Second World War.) A quick glance at this grand work by Roy Lichtenstein may make some viewers imagine that they see a huge abstraction, or perhaps a small non-objective painting whose brushwork has been blown up to gargantuan size. Scrutiny reveals that all of the seemingly flamboyant strokes are meticulously rendered, and the scene itself depicts nude nymphs dancing in a forest. Lichtenstein initially gained fame as one of America's first and best Pop Artists, when produced enlarged, carefully composed versions of cartoons, Ben Day dots and all. Here, in his early '60s, he'd shifted his sights away from popular mass culture and taken a mocking but affectionate look at high art.

David Hockney (b. 1937), *California Art Collector*, 1964, acrylic on canvas

When this English artist arrived on our shores in the heady 1960s, he painted California with a fresh eye. In the sprawl that was Los Angeles, Hockney recorded a world that residents took for granted: lawn sprinklers, patio furniture, glass houses and stucco homes. In this (his very first) acrylic on canvas, two phallic palm trees rise alongside the first of many swimming pools Hockney would paint. The fanciful pair of palms echoes the lotus patterns decorating an easy chair in the foreground. Behind which, perched in the center of it all like an exotic specimen in an aquarium, a Beverly Hills



housewife eyes her oh-so-modern sculpture. The artist quipped, "The portrait isn't specific. It's just that when I was first in California all the collectors of pictures were women. (I suppose the men were hard at work getting the money.)" His wit is visual, too. Her hair is exactly aligned with the chin of the gargantuan stone head behind her, and the scene's skewed perspective suggests innocent, childlike candor.

Pablo Picasso (1881-1973), *Nu Couché et Femme Se Lavan les Pieds*, 1944, oil on canvas

This splendid oil on canvas exemplifies the latter phase of cubism, known as “synthetic cubism” because of the way that divergent forms are united and synthesized together. The style, which emerged in the second decade of the 20th century, was also dubbed “collage cubism,” to reflect the way that painted areas resemble cut out sheets of color. Front, side and back views of the reclining nude have been melded into one, and the rectangle behind her head narrows slightly to suggest that it recedes in space. Her arms become a pair of crescents, and diamonds and triangles abound throughout the composition. The silhouette of the pitcher resting on the floor rhymes with the shape created by her breast, collar-bone and shoulder blade; this is echoed again by vessel-like form of the clothed figure’s head and neck. This work’s straightforward French title translates as “Sleeping Nude and Woman Washing Her Feet” and it implies a well-known truth: often there were two women in Picasso’s life — two or more.



David Smith (1906-1965), *Agricola X*, 1952, steel painted red

The aptly-named Smith worked in iron and steel: first as a welder at the Studebaker motor plant in South Bend, Indiana, and later as the first American sculptor to use the process of welding as the basis for his life’s work. In 1926 he moved from the Midwest to New York City: that great cultural melting pot where new-found friends like Gorky and de Kooning were transmuting European modernism into distinctly American art. *Agricola X*’s teeter-tottering, linear aspect and subtle traces of color that you’ll find here and there on this

lean, steel object both underscore Smith’s belief that drawing, painting, and sculpture were overlapping categories which used different tools to achieve the same goals. His all-inclusive creed proclaimed that sculpture can be “assembled or monolithic, solid form, open form, lines of form, or like a painting, the illusion of form. And sculpture can be painting and painting can be sculpture and no authority can overrule the artist in his declaration.”

Jasper Johns (b. 1930), *According to What*, 1964, oil on canvas (six panels)



Jasper Johns achieved early fame in the mid-1950s for his emblematic images of targets and flags. This important piece marks a transition as Johns went from singular iconic images to more complex multi-paneled works, which challenge logical assumptions as well as visual perception. *According to What* is the title of a series of works that pay homage to Duchamp’s Dadaist “Ready mades” and the relativity of values and meanings. The work also bears the unmistakable influence of Robert Rauschenberg’s exuberant compositions and “combines.” The two artists often exchanged ideas when both had studios in the same New York building from 1955-61. In this monumental piece Johns blurs the boundaries between two- and three-dimensional imagery. A number of ordinary, yet dysfunctional objects are arranged on the six canvas panels united by textured patches of paint in the primary colors of yellow, red, and blue. The artist employs a number of visual tricks to further question the distinctions between illusion and reality.



