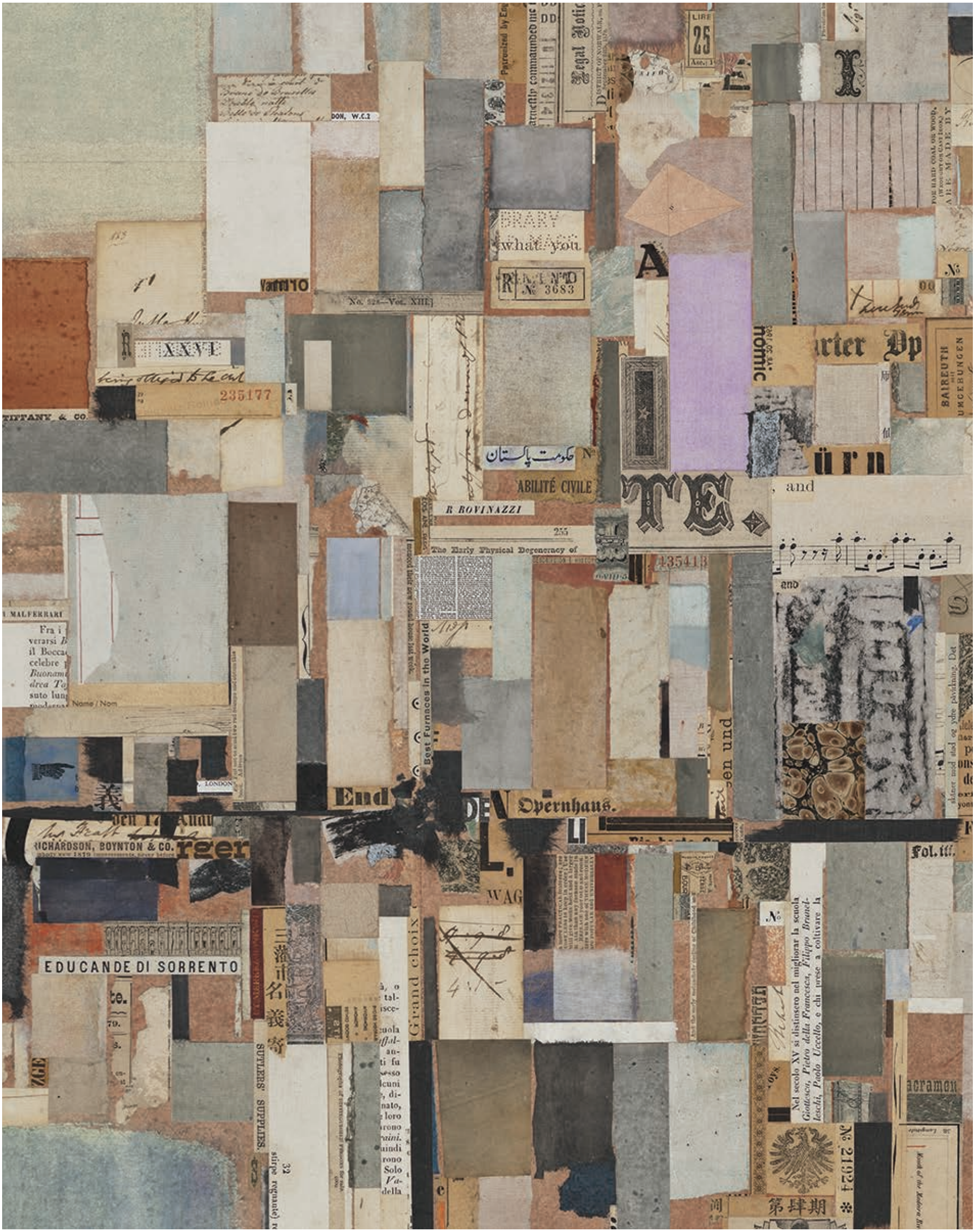
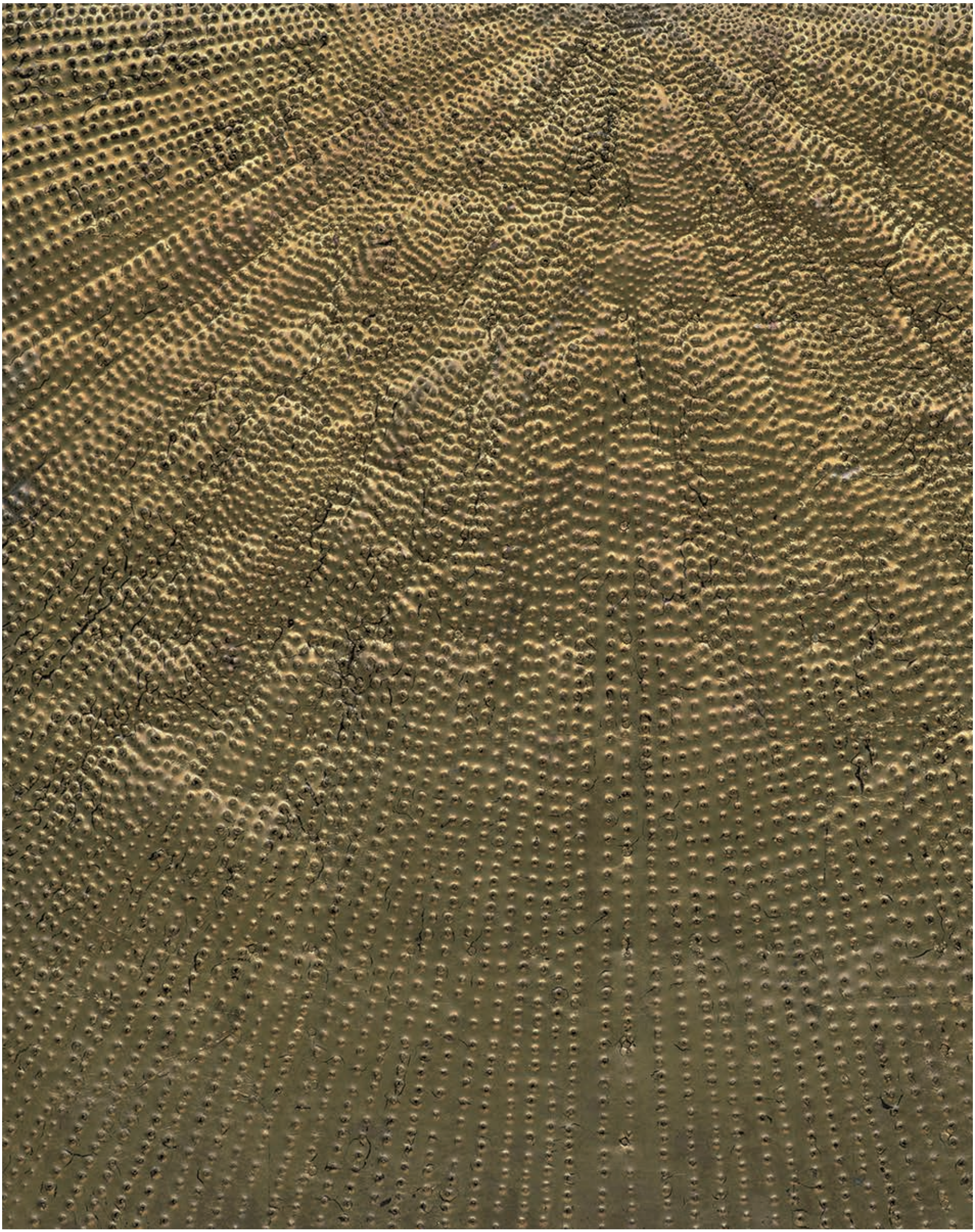
