

Close Scrutiny

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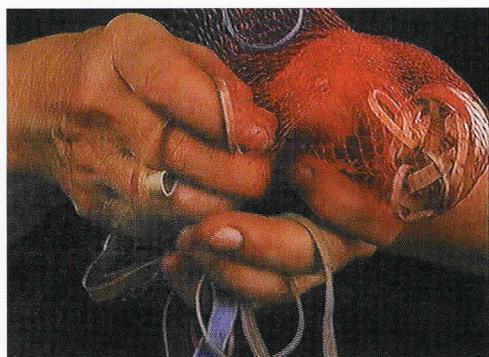
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Close Scrutiny

The Art of Joan Tanner



HOW STRANGE A THING THIS ART of Writing did seem at its first Invention, we may guess by the late discovered Americans, who were amazed to see Men converse with Books, and could scarce make themselves to believe that a Paper could speak...

There is a pretty Relation to this Purpose, concerning an Indian Slave; who being sent by his Master with a Basket of Figs and a Letter, did by the Way eat up a great Part of his Carriage, conveying the Remainder unto the Person to whom he was directed; who when he had read the Letter, and not finding the Quantity of Figs answerable to what was spoken of, he accuses the Slave of eating them, telling him what the Letter said against him. But the Indian (notwithstanding this Proof) did confidently abjure the Fact, cursing the Paper, as being a false and lying Witness.

After this, being sent again with the like Carriage, and a Letter expressing the just Number of Figs, that were to be delivered, he did again, according to his former Practice, devour a great part of them by the Way; but before he meddled with any, (to prevent all following Accusations) he first took the Letter, and hid that under a great Stone, assuring himself, that if it did not see him eating the Figs, it could never tell of him; but being now more strongly accused than before, he confesses the Fault, admiring the Divinity of the Paper, and for the future does promise his best Fidelity in every Employment.

— John Wilkins

from *Mercury; or The Secret and Swift Messenger*; 1641

FIGURE 1

Orb, 1965

oil and pencil on canvas and wood
panel with nails

13 X 10 1/4 X 1 1/4 INCHES



Introduction —

JOAN TANNER ONCE REMARKED TO ME THAT “There are talkers and there are makers.” Despite understanding that she was referring to art work which relied heavily upon “text,” it still struck me as an unlikely remark coming from someone who is equally conversant in both visual and verbal forms. This is no surprise, as Tanner’s art is predicated upon many of the elements that characterize written and spoken language: structure, syntax, morphology, symbol, classification, and, above all, communication. In fact, it seems that, for Joan Tanner, having a conversation is very much like making a work of art—a combination of conscious purpose, instinctive response, unpredictable and perhaps even accidental turns, and, in her own words, “finding clues about where to start.” Both her verbal and visual investigations seem effortless in the end but are the result of an often complex trajectory that makes its way through her multiple interests in theater, linguistics, phenomenology, “outsider” art, ophthalmology, film, the poetry and radio plays of Samuel Beckett, plant life, architecture, and early Renaissance painting, to name a few.

It is no coincidence that this list of interests is as varied as the list of materials (from traditional paint and canvas to unlikely and non-archival lint, cat hair, and crackers) or the list of mechanical processes (painting, drawing, cutting, stuffing, nailing, wadding, layering, etc.) in Tanner’s art. A work as early as the 1965 painting, *Orb*, offers substantial clues of what is to come: a small piece that defied many of the painting conventions of the time and that demonstrated the density of ideas and materials that have occupied the artist ever since.

A visit to Joan Tanner’s studio is a singular experience. During one such visit several months ago, I was struck by the similarity between a piece she was working on at the time—a kind of stepped pyramid of metal shelves which held a variety of glass and ceramic vessels with assorted objects placed inside or on top—and her studio table, its sur-

face laden with brushes, cans of paint and shellac, rolls of paper towels, and various other materials. The latter displayed the tools of Tanner's trade, the former the result of the process of her trade. While these realms always overlap in Tanner's work—her sensitivity to materials and her commitment to the manual activity of making art (what she frequently refers to as “handedness”) are paramount—at times they literally converge; for example, when aluminum pie plates that were once her palettes are incorporated into a piece. Such works demonstrate Tanner's near-reverence for the literal past of the materials she uses to make her art. And they demonstrate a trail of evidence, of both her physical process and her decision making.

Throughout her body of work, Tanner has repeatedly explored certain images and formats: shells, coils, staircases, now apples, windows, frames, the triptych, single works comprised of multiple parts. This sustained investigation is both an effort to understand form and a means of working in familiar territory that enables her to work through ideas with a certain rapidity. Similarly, she has always been interested in such issues as the absorption and refraction of light, whether through oil on canvas or the use of metals and plastics; in obsessive questioning (what is it? why is it here?); in the notational process, a consequence of her background and training in drawing; and in a highly democratic embrace of materials which, though critical to Joan, are often of little other consequence. Her recent use of apples and carbon paper epitomizes Tanner's curious respect for materials without any sense of either nostalgia or preciousness. Both materials are crucial to recent work, yet

are so ephemeral that they need to be periodically replaced.



FIGURE 2
Interior view of artist's studio, 1995

Authenticity is a word that comes readily to mind to anyone who has encountered either Joan Tanner or her art. Her work is eccentric and unique and bears its own kind of morality. Increasingly in her work, she presumes no fixed reception and encourages a kind of interactivity. As she

continually plumbs the answers to questions regarding the purpose and function of art, she encourages the viewer to do the same. Without being didactic or imperious, Tanner extends a certain responsibility to the audience, engaging them in the act of perception and thereby asserting that art making is no one-way street—for either artist or viewer.

It is particularly fitting that the Santa Barbara Contemporary Arts Forum present *Close Scrutiny: The Art of Joan Tanner*. As one of the founding members of CAF, Joan demonstrated her belief in the importance of visual and intellectual inquiry, in a continuing dialogue about the nature and role of contemporary art, and in the support and nurturing of the artistic process. She has been a significant influence on numerous artists from the area because of her combined intellectual and emotional commitment to her work. This exhibition and catalogue are intended to underscore some of her contributions in this regard. Despite the fact that she has given little time to pursuing the “business” of art, preferring by far the making of it, Joan has produced a remarkable body of work and certainly ranks as one of the area’s most gifted and influential artists.