Wayne Thiebaud (b. 1920), *Black Shoes*, 1963, oil on canvas

The truism “clothes make the man” and advice to “put yourself in someone else’s shoes” reveal how apparel suggests character. Faced with this pair of shoes set against

an off-white backdrop, who do you imagine owns them? A sailor in dress blues? The American Everyman who’s portrayed in “Death of a Salesman”? Or perhaps the artist himself? (Coincidentally, during WW II Thiebaud did draw a cartoon strip called “Wingtips.”) In the ’60s, some critics linked Thiebaud’s buttery oil paintings of candy, cakes, and hot dogs to Pop Art. But he claims he chose to paint those subjects because he’d worked as a food-preparer, adding, “I never felt any sense of irony, or criticism, or other social content that many of the Pop artists seemed to be interested in.” Look carefully and you’ll see that these shoes include many colors besides black. Thiebaud’s still lifes, figures, and complex California landscapes are all characterized by a lush paint surface that’s as obsessively perfect as a well-shined shoe.

Alberto Giacometti (1901-1966), *Composition Cubiste*, 1926, cast bronze

Before this Swiss artist created his familiar elongated figures, like many in Europe's avant garde he experimented with Cubism and Surrealism. This cast bronze sculpture shares some common ground with the initial, so-called "analytic" or "facet" phase of cubism that Picasso and Georges Braque pioneered in 1910-12. It represents a monochromatic, geometric world that's been split asunder and reassembled. (Aptly, the word "analyze" traces its roots back to "take apart" and "to resolve.")

Composition Cubiste appears compressed and extraordinarily dense, like an artifact from a planet with several times Earth's gravity. Despite its small size, its scale seems monumental. Giacometti's penchant for reworking his canvases and sculptures, even after they had been exhibited, was legendary. It's said that he labored for two years carving and whittling down a series of individual sculptures. By the time he was satisfied with the results, he'd created an exhibition of works that could fit into half a dozen matchboxes!



Robert Rauschenberg (b. 1925), *Braggard*, 1988, acrylic, metal, and rubber on mirrored aluminum

Some insist, "Obviously, it's art!" Others say, "It's merely a cart!" *Braggard* blurs the border between painting and sculpture and asks us to define what art is. Rauschenberg coined the term "combines" for works that break free of the confines of the rectangular picture plane. The word describes his method — combining diverse objects and materials in

surprisingly elegant arrangements — and it echoes Coleridge's idea that the imagination conjoins familiar things in unfamiliar ways. The gleaming shopping cart is burst apart and reconfigured in a manner that recalls analytic cubism; its presence in this large, freely painted work appears to mock the heroics of Abstract Expressionism. The scrawled initials MOCA are an acronym for Museum of Contemporary Art, and the scarlet, stenciled "Anny Store" seems to link art with commerce. As surely as this work includes your own mirror image, it invites you to smile and collaborate in determining what it all means.



Jackson Pollock (1912-1956), *White Horizontal*, 1942-47, oil on canvas

Though it appears spontaneous, this oil on canvas was five years in the making: painted and repainted until every single

spinning shape contains layer upon layer of color. Careful scrutiny reveals that the background of *White Horizontal* wasn't initially white. The relentless reworking conforms to the Abstract Expressionist belief that a painting is a process, not a product. The overall energy recalls Pollock's observation that, "My paintings don't have a center, but depend upon the same amount of interest throughout." This quality and the calligraphic lines that curl across the canvas both anticipate the signature style of poured and sprinkled paint that won Pollock the nickname "Jack the Dripper" in *Life* magazine. *White Horizontal* is a biomorphic abstraction: literally, an "abstraction in the form of life." The longer we look at Pollock's ambiguous organic shapes, the more representational they seem to be. At one moment, we might see fish and butterflies. Blink, and they become leaves and blossoms.