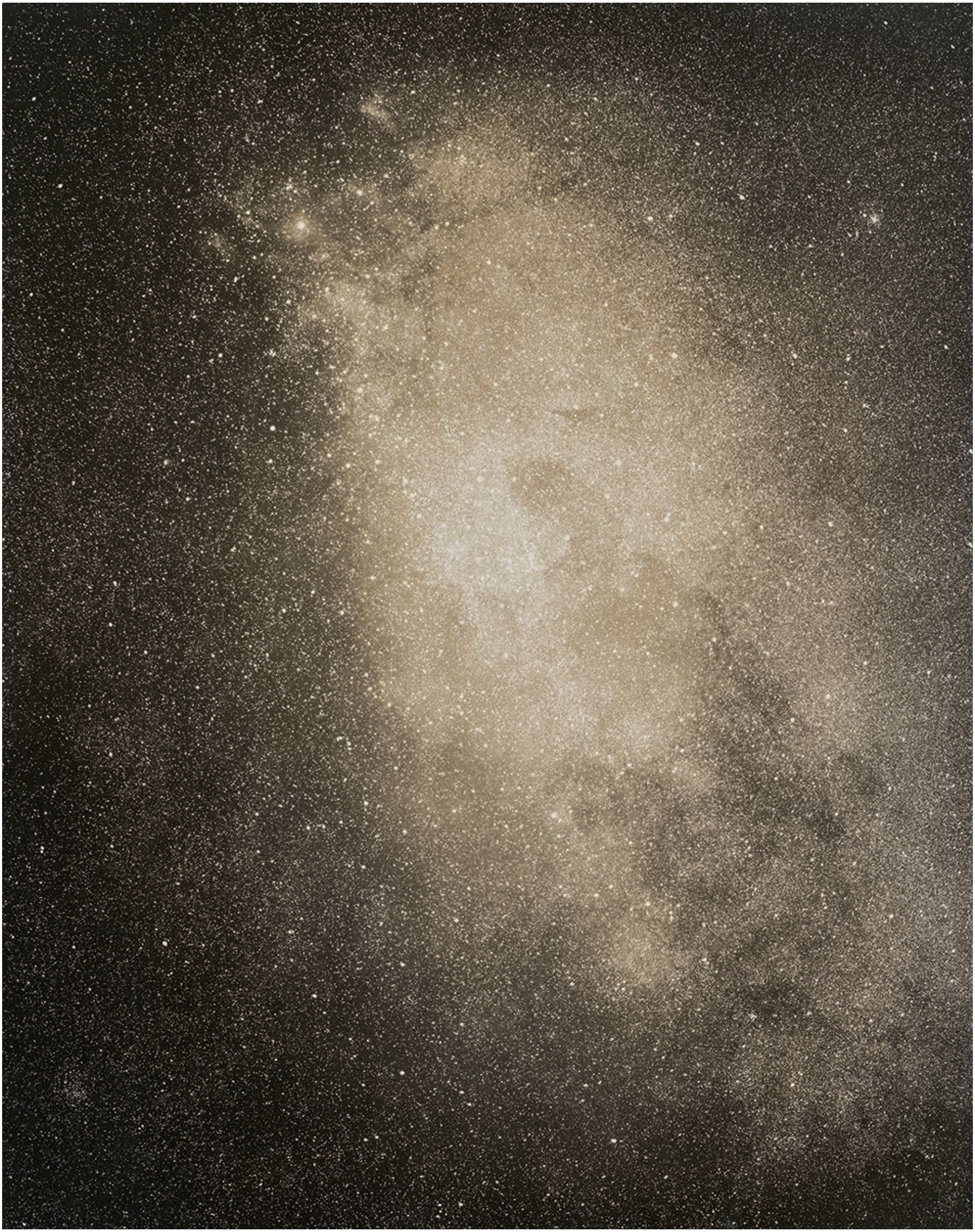