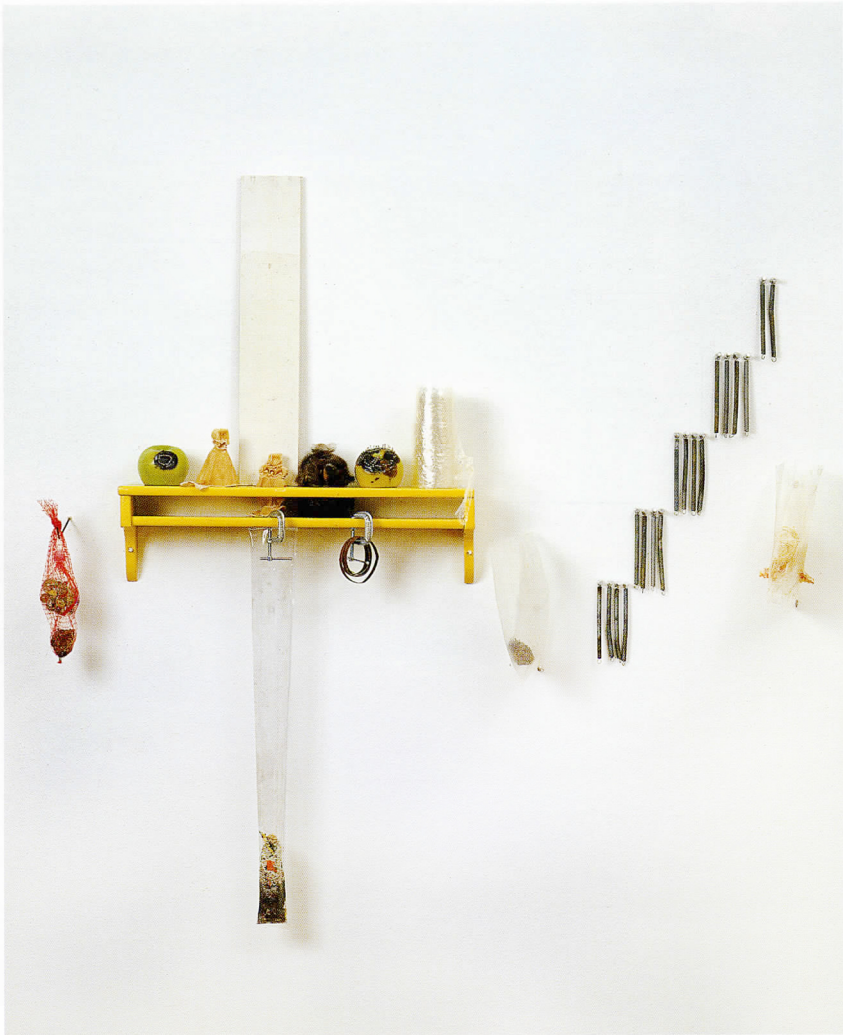
It has been a pleasure and a gift to work with Joan on this project. My foremost thanks go to her, for her generosity in sharing her ideas and work with me, personally, and with the community. *Close Scrutiny* has been supported in part by the Susan Bower Endowment Fund for which CAF is most grateful. The Contemporary Arts Forum thankfully acknowledges all those who have helped to support the production of this catalogue: Ruth and John Ackerman, Julia C. Emerson, Ann Morris, Joanne and Brian Rapp, Robert Soderberg and several anonymous contributors. Thanks are extended as well to Hunter Drohojowska-Philp for her enthusiastic support of the exhibition and her insightful essay on Joan’s work; to Wayne McCall for his collaborative work on the video and photography for the exhibition; to Ginny Brush for her creative design of this catalogue which echoes much of the feeling of Joan’s work; to Robert Dycus for his help in designing the presentation of individual works and the exhibition as a whole; and to Lisa Phaneuf Darling and Michael Darling for their able assistance in cataloguing work and assembling information for this publication. — Nancy Doll, *Director*

FIGURE 3

Yellow Shelf, 1995

painted wood shelf with latex molds, altered apples, cat hair, rolled cellophane, painted wood panel, 'C' clamps, sandpaper coil, and acetate bag with studio debris; on wall, left: mesh bag with marbles and dried apple; on wall, right: mesh bag with dried apple, eighteen metal springs and push pins, mesh bag with pleated paper toy

48 X 48 X 6 INCHES



Organized Decays: Joan Tanner

—Hunter Drohojowska-Philp

FOR TWENTY-FIVE YEARS, Joan Tanner dedicated herself to her canvases, oils, and brushes and the development of an individual vocabulary honed from the weighty history of painting.

On a large or small scale, on smooth or scumbly surfaces, Tanner created a symbolic world based on the shapes of vessels and orbs, helixes, cones, and spirals, stairs and grids. Her dual interests in fine art and science motivated a rigorous pursuit of theme and variation.

Around 1988, in a manner symptomatic of her interest in evolution, there emerged the small shoot of a new idea. Its roots lay in the dormant seeds of an earlier, pre-painting era when she had worked in sculpture. Tanner began experimenting with her paintings by attaching additional surfaces and three-dimensional objects directly onto the canvas. Instead of composing in paint with light, shadow and volume, she would build a piece using sandpaper, plywood and nails.

These tentative investigations evolved over five years until, in 1993, Tanner began using altered objects and surfaces in three-dimensional arrangements, often incorporating her extant vocabulary of vessels, orbs, helixes, and so forth. Of that transitional working process, Tanner told me, "I started picking up anything that was in front of me. I wanted to get to the execution of it without thought. It felt like I'd been putting off this work for a long time. It felt like I was returning to something I hadn't had the time to do. Yet, everything seemed to go really fast compared to painting."

This impromptu method resulted in a series of striking if temporary small scale tableaux: a stack of Fig Newtons strung on a wire and set behind a

glass globe to give them a wobbly distorted perspective; a bottle filled with lanolin poised precariously on its small bright blue lid; a tangled root jammed inside a clear vessel filled with glass shards; a green apple studded with brads and balanced atop an inverted clay cup. Each of these compelling arrangements was subject to change at the whim of the artist or, given their uniformly precarious nature, a strong wind or mild tremor.

To document these tableaux, Tanner collaborated with a professional photographer — Wayne McCall. The resulting Type C color prints have the glossy, seductive appearance of commercial advertisements. These photographs offer an alternative view of Tanner's work. They provide the "close scrutiny" of her exhibition title, a microscopic yet distanced perception of each tableau.



FIGURE 4
Bag on a Bottle, (from the series *Close Scrutiny*, 1995)
type C color print
collaboration with Wayne McCall
16 X 20 INCHES

In function, they are not unlike the photographs that Constantin Brancusi regularly took of his sculpture. They document ways of presenting and perceiving. For Tanner, they serve the

additional purpose of returning her relatively new three-dimensional work to the two-dimensional surface that she was accustomed to seeing.

In addition, the photographs freeze in time the ongoing and changeable nature of Tanner's recent work. General malleability and temporal shifts are of interest to the artist, who has been known to alter paintings that she once considered finished, even paintings that belong to other people. She is as compelled by her latest idea as by the perfectibility of her art. For example, the recent videotape created by Tanner and McCall demonstrates computer-generated morphing technology as applied to the apples, balls, and other orb-like elements of her compositions. She conceives her production as singular and unified but represented in various media — tableaux, photographs, and videos.

Since 1993, Tanner's ad hoc arrangements have evolved determinedly towards permanence. They can be divided roughly into the categories of shelves and tabletops.

