

"Abstractions of the Eighties," an exhibition of new abstract art, in the UCSD Mandeville Gallery, from 1/9-2/21

December 15, 1987

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"ABSTRACTIONS OF THE EIGHTIES," AN EXHIBITION OF NEW ABSTRACT ART, IN THE UCSD MANDEVILLE GALLERY, FROM JAN. 9-FEB. 21

Six California artists who paint in the "new abstract" style--or Post Abstract Abstractionism--will exhibit their paintings from Jan. 9 through Feb. 21 in "Abstractions of the Eighties: Annual VI," at the Mandeville Gallery at the University of California, San Diego. The annual show was previously known as the "Young American Artists" series.

A reception for the artists will be held at the gallery from 6-8 p.m. Friday, Jan. 8. The artists are: Richard Baker, Edith Baumann-Hudson, Dave deBuck, John Eden, Michael Roberts and Pauline Stella Sanchez.

The "new abstractionism," according to art writer Lilly Wei, is "once more in the foreground, and being practiced by a self-conscious group of younger artists who have... put the modernist impulse at a certain distance, meanwhile retaining much of its vocabulary.

"They are not a group with a common cause... they have adopted their own concerns," she says, in an Art in America article.

Baker's works have been exhibited at San Diego's Installation Gallery. A San Diegan, much of his art, to date, has been exhibited in Southern California. Baker will exhibit several oil paintings, one entitled "Storm" (80x80 inches). His works depict a shape or shapes which are taken from a variety of familiar sources. However, he says, "The work is not about interpreting the shapes within the painting, but rather the creation of a tension and presence within the painting itself." He received his master's degree in fine arts at the University of Cincinnati.

Baumann-Hudson is from the Los Angeles area and has had two recent shows in the L.A. NEWSPACE gallery. Her work uses geometrics, and has been referred to as "pure" painting. An active exhibitor, Baumann-Hudson has had many shows in the southwestern United States and her work is included in several private collections. A review of her work in Art In America said, "Baumann-Hudson's finely tuned sense of structure and scale is enhanced by her use of extremely complex color." She received her master of fine arts from the University of Southern California.

deBuck has had a solo exhibition at the Jan Baum Gallery in Los Angeles, and has had several group exhibitions over the past six years in Los Angeles, Claremont and Irvine. His Constructivist work displays strong color and geometrics, and has been referred to by Los Angeles Times art writer Kristine McKenna as "lovingly assembled and polished as a vintage Rolls-Royce." de Buck received his master of fine arts degree from Claremont Graduate School.

Eden's latest exhibitions have been at ACE Contemporary Exhibitions in Los Angeles, the University of Southern California, and at the Los Angeles County Museum of Art. His current works, "Pale Series," was begun in 1984. The style is spare, containing simple elements which have been subtly manipulated. Eden says of his work: "Unlike the originators of abstraction, the colorism is free of symbolist connotation, and the forms are not derived from theoretical ideals. What this work is about is just seeing, without referring through the art to ideas such as history, mythology, politics, landscape, critical theory or events of the world." He received his M.F.A. from the University of Southern California. He is a resident of Santa Barbara.

Sanchez's work was recently shown at ACE Contemporary Exhibitions in Los Angeles. Her work, she says, is "about containing the object in the performance of painting." Sanchez's technique uses a thick impasto canvas, repeating the subject of the painting several times, in layers of paint. She received her M.F.A. from the University of California, Los Angeles, studying under Alexis Smith and Roger Herman. She was the recipient of a Tamarind Fellowship while studying at the University of New Mexico.

Roberts exhibits yearly at Los Angeles's NEWSPACE gallery, and has had several group exhibitions during the past five years. Of his work, critic McKenna has said, "Manet is credited with being the first painter to give black its full value as a color, but L.A. artist Michael Roberts is a worthy successor to the title." Roberts's work is on display in several public collections, including the San Diego Intercontinental Hotel and the Scripps Clinic and Research Foundation in La Jolla. He received his M.F.A. from San Jose State University.

The Mandeville Gallery is open Tuesday through Sunday from noon to 5 p.m. There is no admission charge. Parking on weekends is free. For information, call 534-2864.

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