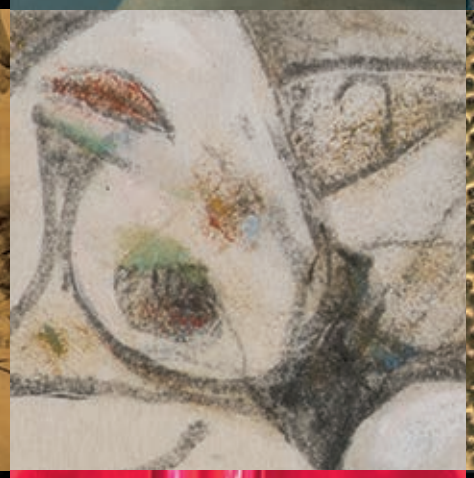




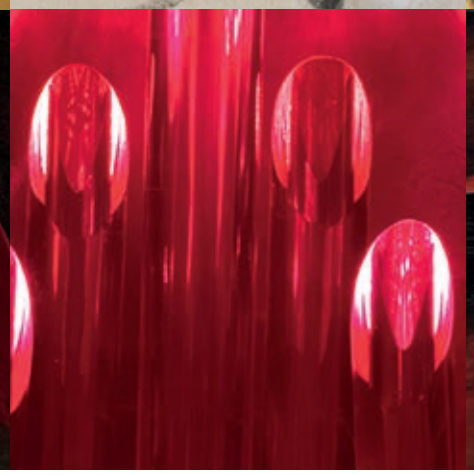
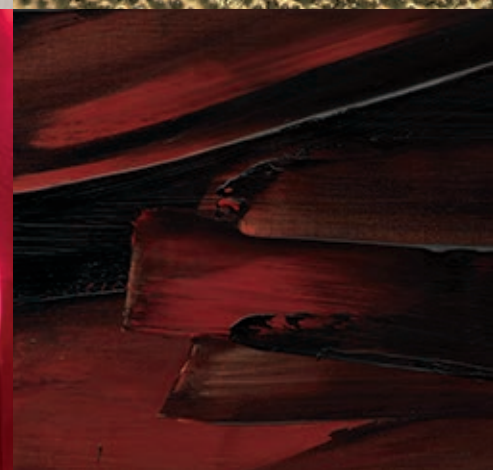


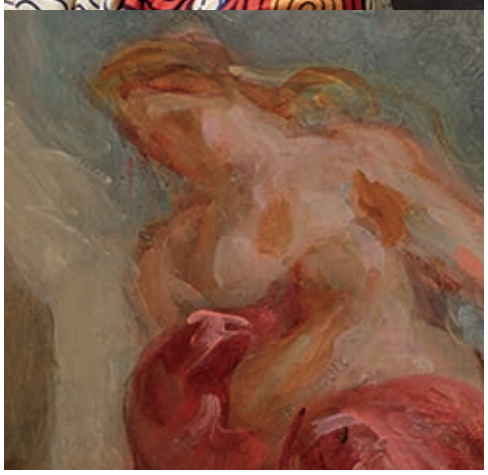










75 IN 25

IMPORTANT ACQUISITIONS AT THE SANTA BARBARA MUSEUM OF ART

1990–2015

SANTA BARBARA MUSEUM OF ART
1941 • 2016
CELEBRATING 75 YEARS

This publication has been generously underwritten by the Elaine Stepanek Foundation.