The shelves, being mounted on the walls, address the frontal picture plane and are enriched by the experience of painting that precedes them. The objects chosen by Tanner function symbolically and compositionally as three-dimensional paintings. For example, *Yellow Shelf* is painted a bright chromium and bears an assortment of unlikely elements such as a tower of wound cellophane, a pair of softly silvered metal clamps and an acetate bag with studio debris, all of which reflect light. A wad of black cat hair and pair of flesh colored latex molds taken from toy figurines are stacked on the shelf along with a pair of green apples studded with brads and in advanced states of bruising. A painted wood panel is propped against the wall. On the wall to the left hangs a red plastic net bag filled with colored marbles. On the right side, and further extending the picture plane, is a "staircase" of springs hung four to a "step," except for two at the top. Two mesh bags hold barely visible objects — a dried apple and a pleated paper toy. All of these wall elements adjacent to the shelf are considered part of the entire piece.



FIGURE 5
William Harnett
Still Life, 1884
oil on panel
9 5/16 x 12 1/8 inches
Collection of the Flint Institute of Arts,
Gift of Mr. and Mrs. William L. Richards

Yellow Shelf and its lengthy list of ingredients demonstrates clearly the sensibility of the painter in terms of the sophistication of the shapes and colors. In addition, there is the ineluctable if nonspecific relationship to art history. The artist told me that lately she spent time looking at older paintings, at the palettes of the Renaissance Siennese painters, and of her interest in the architectural space of the early 15th century painter Stefano di Giovanni Sassetta. The shades of umber and sienna, ocher,

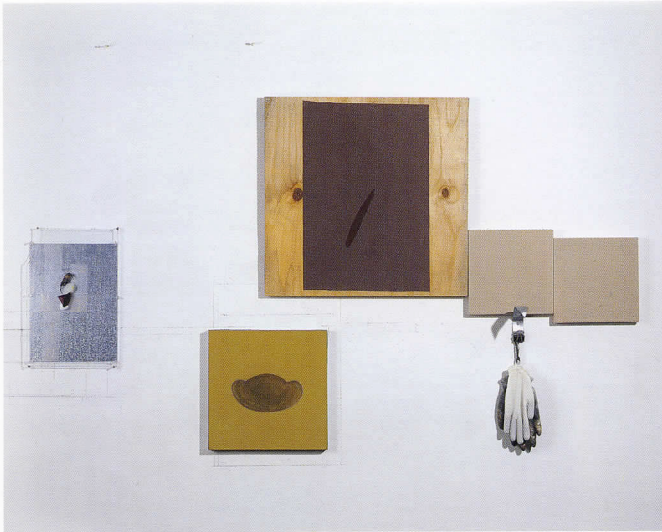


FIGURE 6

detail from *Trestle*, 1995
(left to right): oil paint on glass panel over sheet metal; oil pastel, metal paint, and shellac on canvas; pencil and shellac on industrial sandpaper mounted on wood panel; two unprimed Belgian linen canvases; metal hook with two stuffed rubber gloves
42 X 72 X 7 1/2 INCHES

vermillion and crimson in her pieces are intentionally out of sync with the so-called natural palette of Southern California painters.

There are references, too, to the still life tradition in painting. Among the many possible precedents is *trompe l'oeil* artist William Harnett who was as concerned with the manipulation of perception as with the symbolic value of everyday objects in his illusionistic paintings. Indeed, his use of *trompe l'oeil* was a method, not unlike Tanner's use of photography, demanding "close scrutiny" by the viewer. In certain still lifes, his use of vessels and orbs, decaying and ripe fruit, all painted in somber tones and in the confined space of a shelf or table-top, functions as a combination of *memento mori* and a celebration of perceptual challenge.

These are the tandem goals of Tanner's "unstill lifes." They demand close scrutiny. The compositions include aspects of *memento mori* which are amplified to three dimensions. Instead of the burning candle symbolizing the brevity and unpredictability of life, Tanner uses organic materials like cornsilk, plants and apples which deteriorate over the life of the art work.

The selection of apples, instead of pears, bananas or grapes, is significant. Inevitably, they will elicit the responses influenced by the Western canon which include the apple as overripe symbol of female rebellion, of knowl-

edge, of abundance, of domesticity. Tanner acknowledges this but wants to simplify such readings. She says that her choice is based upon her pseudo-scientific experiment of systematically nailing brads into designs or “drawings” on the firm, shiny skin of the apples. The steel of the brads reacts with the fruit acid and over a period of months causes the fruit to bruise to a dull black, followed by withering and collapse. Apples in various stages of decay are included in many of Tanner’s arrangements under the tongue-in-cheek title *Apfelwerk*.

The fugitive nature of Tanner’s materials in general — weathered wood, worn rubber balls, muddied tin-plate palettes — seems to underscore a preoccupation with the passing of time and inevitability of change. In their subdued coloration and tidy presentation, too, they recall 19th century still lifes.

Harnett considered some of his still lifes to be “portraits,” suggesting that the possessions depicted were imbued with the defining characteristics of their owners. In the so-called “Bachelor Pictures” this iconography leans towards the masculine with pipes and tobacco, stamps and newspapers, and wood grain motifs.

Tanner’s objects and images privilege the feminine not just in the use of the apple but in the formal motifs associated with the female body — curves, pockets and, of course, vessels. Containment — an issue explored in her earlier painting — still determines certain compositional choices. Her choice of homely and debased materials like lint, cat fur, rubber bands, as well as those associated with the studio like paint shavings and Plasticene, signify aspects of her working self. The cumulative result is an indirect portrait of the woman artist reconciling the various elements of her private and public life.

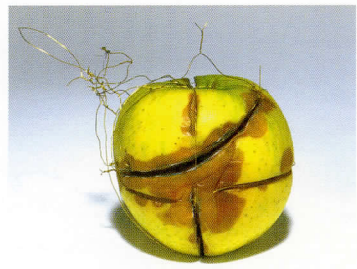


FIGURE 7
image from the digitized video,
Altered Apples: Computer Morphing, 1995
collaboration with Wayne McCall

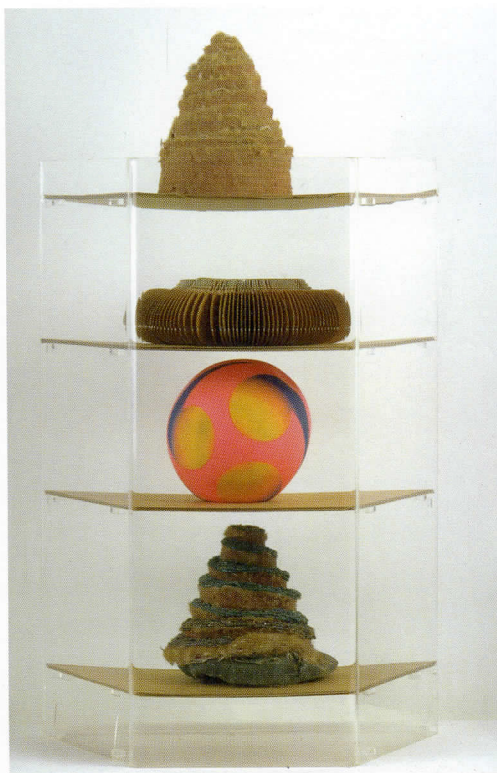


FIGURE 8

Pharmacy, 1994

Lucite case with cardboard shelves (top to bottom): carpet pad coil; pleated cardboard ring; rubber ball; beaded carpet pad coil with screen

