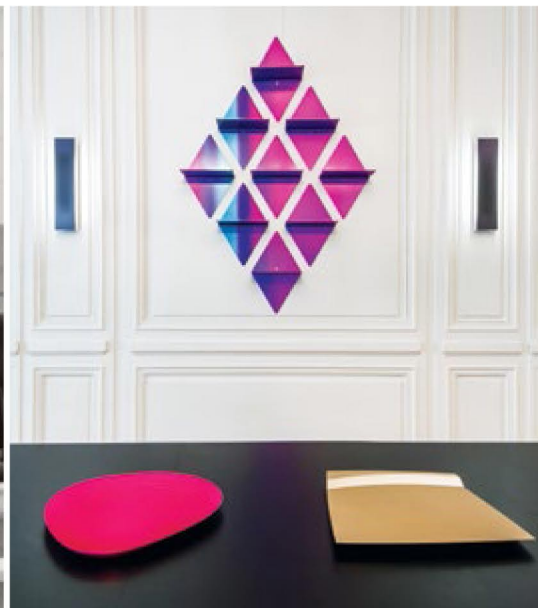
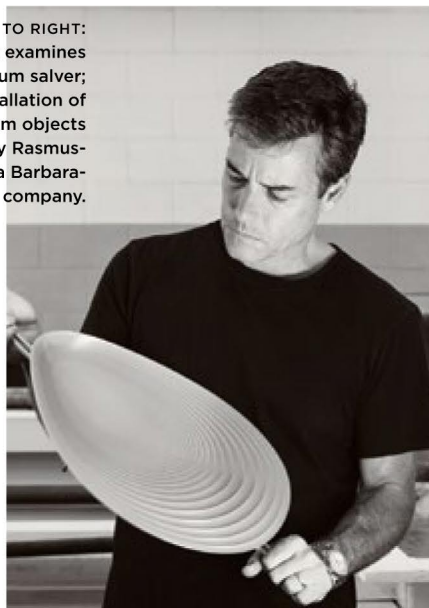


produced by Neal Feay were displayed at the Mona Bismarck American Center for Art & Culture, a 19th-century townhouse facing the Eiffel Tower. The process for multicolored aluminum anodizing was pioneered by Rasmussen's grandfather, and over time, Neal Feay has produced everything from jewelry to high-end audio equipment casings. For several years, Rasmussen—a technical whiz and self-taught designer—has collaborated with top international designers (Holly Hunt, Jony Ive, Marc Newson) and luxury retailing powerhouses (Louis Vuitton, Opening Ceremony, Kenzo) to produce aluminum objects, furniture, and large-scale architectural facades. *Vive L'Amérique!* -L.D. PORTER

NEAL FEAY COMPANY 133 S. La Patera Ln., Goleta, 805-967-4521, nealfeay.com.

LEFT TO RIGHT: Rasmussen examines his aluminum salver; Paris installation of aluminum objects produced by Rasmussen's Santa Barbara-based company.



WRITING ON THE WALL



Gifford's 10-foot-by-32-foot *Lament*.



Méndez Blake's *Project for an Empty Library I*.

IN THE INTERNET AGE, it's easy to forget that until recently, the main source of information for most people was the public library. In "**Requiem for the Bibliophile**" running **September 7 through December 14** at the Museum of Contemporary Art Santa Barbara (MCA), six artists address the fate of the modern library in the digital age. Conceived and cocurated by MCA executive director Miki Garcia and curator J.V. Decemvirale, the show's artists form an international group, hailing from New Zealand (Mickey Smith), Cuba (Carlos Garaicoa), Mexico (Jorge Méndez Blake), New York (David Horvitz and Xaviera Simmons), and California (Nancy Gifford).

Artist Jorge Méndez Blake focuses on the political and architectural structure of libraries. His installation, *Project for an Empty Library I*—a scale model of a library's interior skeleton with rows of empty bookshelves—is a potent reminder that books are vanishing; but the framework suggests

the possibility of a future library under construction.

Santa Barbara artist Nancy Gifford mourns the potential demise of books in her monumental installation, *Lament*. Gifford covers an entire wall with layers of tattered and worn antique book covers, some bearing traces of faded gilding. Detached from their readable content, the repurposed covers are a memento mori to the power books formerly had to convey knowledge.

Featuring newly commissioned artworks, including architectural proposals, video, and large-scale installations, this timely exhibition is an elegant and thought-provoking examination of the ever-changing way information is consumed in the 21st century. -L.D.P.

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