Contents

Preface

It seemed only fitting that on the occasion of the 75th anniversary of the founding of the Santa Barbara Museum of Art that we should mark this milestone with a new publication, celebrating the extraordinary growth of the institution and its remarkable permanent collection. Like the book produced to mark the 50th anniversary, already a quarter century old and no longer in print, this project has enlisted the efforts of nearly the entire staff. My essay is really the summation of the accumulated efforts of a host of individuals, including members of the Women's Board, those who participated in the Museum's oral history project, SBMA librarian Heather Brodhead, and, most recently, SBMA exhibition research assistant, Mackenzie Kelly, to capture and preserve the precious history still available to us through our archives. The diligent sorting and digitization of this material, which includes everything from newspaper clippings, installation photography, exhibition brochures, full catalogues, and oral history transcripts, has been our singular focus in the last two years, especially as we prepare for the next phase of the Museum's growth in the form of a much anticipated, staged renovation. With this rich repository of information at my disposal, my essay attempts to chronicle the story of the Museum from its inception, including the significant players who contributed to its rapid evolution from one-time post office into the state-of-the-art facility that it will soon become. Born of critical need, but also out of a recognition of how best to maximize the existing footprint of the building, the renovation will result in crucial updating of mechanical systems, while also increasing the building's available gallery space by twenty percent.

This book, unlike typical highlights guides, focuses on the most significant acquisitions of the last twenty-five years (in other words, roughly since the highlights guide published at our 50th anniversary) and not the entire collection. In so doing, we are able to demonstrate the sustained art donation at the highest level that continues to distinguish this institution from so many regional American museums of our relatively modest scale. Instead of enlisting only our own staff to sing the praises of these magnificent works of art, we invited distinguished outside specialists (art historians, curators, critics, and artists) to supply the brief but illuminating prose that accompanies each work of art. Through the varied voices of nearly 60 individual authors, many of whom are internationally recognized as the leading specialists of their respective fields, we are able to provide ample testimony to the stellar growth of the permanent collection, both in the recent past and in the present moment. We are also able to celebrate and recognize the generosity of so many supporters of the Museum, who have contributed so richly to the building of our world-renowned permanent collection and, hopefully, to entice new donors to our midst.