23 x 16 x 7 1/2 INCHES

These elements can be seen in *The Long Shelf* where shelves of gray metal and copper buttress a longer shelf of balsa wood. They display a sequential arrangement of corn silk, apples, crackers, latex molds, Plasticene balls and drawings on sandpaper mounted on plywood. The drawn images employ the cone and cup shapes of her

painting vocabulary. The piece addresses the passage of time in its horizontality, the way the eye reads the array, and in the worn quality of the objects themselves. If Harnett's painting was meant to appeal to 19th century conscious memory, Tanner's work speaks to the subconscious and physical memory of the 20th century viewer.

Trestle extends the wall-bound works directly into the space of the gallery. On the wall, there are a series of "pictures." A sheet of garnet-colored sandpaper is mounted onto plywood and painted with a deep purple lozenge shape carefully shellacked to reflect light. A pair of smaller canvases covered with unprimed Belgian linen are at the side of and slightly below the board. A metal bar and clamp hold a pair of plastic gloves, one virginally white, the other blackened and puckered with paint, posed as a shadow. An ocher canvas bears the reflective bronzed image of a cup and hangs slightly below the others. A small painting on glass is mounted on sheet metal. Standing in front of the wall arrangement is a trestle of balsa wood and tin extending in a zigzag for twenty

feet. Green apples are set upon the chute as though ready for some journey to the unknown. Not only does the piece embody both the two and three-dimensional aspects of her work, it seems to suggest a larger self-contained dialogue on the place of the hand or gesture in the making of art and the value of intuition versus intent.

Tanner's table-top pieces recall another aspect of 19th century art, that is, the amateur's preoccupation with science. (An interest in science came naturally to the artist, whose late father was an ophthalmologist. In fact, Tanner initially studied anthropology, along with art, at the University of Wisconsin in Madison.)

The apples, which appear on the shelves as potent symbols, reoccur on the tables in reference to machinery, production, and experimentation. For instance, *Der Apfelwerk Tablewerk* holds a gray steel divider with green apples lined up, some healthy and new, some slit by razor blades, some dessicated and black, as well as strange steel cages that look like apple torture devices, and a few beat-up colored rubber balls. Along with *Bosch's File*, where simple acetate cones are positioned over rubber toys atop a wooden file box, these pieces incorporate absurdity along with their references to the laboratory.

But the laboratory is certainly the place for close scrutiny and that is the truest intent of Tanner's recent work. She demands close scrutiny of the commonplace, thereby rendering it less common. Her work strives for the essence of what survives the passage of time and presents it in a manner both intimate and reserved. In their economy of means, these pieces embody the poetry of the everyday. Much like the work of another 19th century artist, the poet Emily Dickinson, who wrote:

Crumbling is not an instant's Act
A fundamental pause
Dilapidation's processes
Are organized Decays

NOTE: I am indebted to the insights in John Wilmerding's essay, "Notes of Change: Harnett's Painting of the Late 1870s," *William M. Harnett*, edited by Doreen Bolger, Marc Simpson, and John Wilmerding, with the assistance of Thayer Tolles Mickel; published by Amon Carter Museum and The Metropolitan Museum of Art, Harry N. Abrams, Inc. New York, 1992. H.D-P.



ONLY THE WORKER KNOWS THE CAUSE OF THE LABOR

PLATE 1

image from the digitized video,
Altered Apples: Computer Morphing, 1995
collaboration with Wayne McCall



PLATE 2

Der Apfelwerk Tablewerk, 1995

metal shelves with apples with steel
brads, metal strainers, copper funnels,
and wood and rubber balls on table
draped with painted canvas drop cloth

40 X 85 X 42 INCHES



PLATE 3

Razors and Cone, 1995

wood shelf with sheet metal pipes, acetate cone, Scotch
tape, push pins, plastic mesh bags, and razor blades

40 X 20 X 13 INCHES

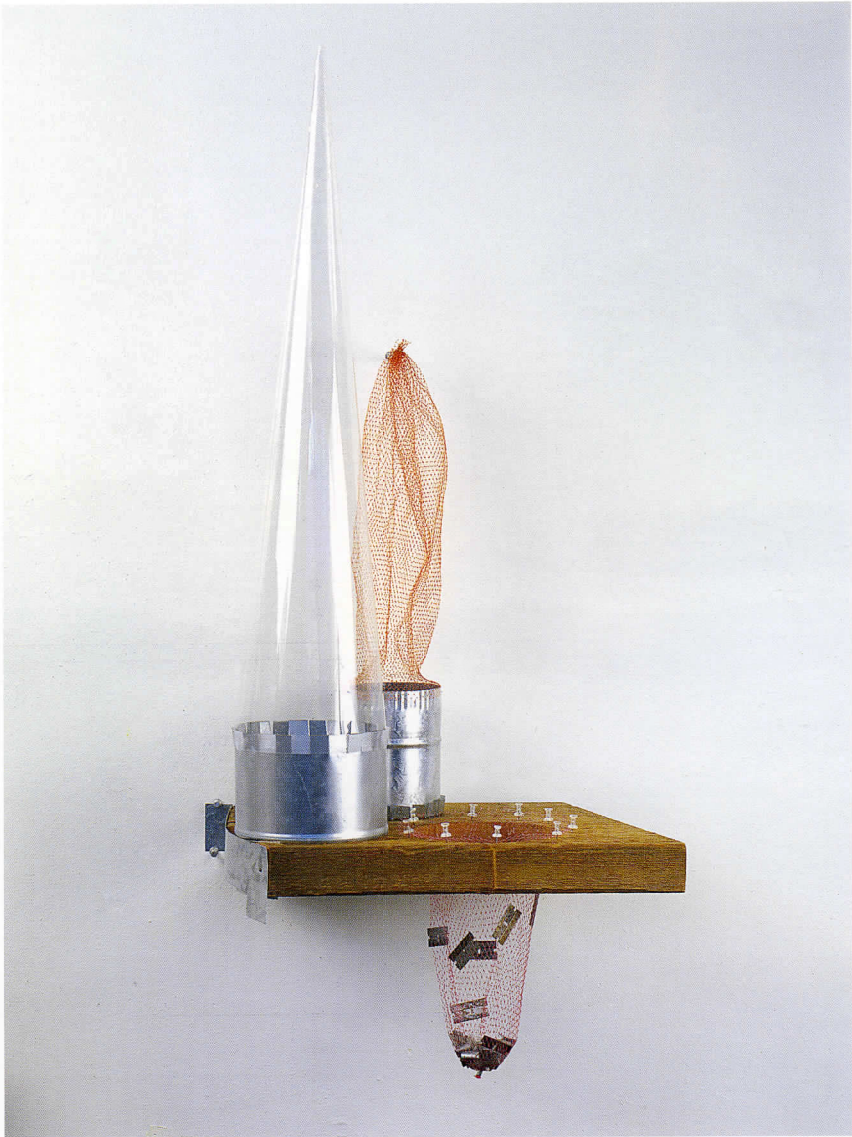


PLATE 4

Cruciform Polychrome, 1995
plastic plates with pigment, Plasticine
balls, rubber bands and mesh bags
37 X 28 INCHES



