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Left image: Al Weber, *Tri-Color Salt Flat* Moss Landing, 1969. Ink jet print. Courtesy of the Photographer.

Center image: Al Weber, *California Aqueduct* 1974. Ink jet print. Courtesy of the Photographer.

Right image: Al Weber, *Carrolling Sheep* 1974. Ink jet print. Courtesy of the Photographer.

Views from the Air Launch Year-Long SBMA Photography Series ***Al Weber: Lofty Vistas*** Opens October 1

August 31, 2011 – In an upcoming, year-long series of exhibitions entitled ***Vantage Point*** the Santa Barbara Museum of Art-goer will experience the vast terrain of contemporary works from California photographers. These artists take to the air, go underground, roam cyberspace, get on the road, and walk the streets to find their particular “vantage point” on the American scene. Location, however, is only part of the story. A multitude of distinctly personal decisions determine the look of a photograph and subtly communicate a photographer’s unique point of view.

Al Weber: Lofty Vistas

October 1, 2011 – January 1, 2012

In the first exhibition of this series, Al Weber offers ***Lofty Vistas*** of Monterey Bay and California. The photographer has prowled the landscape in a small airplane, wafting at relatively low altitude and slow speeds, to reveal the abstracted land forms and man-made geometries that are unknowable to earth-bound eyes. The traces and marks of geological sculpting, the precisionist lines of plowed fields and roadways, and the substantive weight of shadow-changing shapes offer privileged glimpses into an otherwise hidden world. Taken over the past five decades, in both black and white and color, this exhibition features 30 of Weber’s images that reveal the shape-shifting landscape over time.

A well-known photographer in the Monterey Bay area, Weber was raised in the mountains of Colorado. Son of an avid hunter and fisherman, he did not enjoy these sports himself; so on outings with his father, Weber captured what did hold meaning to him with a camera. His artistic passion continued to flourish, and expanded to aerial photography during the Korean Conflict when, as an aerial observer for the Marine Corps, he witnessed the breathtaking Korean landscape from a low-flying plane. It altered his perspective and influenced the course of his 50-year photographic career. Weber eloquently summarizes his goal: “To make a successful photograph of a common subject is my co-pilot. To bring forward features of the common, and make then uncommon with grace and simplicity with the best craft available.”

Equally revered as an educator, Weber has taught well over 10,000 students in workshops and classrooms throughout the West as an instructor for Monterey Peninsula College, the Friends of Photography, the University of California at Santa Cruz, and the celebrated Ansel Adams Workshop series in Yosemite.

Upcoming Vantage Point exhibitions



Left image: Enrico Natali, *Untitled* from the series *Subway, New York City*, 1960. Gelatin silver print. SBMA, Museum Purchase, General Art Acquisition Fund. Right image: Doug Rickard, *39.259736 Baltimore, MD, 2008*, 2011. Archival pigment print. Courtesy of the artist and Stephen Wirtz Gallery.

Publicly Private Enrico Natali and Doug Rickard

January 14 – April 22, 2012

This exhibition explores the documentary intent and style of two photographers working 50 years apart. Enrico Natali made surreptitious photographs on the New York subways in the 1960s. By placing a small Yashica camera at his side, he could look down into the rangefinder and choose the moment to snap the shutter, obviating the need to point a camera directly at a subject. Respectful and intimate, his approach enabled him to overcome his extreme shyness. In contrast, Doug Rickard's 21st-century approach is to roam the forgotten streets of select cities without ever leaving his house. Using Google's Street View, Rickard screens thousands of technological artifacts that are publicly available on the internet, selects, and re-photographs images on his computer monitor. He sees them as "A New American Picture" that is both voyeuristic and heartbreaking.



Joseph Sterling, *The Age of Adolescence 1953-1964*, 2006. Gelatin silver print. SBMA, Museum purchase with funds provided by Jane and Michael G. Wilson.

Behind the Wheel

May 5 – August 12, 2012

On December 12, 1925, the world's first motel opened just north of Santa Barbara. At that time, the Milestone Mo-Tel in San Luis Obispo sat along the nascent two-lane highway, the "101," and charged \$1.25 a night for a bungalow with attached garage. The era of automobiles as status symbols had begun; for it was only those with cruise-worthy cars that would stop at the Motel Inn on their way between LA and San Francisco. Today, Southern California is still a car culture. This exhibition will examine the enduring love affair between Southern Californians and their automobiles. Chosen from SBMA's permanent collection, these photographs explore the psychological place of the car in Southern California life. Whether in celebration, investigation, or incrimination, all of the photographs depict those unique mental states that can only be produced behind the wheel.



Doug Busch, *Couple Money to Loan Dana*, 1986. Silver chloride contact print. Courtesy of the Artist.

Scene/Seen on the Street: Doug Busch

August 25 – December 2, 2012

Busch's large format black and white photographs, taken with a 20 x 24 camera that the artist designed and built himself, are images of great subtlety and irony. Through a combination of Busch's photographic sensibility and his

impeccable technique, the ordinary is raised to a monumental scale. The street scenes presented in this exhibition open our eyes to the beauty and subtlety of the everyday. Ranging in scale from 8x20" to 20x24", the images are Busch's attempt to "record reality more accurately than I can actually see it."

The Santa Barbara Museum of Art is a privately funded, not-for-profit institution that presents internationally recognized collections and exhibitions and a broad array of cultural and educational activities as well as travel opportunities around the world.

***Santa Barbara Museum of Art, 1130 State Street, Santa Barbara, CA.
Open Tuesday - Sunday 11 am to 5 pm. Closed Monday.
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