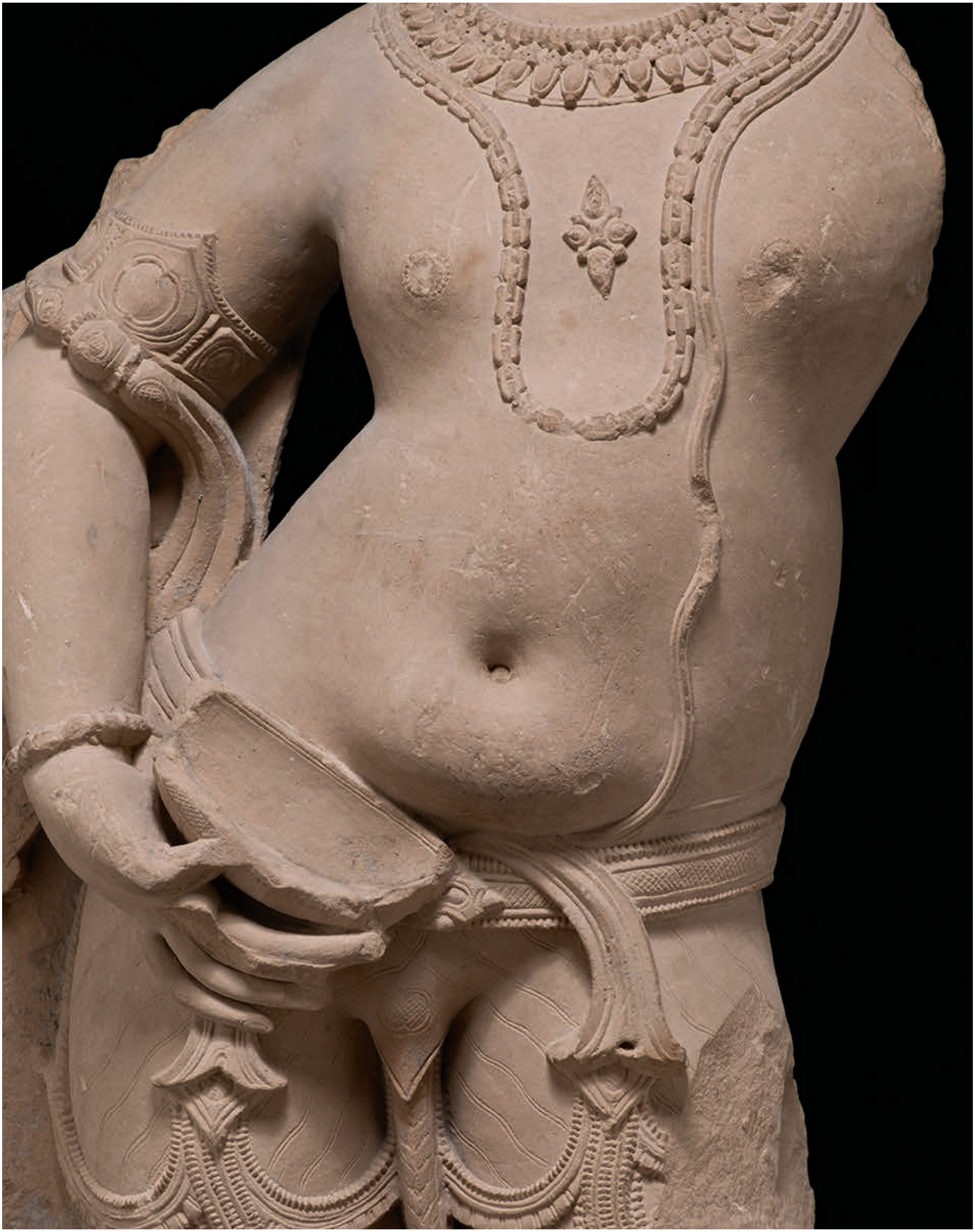
This handsome volume would not have been possible without the contributions of nearly the entire staff, but most especially, its curators: Assistant Director and Chief Curator, Eik Kahng; Curator of Contemporary Art, Julie Joyce; recently deceased former Curator of Photography, Karen Sinsheimer; and Susan Tai, the Elizabeth Atkins Curator of Asian Art. They undertook the arduous process of narrowing down the selection to the relatively few objects to be featured in this book from the thousands of works of art from which to choose. They also called upon their friends and colleagues to contribute their eloquent prose for the catalogue entries; they graciously agreed to commit their time and scholarship, often without remuneration.

I would like to acknowledge in particular Eik Kahng for the long-term tending of this project and her service as its general editor (and never-popular keeper of the schedule of deadlines). Special thanks to Mac Kelly, the aforementioned dedicated researcher for the archives and for this volume since 2013, without whose (at times daily) assistance I could never have produced such a thorough and well-illustrated piece of writing.

We would like to acknowledge as well the following staff members for their ongoing support of this publication, including: Heather Brodhead, Barbara Ben-Horin, John Coplin, Sydney Hengst, Patsy Hicks, Karen Kawaguchi, Robert Kupiec, Patricia Lee Daigle, Julia Rutherford Daly, Tracy Owens, Delphine Sims, Kristy Thomas, and Bryan Toro. We are also grateful to Susan Kelly and Jeff Wincapaw for their inspired design of the book and to the staff of Lucia | Marquand for its always reliable production. As is always the case, the Museum is beholden to the many supporters that continue to sustain its best and most ambitious endeavors —not only our Board of Trustees but also the many members of our community who contribute their time and energy to maintain the Museum's accessibility to all who choose to enter its doors. Here's to the next 75 years; may they be just as prosperous, if not more so!!

LARRY J. FEINBERG

ROBERT AND MERCEDES EICHHOLZ DIRECTOR



The Santa Barbara Museum of Art: The First 75 Years

LARRY J. FEINBERG

BEGINNINGS: 1941–1942

On what was otherwise a typically calm Santa Barbara day, awash in sunshine and warming to 70 degrees, Thursday, the fifth of June, 1941, was a special, culturally seismic moment (fig. 1). Some 1,500 junior high school students, most dressed as if going to church, had been slowly assembling that morning on State Street. Watching the throng of enthusiastic adolescents with satisfaction were many of the most important and influential citizens of Santa Barbara, whose dream it had been to realize a public art museum of significant stature, an institution that, in the words of one of its most prominent founders, Buell Hammett, would "contribute to the strength of democracy" and "increase the creativity" of the community (fig. 2). Such optimistic and heartfelt words resonated in a town and in a country that had only recently pulled itself out of the Great Depression and that now found itself in a world at war, with democracy, everywhere, under attack. The young people had been invited as the first visitors to this new Santa Barbara Museum of Art, because they represented what Hammett and others saw as the harbingers and creators of a brighter future. They would also be the chief beneficiaries of the Museum's mission, prescient for its time, of public education.

