

Cinema



Courtesy Photo

Sir Anthony Hopkins and Olivia Colman star in *The Father*, reviewed by Sigrid Toye

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Art

A feast awaits art lovers at Sullivan Goss: An American Gallery in the form of *Drewes / Fischinger / Gordin: The Invention Of American Abstract Art*, on view through January 4th

8-17-58 by Sidney Gordin

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Homeless

SB City Council votes to fund Homeless Outreach Programs

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Photo of La Alcazade Court by Mark Whitehurst / VOICE

As planets brighten the sky,
 earth weaves a tale,
 and seasons pass,
 may all find peace, comfort, and joy.

Candidate

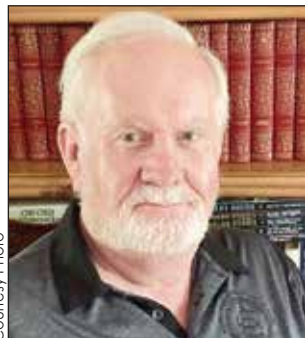


Photo / Newsmakers Screen shot

Deborah L. Schwartz has thrown her hat in the ring for S.B. Mayor and is interviewed by political pundit Jerry Roberts

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Honored

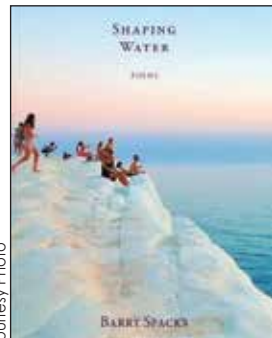


Courtesy Photo

Howie Giles receives Dickson Emeriti Professorship at UCSB. He will continue research into policing and intergroup communications

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Poetry



Courtesy Photo

Richard Jarrette reflects on the life and poetry of Barry Spacks

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Senator



Courtesy of Salud Carbajal / Facebook

Representative Salud Carbajal congratulates Alex Padilla on his appointment to U.S. Senator

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Sullivan Goss: An American Gallery

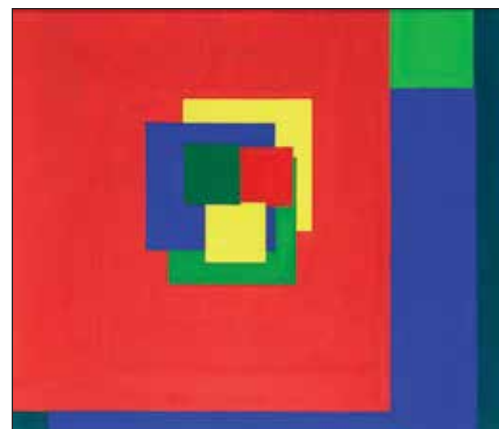
Drewes / Fischinger / Gordin: The Invention Of American Abstract Art

A FEAST FOR ART LOVERS and one of “Sullivan Goss’s most important exhibitions,” according to exhibition curator Jeremy Tessmer, *Drewes / Fischinger / Gordin: The Invention Of American Abstract Art* has been extended to January 4th. This will give locals and visitors time to discover its sophisticated ensemble of pieces during our long winter holiday.

Comprised of work by three influential, though not universally known artists, the exhibition is the inaugural Sullivan Goss sampling from the Estates of Werner Drewes (1899-1985) and Oskar Fischinger (1900-1967) in context with work from the Estate of Sidney Gordin (1918-1996).

All three artists are well-listed modernists whose works generally descend from the ideas being taught at the Bauhaus school in Germany; that is, they are abstract, geometric, or even “non-objective” and concern themselves with the mechanics of perception and incorporating the rising prominence of science and technology into their processes and their content. Today, the works of these three artists are found in many of the most important museum and private collections in America and in Europe.

In late 2007, Sullivan Goss took on representation of the Estate of Sidney Gordin - an incredibly advanced modern artist who first gained fame at a major American sculpture exhibition held at the Metropolitan Museum of Art in 1951. The Gallery was fortunate. A bleeding-edge contemporary dealer in San Francisco named Paule Anglim had recommended the gallery as a reputable establishment with a good program fit for Gordin’s work. In the last 13 years, the gallery mounted four solo exhibitions (2008, 2009, 2012, and 2016) and included his work in numerous other exhibitions, including a number of important contextual exhibitions like *Geometric Abstraction: Recurring Patterns in American Art*, 2010; *CA Cool: what’s so cool about california?*, 2015; and *California Bauhaus*,



Square #12695, 1934 by **Oskar Fischinger**

2019. Throughout that period, additional research and publications have solidified the artist’s reputation and his auction and gallery market has seen a concomitant rise.