PLATE 5

The Long Shelf, 1995

metal shelf with pleated paper ball, vendor tokens with Plasticine inserts, and altered apple; balsa shelf with Plasticine inserts, and altered apple; balsa shelf with pencil drawings on sandpaper mounted on wood panels, corn silks, crackers and pins on balsa sheet, and altered apples on latex base; three copper shelves

17 X 140 X 6 INCHES



PLATES 6-8

details from *The Long Shelf*, 1995

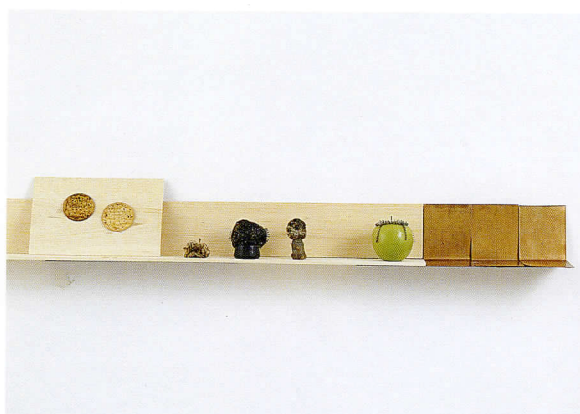
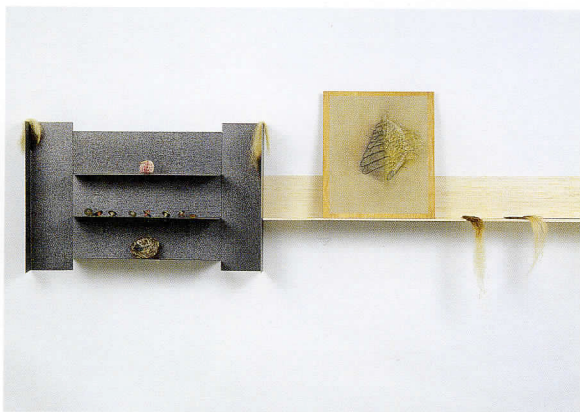
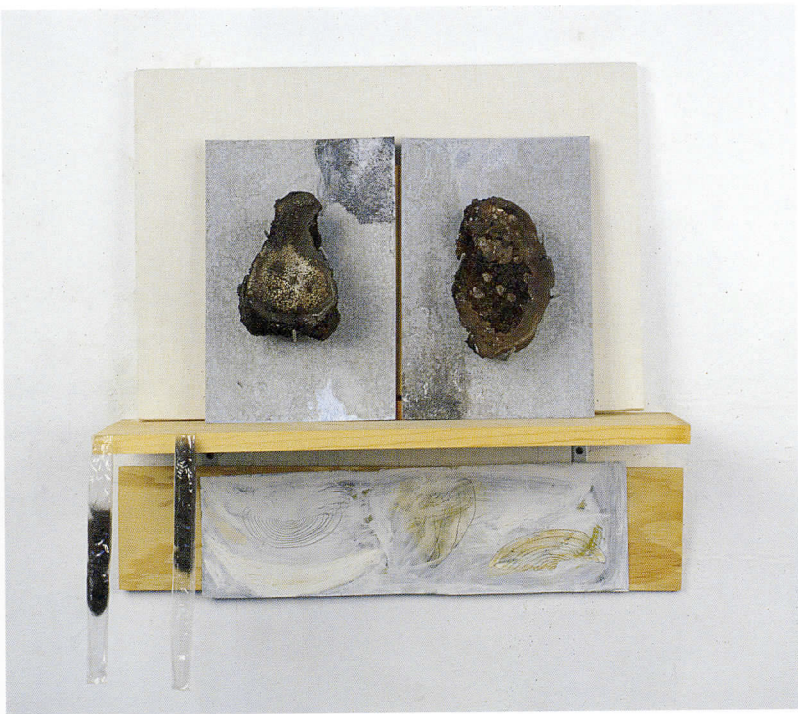


PLATE 9

Fungus & Shelf, 1994

wood shelf with fungus and nails on sheet metal, linen
wrapped wood panel, and cellophane wrappers with cat hair;
on wall below shelf: oil on metal mounted on plywood panel

25 x 25 x 8 INCHES



PLATES 10

Ziggurat, 1994

thirteen pencil and shellac drawings on sandpaper
mounted on plywood panels

12 X 10 1/2 INCHES (each panel)

49 X 76 1/2 INCHES (overall)

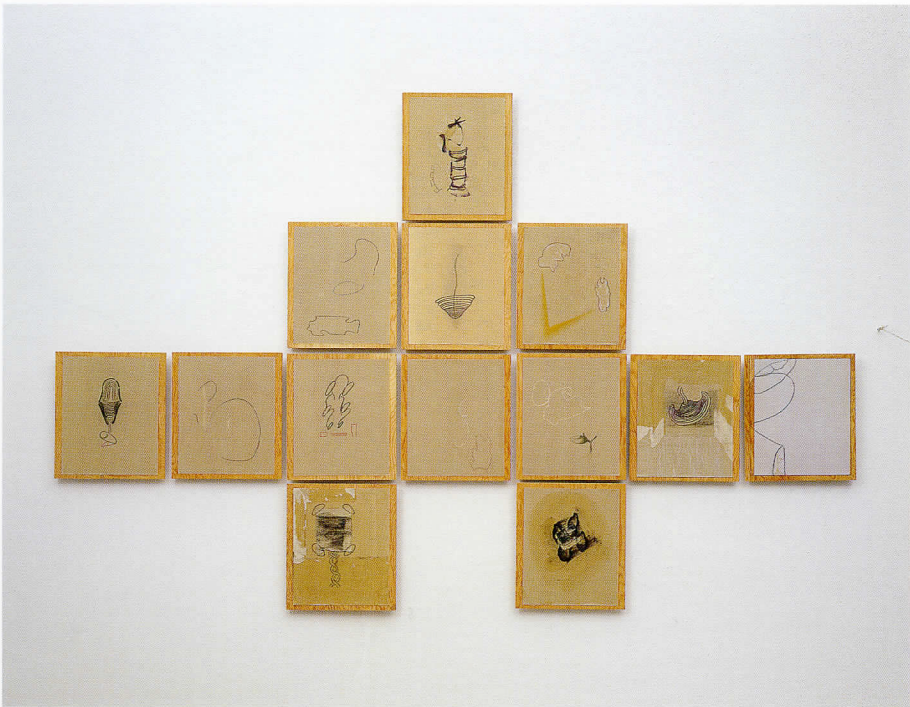


PLATE 11

Beaker and Lint Bag, (from the series *Close Scrutiny*, 1995)