Fig. 1. Museum façade, 1941. SBMA Archives

Fig. 2. *Santa Barbara News Press*, June 6, 1941. SBMA Archives

The idea for a city museum came from the local artist Colin Campbell Cooper. When he learned that the main post office building, erected in 1912 and abandoned for several years, was going to be sold, he proposed, in a letter published in the *Santa Barbara News-Press* in July of 1937, that the impressive Italianate structure should be transformed into a museum. For many years, since the early 1920s, the Faulkner Gallery of the Public Library had stimulated and served the local interest in the fine arts, offering exhibitions of regional artists' works and occasionally even shows of national scope. Then, in 1933, a local group that called itself the "Santa Barbara Arts Association" installed an art exhibition in the empty post office—the resounding success of the show may have inspired Cooper to think more long-term. Cooper's vision was not so lofty as that of Hammett; Cooper would have been content with a museum that featured the works of the popular local painters Fernand Lungren and Alexander Harmer and, as he put it, "examples of the wonderful craft of the saddles and bridles so exquisitely artistic

and combining usefulness with beauty." In any event, by the late 1930s, it became clear to many others in the community, including those who had settled here from larger cities such as Chicago and New York that Santa Barbara needed a more suitable, appropriately designed space for exhibitions of works of art.

What Cooper himself described as something of a "pipedream" came to fruition just four years later, thanks to a groundswell of support from the community and the commitment of a small, passionate army of artists and civic-minded individuals, including U.S. Senator Thomas M. Storke, editor and publisher of the *News-Press*. Also voicing their enthusiasm for the project was a large group of merchants, some 125 of whom petitioned the County Board of Supervisors to buy the property from the federal government so that it could be used as a museum. Their plea was heeded and, before long, a number of Santa Barbara residents formed an official museum committee and a number of generous citizens offered funds to remodel the building, to construct galleries, and to add new floors and lighting that would be up to museum standards. Among those critical initial donors were Ina Therese Campbell, Clara Hinton (Mrs. Frederick S.) Gould, Buell Hammett, Wright S. Ludington, Katharine (Dexter) and Stanley McCormick, and Emily Hall (Mrs. Burton G.) Tremaine.

The committee decided that the prominent Chicago architect David Adler would be the right man to transform the old post office into a world-class museum. Apparently, Ludington and the others asked Katharine McCormick whom she would like to redesign the building, since she would be underwriting the largest gallery. She responded that Adler was the best architect that she knew. The committee unanimously and immediately acceded to her wishes.

The task before Adler was rather complicated. Although the lower floor of the building had a grand lobby space, which could lend itself to the public gathering area required for a museum, much of the rest of the building was a rabbit's warren of small postal work rooms. The upper floor was divided up to serve several different federal departments, including an office of the Internal Revenue Service. This was all extremely solidly built with thick walls and foundations, in accordance with the federal specifications of the time, making alterations particularly difficult and expensive. In fact,

Fig. 3. Post office construction with Our Lady of Sorrows in background, ca. 1912. Courtesy Santa Barbara Historical Museum

it seems that the foundations were laid deeper and were more extensive than usual for the period, because the post office had been erected on the site of the cemetery of the nearby Catholic church of Our Lady of Sorrows, and much excavation had been required during the removal of the graves. This extra work turned out to be a blessing in disguise—partly because of this very solid, subterranean structure, the post office withstood the great earthquake of June 1925 much better than most of the surrounding buildings on State Street, including the church, which was destroyed (fig. 3).

Aside from structural issues, Adler also had to determine what would be an appropriate revision of the ornate Italian Renaissance Revival style of the building, designed by the architects Oscar Wenderoth and Francis Wilson (fig. 4). The elaborate decoration of the interior needed to be reduced to provide "neutral" gallery spaces and Adler imposed a more modern aesthetic on the exterior to signal the building's transformation and its orientation to the future. While retaining the building's elegance of proportions, Adler moved toward a more simple geometry in the architectural elements. Additionally, he and the Museum's founders recognized the need for more and larger exhibition space, and he began to design a two-story wing and gallery space that would be named for Stanley McCormick. In this construction, too, the builders would find themselves dealing with the obdurate wall and foundation remnants of the old cemetery.

