

the aesthetics of vintage photography, the monochromatic and photorealistic technique recalls Victorian portraiture through the formality of the characters and dress. However, Louie adds a heavy dose of fantasy by substituting a rabbit or monkey for the head of a man; a young woman sports a hat that looks like it crawled out of the sea. A hidden history becomes very real as each piece is accompanied by a story, which creates context and a life for the character. An alternative subculture that is finally being shared, they poke fun at photographic hoaxes and celebrate the unseen or mysterious oddities that in fact exist all around us (Merry Karnowsky, *Miracle Mile*).

G. James Daichendt

Doubling their impact, the artists exhibiting in **“Drawn to Language”** address issues of consequence to contemporary society, merging visual imagery with text in a variety of compelling ways. A circle of ten interlocking typing desks support each other, emphasizing community and collaboration in Susan Silton’s installation, *“In everything there is a trace.”* Each three-legged desk is topped with a vintage manual typewriter and a copy of John Steinbeck’s book, *“Grapes of Wrath.”* Volunteers re-typed sections of Steinbeck’s classic in barely visible stencil mode during a performance organized by Silton. In addition, framed pages from Phillips du Pury art auction catalogs, overlaid with stencil typed



Alexandra Grant, *“Century of the Self,”* 2013, gallery installation, is currently on view at USC. Photo: Brian Forrest.

working class poems hang on the walls of the gallery, underscoring the gap between the privileged few and working class hordes in Silton’s aptly titled *“Appraisals.”* Kate Ingold’s photographs on semi-transparent embroidered silk panels form a sensuously beautiful tie to her original poetry in *“Thesaurus for Ceasing War.”* Alexandra Grant’s psychoanalytic *“Century of Self”* explores the connection between language and self-definition in paintings positioned around a stream of scattered multi-colored bundles of recycled plastic. Holly Downing contributes mezzotint engravings of ancient Peruvian doorways to her collaboration with poet David St. John, which includes ancient Quechua language readings. In the show’s largest collaboration, a group of contemporary Mexican artists contribute work that springs from folk traditions linking narrative votive paintings to requests made of saints. The installation is enhanced by a video production, with music by Lila Downs and a handout with rough English translations of the Spanish titles of votives. Space is reserved for visitors to add their own suggestions for translations. Try beating this: *“I dedicate altar to the Lade of the Holy Cross of Miracles for her intercession, so that Fulgencio, who left me for another woman with money and children, will return, ready to take everything he deserves because he is a jerk.”* (USC Fisher Museum of Art, Downtown)

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Travis Louie, *“The Helmet Girl (Ode to Helmet Girls),”* 2013, acrylic on board, oval frame, convex glass, 20 x 16”, is currently on view at Merry Karnowsky.

Rooted in landscape painting of the French Barbizon school, California artists of the pictorial approach to painting known as Tonalism, active from the 1870’s thru 1930’s, emphasized muted color harmonies, low value contrasts,

luminous effects and the moody and ephemeral. Misty skies at dawn and dusk proliferated as they fashioned poetic imagery from vaporous views of the region's open spaces. Lockwood De Forest's "Santa Barbara Marsh" and "Tonal Moon," or Alexander Harrison's "Olive Tree," are examples among the thirty or so works that glow against the dark walls of the gallery in "Tonalism Then."

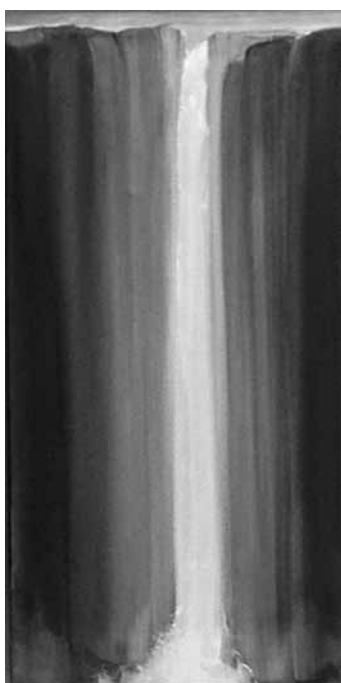
"Tonalism Now" features work from the last 30 years that demonstrates the legacy of traditional Tonalism with a twist. It includes some subject matter that is familiar along with larger, bolder, more abstract work in a variety of new materials that enliven and excite the exhibition space. Joseph Goldyne's waterfall series boldly captures Tonalism's link to Asian abstraction. Wolf Kahn's "To Rothko" sparkles. April Gornik's unframed tapestry "Bower" features dark chocolate brown tree limbs silhouetted against a white background. A variety of work by five women enhances this show. The most adventurous is a romantic series of tintypes by Lindsey Ross including the dream-like "Still Life" and a poetic nude self-portrait (Sullivan Goss Gallery, Santa Barbara).

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Of all the Associated Press photographs taken during the Civil Rights struggle, those most likely to be widely published at the time tended to galvanize the sympathy of liberal white Northerners and reinforce the victimization of complacent, peaceful



Unknown photographer, "Woman Resisting Arrest, Birmingham, Alabama, April 14, 1963," photograph, is currently on view at UC Santa Barbara. Courtesy of Michael Ochs Archives/Getty Images, Los Angeles, California.



Joseph Goldyne, "Untitled," 2013, oil on linen over panel, 36 x 18", is currently on view at Sullivan Goss.

blacks. "Freedom Now! Forgotten Photographs of the Civil Rights Struggle," a photo exhibit curated by Martin Berger, professor of history of art and visual culture at UC Santa Cruz, presents rarely seen imagery that brings attention to the actions of African Americans who worked for change. One unexpected picture by an unknown photographer focuses on a black woman, tired of being manhandled, taking a bite out of a uniformed police officer's elbow. The curatorial approach benefits from such seldom seen choices. Even more central to this restaging of the struggle for equality are photographs featuring blacks determined to fight for their rights through lawful means. Fannie Lou Townsend Hamer, a daughter of sharecroppers, became a Student Nonviolent Coordinating Committee leader who traveled through the South in order to register voters. Known for saying she was "tired of just being tired," in 1964 Hamer took attention away from Lyndon Johnson with her account of the actions she had to take in order to gain the right to vote. Before her death in 1977, she helped