type C color print
collaboration with Wayne McCall

20 x 16 INCHES

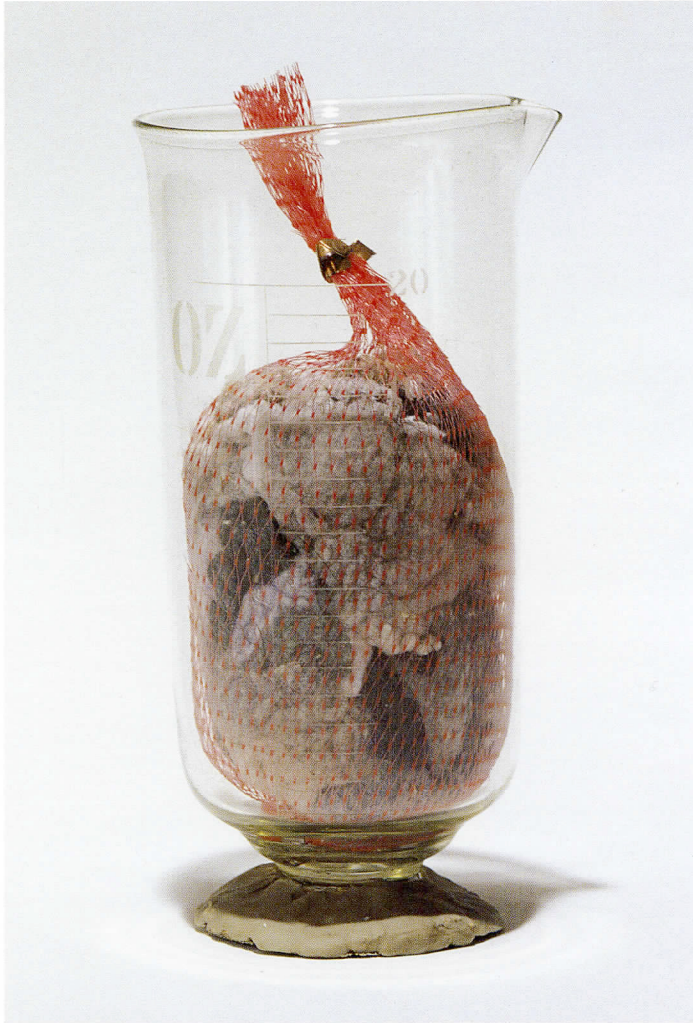


PLATE 12

Funnel, (from the series *Close Scrutiny*, 1995)

type C color print
collaboration with Wayne McCall

20 x 16 INCHES



PLATE 13

Vanity, 1994

wood cabinet with cactus on wood shingle, Plasticine and push pins on sheet metal mounted on plywood panel;
inside cabinet: valise containing acetate bags with lint and metal clamps

41 1/2 X 26 3/4 X 10 INCHES

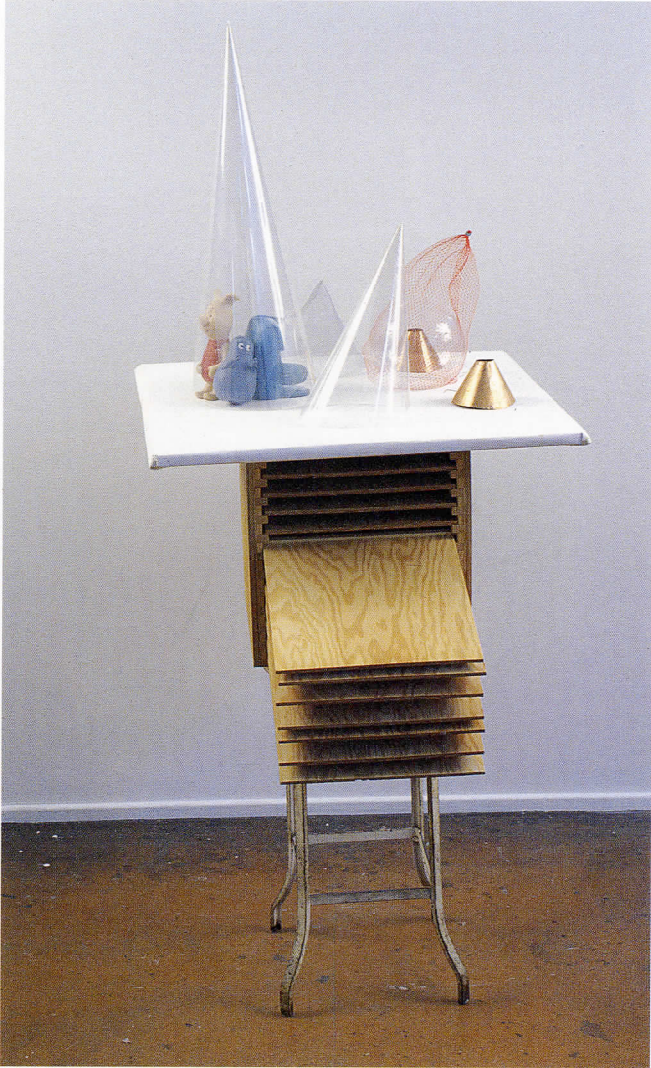


PLATE 14

Bosch's File, 1995

wood file box on metal stand; paper-wrapped wood table top with acetate, copper, and screen cones, rubber toys, and plastic mesh bag on glass globe

39 X 24 X 25 1/2 INCHES





WE LIVE WITH REMNANTS AS WELL AS CERTAINTIES,
each with histories that reflect and purge the possibility
to generate another existence. To see things clearly we
must first look, and then participate in the looking as
authentically as the notion of its presentation, both
invented and construed.

The question: "Are your pieces ever finished?" requires
a truthful answer. Only now can I submit to an array of
choices, alternatives of sequencing, and substitutions
which offer endless routes of investigation. This impro-
vised epistemology provides both shield and gate. At
times, I admit to being more intrigued with work I've
altered than those pieces which are satiated with my
own finalized determination. I eagerly look for places
or 'locales' where I might re-enter in order to find such
a flaw or an unfinished place where the dialogue could
resume.

There is, indeed, an element of chanced folly in alter-
ation; but perhaps it is the task of the worker to find the
cause of the labor. One does need to finish, to meet
deadlines, and prevail with all that entails. What remains
is what's gathered, collected, and swept into storage, and
subsequently, re-enforces itself through those remnants.
These I keep to remind me of how it works, from one
element to the next, one place to the next. And thereby,
invite close scrutiny to comprehend the parts.