Helen Frankenthaler (b. 1928), *Mountain Storm*, 1955, oil on canvas



Like a Rorschach test, the 27-year-old Helen Frankenthaler's lyrical abstraction conjures up multiple interpretations. Some will see rocks and botanical forms; others may find hidden faces, confirming Jackson Pollock's observation that, "When you're working out of your unconscious, figures are bound to emerge." Her then-boyfriend, the influential art critic Clement Greenberg, introduced her to Pollock, whose example encouraged Frankenthaler to paint directly on unprimed canvases that she placed on her studio floor. Poured washes of diluted oil paint (and later, acrylic) produce the luminosity that marks the turquoise and peach-colored

passages seen here. Many small watercolors made outdoors preceded this explosive image. *Mountain Storm* represents no one particular vista, but rather the awesome power of nature in general. Frankenthaler tells us, "I had the landscape in my arms as I painted it. I had the landscape in my mind and shoulder and wrist."

Louise Bourgeois (b. 1911), *Breasted Woman*, 1949-50, cast bronze



Both phallic and yet assertively female, dead serious and droll, this provocative sculpture taps into a tradition that's as old as prehistoric fertility totems and as modern as the great sculptor, Constantin Brancusi, who was Louise Bourgeois' teacher. By her own admission, her work is rooted in recollections that intertwine sexuality, conflict, and family betrayal: her father's public love affair with her English tutor, her mother's untimely death when the artist was only eight, her early sexual education by the family's seamstress. "In order to express unbearable family tensions, I had to express my anxiety with forms that I could change, destroy and rebuild. My childhood...has never lost its drama. All my work in the past 50 years, all my subjects, have found their inspiration in my childhood." Her art exemplifies Charles Baudelaire's decree that "Genius is the ability to recapture childhood at will," and adds a codicil: facing and sharing intimate memories that others might repress requires real courage.

Arshile Gorky (1904-1948), *Year After Year*, 1947, oil on canvas

What's in a name? At 16, Vosdanig Adoian escaped the genocide that ravaged Armenia, entered the United States, and rechristened himself Arshile Gorky. Arshile evokes the tragic hero Achilles. Gorky literally means "The Bitter One." Tragedy and bitterness marked much of his short life, which ended in suicide after he'd suffered a broken neck, cancer, a studio fire, and divorce.

Though painted in the midst of personal disasters, as its title suggests, *Year After Year* celebrates the seasonal flow of nature. It can be considered a landscape: or rather, many ever-changing landscapes that include Armenian waterfalls and flowering orchards that he remembered from childhood, and gardens in Connecticut and Virginia where he made numerous drawings. Gorky explained, "You see, these are the leaves, this is the grass. I got them from getting down close to the earth. I could hear it and smell it like a world down there." This canvas looks splashy and spontaneous, but David Smith said that he watched Gorky "work over an area edge probably a hundred times to reach an Infinite without changing the rest of the picture."



Joan Mitchell (1926-1992), *Untitled*, 1954, oil on canvas

Joan Mitchell's lively, interwoven lines, which look more slashed than painted, won praise from *ARTnews* magazine when it characterized her first solo show in New York as "a savage debut." Her energetic calligraphy traces its way back to a Surrealist device known as



"Automatic Writing." The Surrealists believed that nonstop, uninhibited words, scrawled page after page, would gain direct access to the flow of the unconscious: a goal that was shared by second generation Abstract Expressionists like Mitchell. Writing played an important part in her life. Because her mother edited *Poetry* magazine, Mitchell grew up in the company of authors like T. S. Eliot, Ezra Pound, Edna St. Vincent Millay, and Dylan Thomas. A year after *Untitled* was painted, she moved from New York to Paris, where she lived and worked in a house that was once owned by Claude Monet. In France, she formed a close friendship with Samuel Beckett. While her paintings never told one specific story, they do distill experience in oblique ways that resemble verse.