Nevertheless, the renovation and construction progressed well, and the museum committee decided that the building should open to the public in early June of 1941, even if not all the work had been completed. Only after the date was set did Hammett contact an

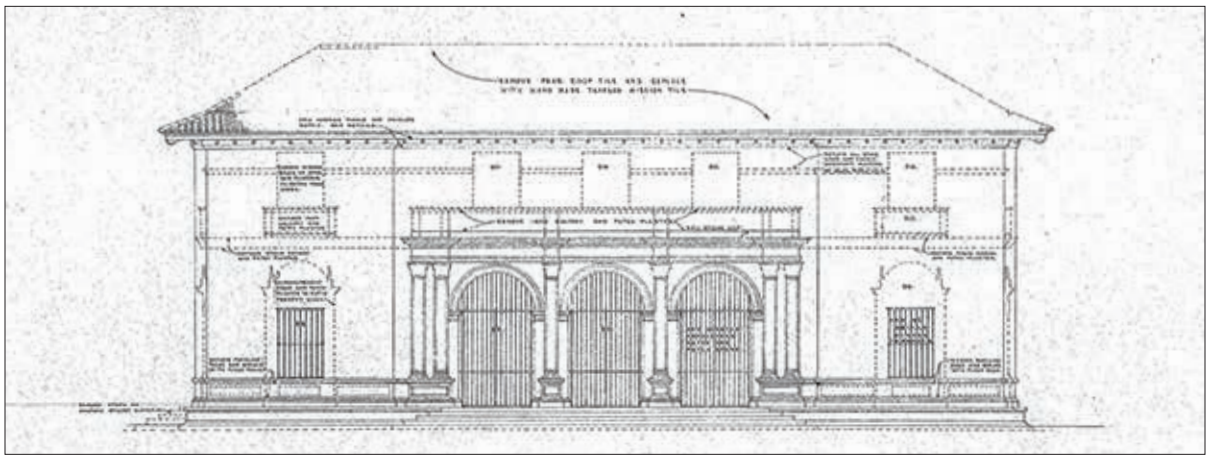


Fig. 4. Architect David Adler's façade elevation for the Santa Barbara Museum of Art, 1940. SBMA Archives

Fig. 5. Ludington Court, 2012. © Bryan Toro Photographic

astrologer, to determine at exactly what time of the day the doors should swing open; he learned that the stars and planets would be best aligned at precisely 11:43 a.m. At that very moment, the junior high students led the throngs of visitors into the Museum, a stream of people that did not abate for months—approximately 300 a day and more than 50,000 visitors in the first six months. By the Museum's first anniversary, attendance had reached 75,000—remarkable, in that the population of Santa Barbara in 1941–42 was only about 35,000. No one who came seemed disappointed about the unfinished state of the building; a writer for the *News-Press* almost turned it into a virtue, declaring that those responsible for its planning and realization hoped that it "never will be finished," but "a living thing—always growing, always changing, but always the same in heart and purpose."

Upon entering, visitors were greeted, as they are today, by beautiful objects from Wright Ludington's important collection of Greek and Roman antiquities (fig. 5). He gave to the Museum many of those, as well as a substantial number of 19th- and 20th-century drawings and watercolors, in 1940. Ina Campbell had already donated myriad Chinese, Japanese, and Indian works of

art. And so, the critical mass of a permanent collection had already been formed. But the first Director of the Museum, Donald Jeffries Bear (fig. 6), ensured that the fledgling institution would receive wide community—even national—attention with the opening exhibition he mounted, entitled *Painting Today and Yesterday in the United States* (fig. 7). The show, composed of more than 140 works, ambitiously highlighted major themes and trends in American art from colonial times to the present, and featured a who's who of American painters that included pictures by Charles Burchfield, Winslow Homer, and Edward Hopper as well as notable examples of folk art. Among the most popular works in the exhibition was the spirited painting of the *Buffalo Hunter* (c. 1844) (fig. 8), created by an anonymous American folk artist and on loan to the Museum from Buell Hammett; his widow, Harriet, later gave it to the Museum in 1945 in Buell's memory, after Donald Bear commented that, if it came to the SBMA, he "could develop a great American collection around it."

No less crowd-pleasing or impressive were two other shows that the Museum installed in its inaugural year—one that featured seventeen paintings by Vincent van Gogh (fig. 9) and another called *Three Master French Impressionists: Monet, Sisley, and Pissarro,* which displayed paintings on loan from major commercial galleries in Paris, New York, and Los Angeles. To demonstrate the scope of the new Museum's ambitions, a third major show was presented before the year ended: *Masterpieces of Ancient China from the Jon Kleijkamp Collection,* an assortment of 136 significant

Fig. 6. Donald Baer, 1940s. SBMA Archives

Fig. 7. Installation photograph of *Painting Today and Yesterday,* 1941, the first exhibition at the Santa Barbara Museum of Art. SBMA Archives

Fig. 8. Anonymous, after Felix O.C. Harley (American, 19th century), *Buffalo Hunter,* undated (ca. 1844). Oil on canvas, 40 × 51⅛ in. Gift of Harriet Cowles Hammett Graham in memory of Buell Hammett (1945.1)

Fig. 9. Barbara Jane Idleman and Mary Bills hanging Vincent van Gogh's *La Roubine du Roi,* 1941. Courtesy Santa Barbara Historical Museum

Fig. 10. Clarence K. Hinkle (American, 1880–1960), *Harbor at Santa Barbara*, undated (ca. 1937). Oil on canvas, 20 × 24 in. Gift of Mabel Bain Hinkle (1961.23)

paintings and sculptures, from the early Han dynasty through the Ming dynasty, owned by a New York art dealer. In September, the Museum also presented its first solo exhibition of the work of a contemporary artist in *Oil and Tempera Paintings by Clarence Hinkle,* a venerated local master known especially for his depictions of the coasts of Santa Barbara, the Channel Islands, and Laguna Beach (fig. 10).