—Joan Tanner
May 27, 1995

Exhibition Checklist

All works courtesy of the artist. Photography credit: Wayne McCall.
Height precedes width precedes depth. Installation dimensions variable.

Yellow Shelf, 1995

painted wood shelf with latex molds, altered apples, cat hair, rolled cellophane, painted wood panel, 'C' clamps, sandpaper coil, and acetate bag with studio debris; on wall, left: mesh bag with marbles and dried apple; on wall, right: mesh bag with dried apple, eighteen metal springs and push pins, mesh bag with pleated paper toy

48 X 48 X 6 INCHES

The Long Shelf, 1995

metal shelf with pleated paper ball, vendor tokens with Plasticine inserts, and altered apple; balsa shelf with pencil drawings on sandpaper mounted on wood panels, corn silks, crackers and pins on balsa sheet, and altered apples on latex base; three copper shelves

17 X 140 X 6 INCHES

Madonquis, 1995

foam board shelf with plastic globe with lint, copper wire, and nails

69 X 40 X 20 INCHES

Cruciform Polychrome, 1995

plastic plates with pigment, Plasticine balls, rubber bands, and mesh bags

37 X 28 INCHES

Boesch's File, 1995

wood file box on metal stand; paper-wrapped wood table top with acetate, copper, and screen cones, rubber toys, and plastic mesh bag on glass globe

39 X 24 X 25 1/2 INCHES

Razors and Cone, 1995

wood shelf with sheet metal pipes, acetate cone with Scotch tape, push pins, plastic mesh bags, and razor blades

40 X 20 X 13 INCHES

She Loves Allowance, 1995

plywood, shells, and waxed fabric between sheets of glass on composition board base; on wall: plastic lid with wax

48 X 18 X 11 INCHES

Connected Photographs, 1995

matted and framed black and white photographs (some with rubber washers), hung by copper wire from copper tube armature and stacked on vendor tokens on a wood base

26 1/2 X 51 1/2 X 1/2 INCHES

Der Apfelwerk Tablewerk, 1995

metal shelves with apples with steel brads, metal strainers, copper funnels, and wood and rubber balls on table draped with painted canvas drop cloth

40 X 85 X 42 INCHES

Trestle, 1995

on floor: wood structures supporting metal troughs with altered apples; on wall (left to right): oil paint on glass panel over sheet metal; oil pastel, metal paint, and shellac on canvas; pencil and shellac on industrial sandpaper mounted on wood panel; two unprimed Belgian linen canvases; metal hook with two stuffed rubber gloves

47 ⁵/₈ x 6 x 240 INCHES (floor)

42 x 72 x 7 ¹/₂ INCHES (wall)

Blanket and Lint, 1995

wood cabinet with wool blanket, muslin wrapped plywood, and blister pack with lint attached to wall with wood dowels and rubber washers; inside cabinet: lacquer on two glass panels

44 x 25 x 8 INCHES

Glass Vessel Tableaux, 1995

metal clad table with acetate and glass containers with rubber and Plasticine balls, rubber toys, cat hair, Fig Newtons, copper, glitter, and additional mixed media

40 x 54 x 56 INCHES

Close Scrutiny, 1995

collaboration with Wayne McCall
series of type C color prints

20 x 16 INCHES (each)

Handheld Video, 1995

collaboration with Wayne McCall
digitized video

Altered Apples: Computer Morphing, 1995

collaboration with Wayne McCall
digitized video

Ziggurat, 1994

thirteen pencil and shellac drawings on sandpaper mounted on plywood panels

12 x 10 ¹/₂ INCHES (each panel)

49 x 76 ¹/₂ INCHES (overall)

Quoting Nighttimes, 1994

three plywood panels (left to right): cactus, wire and 'C' clamps; colored pencil on sandpaper with glass; aluminum pie plate with pigment, Plasticine, and lint, and metal shelf

12 x 32 x 5 INCHES

Canvas Cone, 1994

coil of painted canvas with plastic mesh bag and rubber bands in metal ring on plywood mount

44 x 10 INCHES

Fungus & Shelf, 1994

wood shelf with fungus and nails on sheet metal, linen wrapped wood panel, and cellophane wrappers with cat hair; on wall below shelf: oil on metal mounted on plywood

25 x 25 x 8 INCHES

Vanity, 1994

wood cabinet with cactus on wood shingle, and Plasticine and push pins on sheet metal mounted on plywood panel; inside cabinet: valise containing acetate bags with lint and metal clamps; sheet metal stand

41 1/2 X 26 3/4 X 10 INCHES

Hanging Drawings, 1994

four MDF board shelves with carbon paper drawings, Scotch tape, and glass
17 X 10 X 10 INCHES (each drawing)

Pharmacy, 1994

Lucite case with cardboard shelves (top to bottom): carpet pad coil; pleated cardboard ring; rubber ball; beaded carpet pad coil with screen

23 X 16 X 7 1/2 INCHES

A Table of Six Drawings, 1993

wood and metal table with pencil drawings on sandpaper, with felt, canvas, glass, and metal

28 X 49 X 48 INCHES

White Diviner, 1991

oil on canvas with wood

62 X 56 INCHES

Art Sector, 1990

painted plywood panel with charcoal drawing on canvas, dried paint scrapings, splayed artist's paint tubes, and canvas coils with oil pastel; cardboard tube

60 X 16 X 45 INCHES

Blue Stairs Walking, 1990

two wood panels with oil, pencil, and shellac on canvas with wood blocks

72 X 60 INCHES

Un Otro Proyecto Orto Un, 1988-92

forty mixed media works on canvas and wood

72 X 112 INCHES (overall)

Pink Coil Drawing, 1970 (altered 1995)

pencil and oil pastel on paper, lacquer on glass, and metal tabs with canvas

22 3/4 X 30 3/4 INCHES

A Strong Cord Machine at Work, 1969 (altered 1989-1990)

oil pastel and masking tape on tracing paper, cactus and glass on canvas

18 X 18 X 5 INCHES

Orb, 1965

oil and pencil on canvas and wood panel with nails

13 X 10 1/4 X 1 1/4 INCHES

JOAN TANNER

Born: November 25, 1935, Indianapolis, Indiana

Education: Bachelor of Arts, 1957, University of Wisconsin, Madison

ONE-PERSON EXHIBITIONS

- 1995 *Close Scrutiny: The Art of Joan Tanner*, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA
- 1986 *California Viewpoints*, Santa Barbara Museum of Art, Santa Barbara, CA
- 1983 Risser Gallery, Pasadena, CA
- 1982 Ruth Schaffner Gallery, Santa Barbara, CA
- 1979 *New Paintings/Paperworks*, 1120 Artists' Space, Santa Barbara Museum of Art, Santa Barbara, CA
- 1974 *New Works/Paintings & Collage*, Esther Bear Gallery, Santa Barbara, CA
- 1969 *Windows & Tubes/Cords & Magnets*, Esther Bear Gallery, Santa Barbara, CA
- 1967 *Window Theme/First Showing*, Santa Barbara Museum of Art, Santa Barbara, CA