Kurt Schwitters (1887-1948), *Das Schuhsohlendbild*, 1945, oil, mixed media assemblage

The German title, "The Shoe-Sole Picture," calls attention to something we might otherwise overlook: Schwitters has included part of an old shoe in the dark, top corner of his assemblage. He called such works Merz Pictures, and they caused quite a fuss when they debuted in the art world — but not for the reasons you might imagine. He was drummed out of the Dada movement because his anarchic colleagues considered his art too conservative, too beautifully designed. Notice how other swooping curves echo the shape of the humble, eponymous shoe-sole. The artist Hans Schwitters' aesthetic: "His transforming the world... the 'death of art' or 'anti-contra-ry, every tram cheese wrapper or cigar old shoe soles or laces, dishcloths — everything away — all this he loved honored place in life through his art."



Henry Moore (1898-1986), *Two Figures Against a Wall*, 1960, bronze

More than any other single artist, Henry Moore deserves credit for the 20th century renaissance in British sculpture. This piece's rich, dark luster is one of his hallmarks. The color is the result of the work's patina, which was produced by chemically treating the surface of the bronze. The human form was a constant source of inspiration for Moore: his notebooks are filled with volumetric drawings of friends, family, nudes, and studies of workers in coal mines. *Two Figures Against a Wall* shares much in common with his haunting pictures of Londoners, drawn on the spot in subway tunnels that served as makeshift bomb shelters during WW II. Moore explained the simplifications and distortions in this tableau: "Because a work does not aim at reproducing natural appearances, it is not therefore an escape from life... My sculpture is becoming less an outward visual copy...but only because I believe that in this way I can present the human psychological content of the work with its greatest directness and intensity."



Richard Diebenkorn (1922-1993), *Berkeley No. 42*, 1955, oil on linen



Richard Diebenkorn swung back and forth between abstraction and representation, but the pivot for his pendulum was the California landscape. *Berkeley No. 42* is his 42nd oil on canvas from the town near San Francisco that houses the state's largest university, where Diebenkorn attended graduate school. In lieu of specific landmarks, hills, and roads, we see oblique shapes and whiplash black lines racing off into space. The palette suggests sand, grass, sea, and sky. A silvery

light suffuses the scene, evoking the way the morning sun burns away fog. Along with suggestions of the Northern California landscape, we certainly see the unabashed energy of the artist at work. He subsequently created juicy paintings of people, places, and things that won him acclaim as the head of the Bay Area Figurative movement, and later produced abstractions that distilled the essence of Pacific Ocean Park in Santa Monica. At each and every turn, Diebenkorn wielded one of the best brushes in the business.

Lee Krasner (1908-1984), *Promenade*, 1947, oil on board



During her lifetime, Lee Krasner's artistic gifts were overshadowed by the fact that she was Jackson Pollock's wife. Their volatile marriage and her steadfast devotion to his art are legendary; aptly, her character provided an Oscar-winning role for Best Supporting Actress in the movie "Pollock." Painted when the 39-year-old Krasner was the only woman member of the first generation of Abstract Expressionists, this powerful canvas reveals her own considerable accomplishments as a painter. The energetic brushwork has something in common with her husband's, for each influenced the other's art. *Promenade* also reflects the injunction of her teacher, Hans Hoffman, who insisted that a painting should "push/pull": meaning it must appear flat, and yet hint at illusory space. Gradually it becomes clear why this image is entitled *Promenade*: but it's uncertain whether we see black figures walking in front of a white backdrop, or pale figures set against a dark ground.

Claes Oldenburg (b. 1929), *Souvenir of Venice, California*, 1963, enamel on objects, muslin, burlap

Our memories are fragmentary; much that we think we remember consists of suppositions to fill in the blanks.

Souvenir of Venice, California and



evokes a land of starlets scarlet kisses, sliced and an odd silver toy: pronounced, "ray gun" like you've named a star who would rise Presidency. The Swedish-Oldenburg is best known soft-sculptures of familiar items like drums sets and telephones, and for his self-described "Colossal Monuments": enormous versions of small, commonplace objects. Some were actually built, like the gargantuan clothespin in Philadelphia and the gigantic lipstick on tractor treads for his alma mater, Yale University. Others exist only in elegantly drawn, collaged "Proposals": a huge pair of scissors intended to replace the Washington Monument, for instance. Oldenburg is frequently linked to Pop Art; but the theme that runs throughout his oeuvre, the wish to make ordinary things extraordinary, has something in common with surrealism too.

