

Arts

BARRY MCGEE's *Untitled*, 2017, acrylic and gouache on panel, 36.5 x 32.5 x 1.75 in., courtesy of Ratio 3, San Francisco, and Cheim & Read, New York.



Culture Club

Hot tips for a cool summer

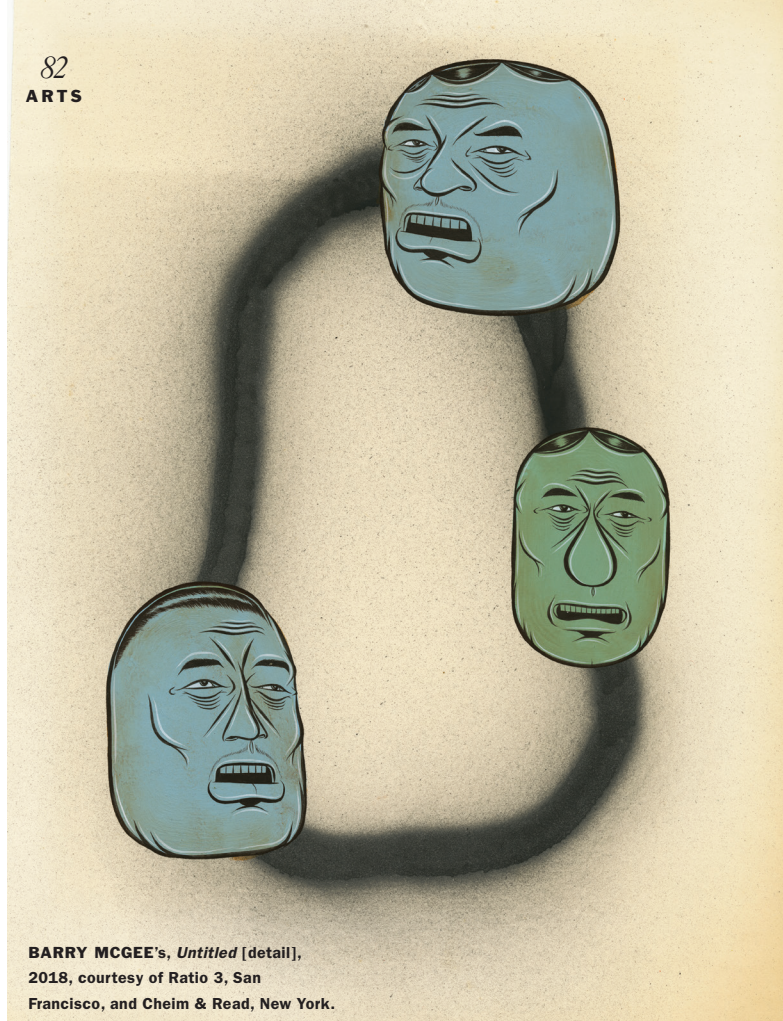
The Art of the Unpredictable

It's hard to pin down the work of Barry McGee, whose solo exhibit at the **MUSEUM OF CONTEMPORARY ART SANTA BARBARA** runs July 1 through October 14. The San Francisco-based artist has been involved with the skateboarding, surfing, and graffiti worlds and often ascribes his pieces to his other personas—Twist or Lydia Fong. There's also an element of improvisation to his installations, which are connected to each exhibit's particular environment. Visitors to MCA can expect to see paintings, drawings, photographs, and objects ranging from surfboards to sculptural ceramics and vessels with McGee's characteristic faces.

"There's a spectacle to all of Barry's installations," says MCA associate curator Alexandra Terry. "They transform the space." His work highlights the collaborative process and speaks up for the underdog, like outsider artists and members of the youth culture. "The audience is untapped for a show like this," she adds. "We want to engage that generation."

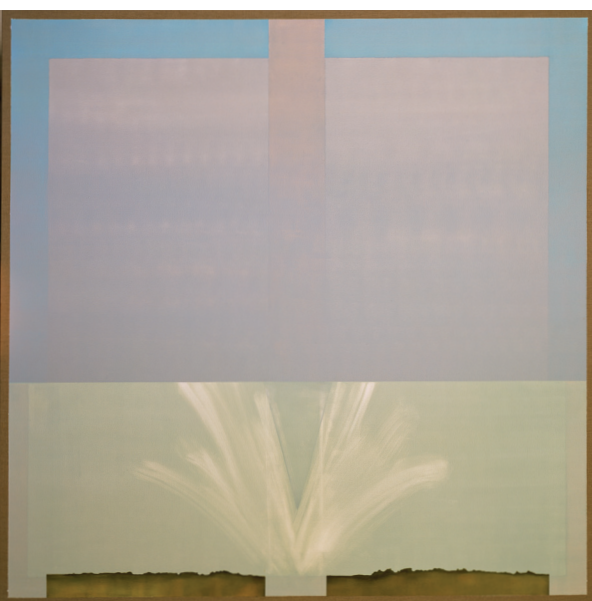
McGee will be on hand for the opening, which also features a pop-up shop collaboration with Scooters for Peace, as well as a limited edition by the artist, who is returning to Santa Barbara for other programming in the fall. 653 Paseo Nuevo, Santa Barbara, 805-966-5373. **JOAN TAPPER**

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BARRY MCGEE's, *Untitled* [detail], 2018, courtesy of Ratio 3, San Francisco, and Cheim & Read, New York.

Left to right: **JOHN SALADINO's** #02, oil on canvas, 63 x 63 in.; #09, oil on canvas, 63 x 63 in.



art can be immediately understood, I'm somewhat of a failure." Being Saladino, of course, failure is not an option. **L.D. PORTER**

SALADINOSTYLE.COM

Éminence Easel

For decades, **JOHN SALADINO** has received international acclaim for his home, garden, and furniture designs. But his talent also extends to painting, an avocation he picked up as an undergraduate at Notre Dame before attending Yale architecture school. It's a habit he's never kicked—for good reason.

Using a square format dictated by the length of his outstretched arms—a nod to Leonardo da Vinci's iconic *Vitruvian Man* drawing depicting the proportions of the human body—Saladino's canvases are glorious abstractions imbued with his famous color scheme. (A series of his works entitled "Patrimony" is on view at Colette Cosentino Atelier + Gallery, 805-570-9863, colettecosentino.com, on West Anapamu Street until June 20.)

Given his renowned classical approach to architecture and interiors, some may be surprised by the minimalist nature of his paintings; but as Saladino notes, "It's more important what you leave out than what you put in. People think it's landscape, others think of it as color field; I'm thrilled they can't pinpoint it because I think art should provoke you. I feel that if my



SANTA BARBARA