SELECTED GROUP EXHIBITIONS

- 1995 Ro Snell Gallery, Santa Barbara, CA
- 1994 *Generation of Mentors*, The National Museum of Women in the Arts, Washington, D.C.
- Utter Realities*, Fine Arts Gallery, Cerritos College, Norwalk, CA
- Food House, Los Angeles, CA
- 1993 *Fourth Annual Newport Biennial: Southern California*, Newport Harbor Art Museum, Newport Beach, CA
- Ro Snell Gallery, Santa Barbara, CA
- Elegant, Irreverent & Obsessive: Drawing in Southern California*, Main Art Gallery, California State University, Fullerton
- Dorothy Goldeen Gallery, Santa Monica, CA
- 1992-94 *Bold Strokes and Quiet Gestures*, Santa Barbara Museum of Art; national traveling exhibition circulated by Exhibits U.S.A.
- 1992 Ro Snell Gallery, Santa Barbara, CA
- 1991 *Santa Barbara Artists I & II*, Santa Barbara Museum of Art, Santa Barbara, CA
- 1988 *Raw Grace*, Otis/Parsons Gallery, Otis Art Institute of Parsons School of Design, Los Angeles, CA
- The University Collects, Recent Gifts from Ruth S. Schaffner*, University Art Museum, University of California, Santa Barbara
- 1986 *New Faces/Part 2*, Shoshana Wayne Gallery, Los Angeles, CA
- 1984 *Ceci N'est Pas le Surréalisme/California Idioms of Surrealism*, Fisher Gallery, University of Southern California, Los Angeles
- Pratt Manhattan Center Gallery, The Pratt Institute, New York
- 1983 *Of this Time, Of that Place*, Open Space Gallery, Victoria, British Columbia
- 1981 *68th Indiana Artists' Show*, Indianapolis Museum of Art, Indianapolis, IN
- 1980 *Art Since 1950/ New Acquisitions*, Santa Barbara Museum of Art, Santa Barbara, CA
- 1976 *Paper*, Bob Tomlinson Gallery, Albuquerque, NM
- 1975 *Abstraction: Alive and Well*, Art Gallery, State University of New York, Potsdam
- 1972 *Surrealism is Alive & Well in the West*, Baxter Art Gallery, California Institute of Technology, Pasadena

- 1969 *Thirtieth Anniversary Show*, Santa Barbara Museum of Art, Santa Barbara, CA
1968 *25 California Women of Art*, Lytton Art Center, Los Angeles, CA
Wellington-Ivest Collection, Museum of Fine Arts, Boston, MA

ARTIST'S BOOK

- 1990-92 *Turnings*, Edition Reese of Turkey Press, Isla Vista, CA

SELECTED BIBLIOGRAPHY

- 1994 Starrels, Josine I., & Lewis, Helen A. *Generation of Mentors*, The National Museum of Women in the Arts, Washington, D.C. Exhibition catalogue.
- 1993 Guenther, Bruce. *Present Tense: Fourth Newport Biennial*, Newport Harbor Art Museum, Newport Beach, CA. Exhibition catalogue.
- 1992 Larsen, Susan. *Bold Strokes and Quiet Gestures: 20th Century Drawings and Watercolors from the Collection of the Santa Barbara Museum of Art*, Santa Barbara Museum of Art, Santa Barbara, CA. Exhibition catalogue.
- 1988 Donahue, Marlena. "Sculpture Taking its Lyrical Ease Beyond Gender in Raw Grace," *Los Angeles Times*, August 13, Part V, p. 4.
- 1986 Dills, Keith. "Risks and Declarations," *Artweek*, vol. 17, no. 26, July 26, p 7.
Larsen, Susan. *California Viewpoints*, Santa Barbara Museum of Art, Santa Barbara, CA. Exhibition catalogue.
Muchnic, Suzanne. "Tanner's Biological Visions," *Los Angeles Times*, August 2, Part V, p. 2.
Woodard, Josef. "Painterly Wild Cards," *Santa Barbara News Press*, June 23, Leisure, p. 20.
- 1984 de Alcuaz, Marie. "Contemporary Idioms of Surrealism," in *Ceci N'est Pas le Surréalisme: California Idioms of Surrealism*, Fisher Gallery, University of Southern California, Los Angeles, CA. Exhibition catalogue.
- 1979 Blakeney, Rae. "Painting in a Musical Idiom," *Artweek*, vol. 10, no. 3, January 20, p. 6.
- 1975 Boyle, Anthony. *Abstraction: Alive and Well*, State University of New York, Potsdam. Exhibition catalogue.
Rush, David. "Five Artists, Five Views," *Artweek*, vol. 6, no. 33, October 4, p. 15.
- 1972 Smith, David. *Surrealism is Alive & Well in the West*, Baxter Art Gallery, California Institute of Technology, Pasadena, CA. Exhibition catalogue.

SELECTED PROFESSIONAL ACTIVITIES

- 1995 Visiting Lecturer, Art Studio Department, University of California, Santa Barbara
- 1990 Lecturer, Visiting Artist Program, Ohio University, Athens
Member, Exhibitions Committee, Santa Barbara Contemporary Arts Forum
- 1988 Lecture/Seminar, College of Creative Studies, University of California, Santa Barbara
Board of Directors, The Flintridge Foundation, Pasadena, CA
Lecturer, Studio Art Department, University of California, Santa Barbara
- 1987 Visiting Artist in Residence, Illinois State University, Normal
- 1986 Juror, *Art Scene*, Santa Barbara Museum of Art
- 1983 President, Board of Directors, Santa Barbara Contemporary Arts Forum

- 1982 Symposium panelist, "Artist as Manager," Congress of the Arts, California Confederation of the Arts, San Diego, CA
Review panel, Community Promotions Committee, City of Santa Barbara, CA
- 1979 Advisory and Selections Committee, 1120 Artists' Space, Santa Barbara, CA
- 1977-81 Executive Committee, Board of Directors, Santa Barbara Contemporary Arts Forum; President, 1979
- 1976 Founding member, Board of Directors, Santa Barbara Contemporary Arts Forum
- 1969 Exhibitions and Acquisitions Committee, Santa Barbara Museum of Art

COLLECTIONS

Atlantic Richfield Corporation, Denver, CO; Los Angeles, CA
Wellington Management, Boston, MA
Santa Barbara Museum of Art, Santa Barbara, CA
University Art Museum, University of California, Santa Barbara
Houghton Library, Department of Printing and Graphics, Harvard University, Cambridge, MA
John Hay Library, Special Collections, Brown University, Providence, RI
The Getty Center for the History of Art & the Humanities, Department of Special Collections, Los Angeles, CA
New York Public Library, Spencer Collection, New York, NY
Department of Special Collections, Davidson Library, University of California, Santa Barbara
Collection of the Institute of Theoretical Physics, University of California, Santa Barbara

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