This year, the Gallery looks forward to embarking on a similar project with the Estates of Werner Drewes and Oskar Fischinger. Already, the Gallery has presented works by Oskar Fischinger and Werner Drewes in the 2019 *California Bauhaus* exhibition.

The aesthetic overlaps between the three artists are obvious, but they are also connected in other ways. Sidney Gordin was a student of Werner Drewes through a special



8-17-58, 1958 by **Sidney Gordin**

program offered by the Brooklyn Museum and funded by the W.P.A. Drewes was one of the major teachers of Bauhaus ideas in the U.S. He

was born in East Germany and took classes at the Bauhaus from famous teachers like Wassily Kandinsky, Paul Klee, and László Moholy-Nagy, both when the school was located in Weimar and later in Dessau. Fischinger was also born in Germany and became friends with László Moholy-Nagy in Berlin. Through his friendship, he was introduced to the German artist Rudolph Bauer who exposed a young Fischinger to the works of Kandinsky.

WERNER DREWES is well represented by important galleries in New York, Denver, and now Santa Barbara. Born in Germany, Drewes enrolled in classes at the famous Bauhaus Art School after seeing avant-garde German Expressionist art at a gallery in Berlin. He taught at Columbia University, Brooklyn College, the Institute of Design in Chicago (a.k.a. New Bauhaus), and at Washington University in St. Louis, where he taught for almost twenty years. In 1936, Drewes helped found the American Abstract Artists group.

OSKAR FISCHINGER was a master of early non-objective painting, an inventor of the music video, a pioneer in multimedia immersive environments, and a prophet of both Op Art and contemporary computer-generated motion graphics. He was born in Gelnhausen outside of Frankfurt, Germany. At age fourteen, he

was an apprentice to an organ maker for a year before working as a draftsman in an architect’s office at age 16. His familiarity with mechanical tools and drafting were to prove important to his later work. He went on to produce a large body of award-winning abstract films set to music. In 1936, Paramount hired him.

SIDNEY GORDIN was born in today’s Ukraine, but was raised in Brooklyn. He attended the Brooklyn Technical High School-an early “magnet school”-where he learned mechanical drafting and welding. Both proved indispensable to his career as an artist. From there, his portfolio earned him full entry to Cooper Union in lower Manhattan. He and the other members of “the Club” of New York School Abstract Expressionists were anxious to develop something new, something Great, and above all, something American. Despite Gordin’s innovative experiments with Abstract Expressionist painting in the 40s, it was sculpture that helped him break out. In 1951, Gordin’s work was featured in the Metropolitan Museum of Art’s American Sculpture exhibition.

Sullivan Goss is open daily from 10am to 5:30pm for drop in visits. Gallery visits are limited to eight mask-wearing guests at a time. You can also see the entire exhibition online at www.sullivangoss.com.



Demon of the Night, 1953 by **Werner Drewes**

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At Sullivan Goss ~ December

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WATERHOUSE GALLERY: Nationally recognized artists • La Arcada Ct, 1114 State St, #9 • 11-5pm Mon-Sat, 12-4pm Sun • www.waterhousegallery.com • 805-962-8885
WESTMONT RIDLEY-TREE MUSEUM OF ART: On-Line: *Making A Fine Impression; Adjacent: Westmont Graduate Exhibition 2020; Matter + Spirit: A Chinese/American Exhibition; Modern & Contemporary Works on Paper* ~ Online • 805-565-6162 • www.westmont.edu/museum
WILDING MUSEUM: Online: *Starry Nights: Visions of the Night Sky* ~ Jan 31; 20/20: *A Retrospective: Celebrating 20 Years of the Wildling Museum* ~ Feb 14; *A Mighty Oak: Mural by John Iwerks* • 1511 B Mission Drive, Solvang • www.wildingmuseum.org

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