Gerhard Richter (b.1932), *Abstract Painting 584-1*, 1985, oil on canvas

This German artist is the master of all styles, and committed to none. Richter produced virtuoso examples of realism and abstraction, sometimes back to back. Although this work bears a close resemblance to the Abstract Expressionists scattered throughout this exhibition, Richter's motives and process were altogether different. Where de Kooning, Krasner, and other Ab Ex true believers could spend weeks, months, even years brushing and scraping paint on and off a single canvas, Richter manufactures the same effect quickly, augmenting his brushwork with rollers, stencils, and other tricks. (In a similar way, Robert Rauschenberg challenged Abstract Expressionism's doctrine of heroic uniqueness when he made two versions of the same splashy canvas that were identical, spatter for spatter.) Richter's is a dazzling performance, but it is a performance. In producing the convincing look of it all, this amazingly adept stylistic chameleon forces us to question the meaning of it all.



The University Art Museum is grateful to art critic Gerard Haggerty for writing most of the information about the art and artists in the Glazer collection.

Gallery Guide booklet design by Alexandra Halsey.

Additional Programming

Thursday, January 20, 2005, 5:00 p.m.

Gallery Talk: "The Politics of Gender — Pollock and Krasner, Rauschenberg and Johns" with **Bonnie Kelm**, UAM Director and Adjunct Professor of History of Art & Architecture. University Art Museum, UC Santa Barbara.

Monday, January 31, 2005, 11:30 a.m.-1:00 p.m.

"Closed MONDAY/Open FOR LUNCH" with **Marsha S. Glazer**, Collector; **Laurie Monahan**, Assistant Professor of History of Art & Architecture; and **Christopher Scoates**, UAM Chief Curator. University Art Museum, UC Santa Barbara.

Wednesday, February 9, 2005, 5:00 p.m.

Art Symposium: Lecture on the Glazer Collection with **Gerard Haggerty**, Artist, Writer, Critic, and Co-Director, MFA Program, Brooklyn College, CUNY. Co-sponsored by the Department of Art and the College of Creative Studies. Isla Vista Theater, 960 Embarcadero del Norte at Trigo Road, Santa Barbara.

"3 on 3" — an Idee Levitan Endowed Lecture Series organized by the University of California, Santa Barbara's Interdisciplinary Humanities Center to coincide with the **Out of Site** exhibition. The first lecture convenes in the McCune Conference Room, 6th floor, Humanities & Social Science Building, UC Santa Barbara; the second and third at the Isla Vista Theater, 960 Embarcadero del Norte at Trigo Road, Santa Barbara. Lectures begin at 5 p.m.

Thursday, February 10, 2005

Thomas Crow, formerly Chair of the Department of Art History at Yale University, currently Director of the Getty Research Institute. His publications include *Modern Art in the Common Culture* (1996) and *The Intelligence of Art* (1999).

Wednesday, February 16, 2005

Cecile Whiting, Professor of Art History & Visual Studies at University of California, Irvine. Her publications include *Antifascism in American Art* (1989) and *A Taste for Pop: Pop, Gender and Consumer Culture* (1997).

Wednesday, February 23, 2005

David Hickey, recent recipient of a MacArthur Fellowship, Professor of Art Theory & Criticism at the University of Nevada, Las Vegas. His publications include *The Invisible Dragon: Four Essays on Beauty* (1993) and *Air Guitar: Essays on Art and Democracy* (1998).

All lectures are free.

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Claes Oldenburg,
Souvenir of Venice, California, 1963



Photographs of the artwork courtesy of Jay and Marsha S. Glazer. Photographs of the exhibition courtesy of Tony Mastres, University of California, Santa Barbara.

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January 5 – February 27, 2005

University Art Museum

University of California, Santa Barbara

Santa Barbara, CA 93106-7130

www.uam.ucsb.edu

UAM hours: Wednesday-Sunday, 12-5 p.m.

Exhibition tours: every Wednesday at noon (free)

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