Already in that first year, the Museum established itself as a cultural leader in the community in various ways. It sponsored a weekly radio broadcast to promote cultural events in the Santa Barbara area, primarily those involving the visual arts but other cultural activities as well. The Museum also presented public lectures—the first was delivered by the famous stage designer Robert Edmond Jones. In a room in the Museum designated the "Junior Art Center," informal art-making classes were offered to children from schools throughout the tri-county area (Santa Barbara, San Luis Obispo, and Ventura). Weekly informal concerts were held for servicemen and women and, depending on attendance and available space, for members of the general public. In what may have been the first such collaboration in the country, the Museum, the Santa Barbara Museum of Natural History, and the Santa Barbara State College (now the University of California, Santa Barbara) together offered classes in the humanities to college students and other adults in order "to attract students and permanent residents to Santa Barbara," according to a local newspaper. The range of educational and cultural activities that many museums in the country have adopted only in the past few decades were, in fact, part of the Santa Barbara Museum of Art's identity and agenda from its very inception.

Although the next year, 1942, is best remembered for the completion of the grand McCormick Wing and Gallery, donated by Katharine McCormick in honor of her late husband Stanley, the year was also marked by the creation of the Emma Wood Gallery, a dedicated children's art education center—quite possibly the first in the country. A highly active space, used regularly for art-making demonstrations and classes, this room replaced the Junior Art Center and was the precedent for the Museum's Family Resource Center. Classes were held four days a week, students' works were frequently exhibited on the walls, and the room boasted

Fig. 11. Salvador Dalí (Spanish, 1904–1989). *Honey Is Sweeter Than Blood*, 1941. Oil on canvas, 20 × 24 in. Gift of Mr. and Mrs. Warren Tremaine (1949.17)

Fig. 12. Georgia O'Keefe (American, 1887–1986), *Dead Cottonwood Tree, Abiqulu, New Mexico*, 1943. Oil on canvas, 36 × 30 in. Gift of Mrs. Gary Cooper (1951.6)

an "unusually fine collection of color reproductions [of works of art]."

Ironically, Katharine McCormick, who had been Adler's advocate for the Museum job, decided that she did not like any of his designs for her gallery and dismissed him, bringing in instead the local architect Chester Carjola, who completed it within a year. The two-story-tall McCormick Gallery, which added 2,700 square feet of viewing space, was put to good use immediately, as the Museum organized, primarily from its own collections and from local artists, a staggering number of exhibitions—65—in its second year of operations. Most of the shows were quite small and of brief duration, but a couple of major exhibitions were mounted: *Arts of America before Columbus: 500 B.C.–1500 A.D.,* which included 221 pieces of art from several pre-Columbian, native American cultures, and *Modern Mexican Painters*, a traveling loan show (earlier held in Boston, Cleveland, Portland, and San Francisco) of 43 works, including paintings by José Clemente Orozco, which was organized by New England writer MacKinley Helm, largely from the collection that he and his wife Frances had assembled. The community also had the opportunity, in May, to view firsthand two of the most important and influential paintings of the 20th century, when the Museum displayed in a small exhibition Picasso's powerful anti-war masterpiece *Guernica,* commissioned by the Spanish government and almost continuously on world tour since its completion in 1937, and Marcel Duchamp's revolutionary *Nude Descending a Staircase, No. 2* (1912), lent with a couple of other paintings by Los Angeles art collectors Louise and Walter Arensberg. The show, which also included works from the collection of the actor Edward G. Robinson, was assembled to benefit Free France, the French government-in-exile during the time of the Nazi occupation. Other exhibition offerings that year ranged from works by local artists, among them paintings by Clarence Hinkle, to Edward Weston photographs, Persian and Indian miniature paintings, and watercolors by the contemporary Chinese artist Lin Fong Ming (Lin Fengmian).

By 1942, Wright Ludington had already given to the Museum—or placed on "permanent loan" there—another 65 objects, ranging from a dozen Greek and Roman antiquities, including the rare, very large funerary urn known as a "loutrophoros" (which became an early signature piece of the institution; see fig. 5) to Chinese, Thai, and Cambodian sculptures and ceramic vessels, to drawings and prints by Edgar Degas, Henri Matisse, Pablo Picasso, and Salvador Dalí. These works and others from him established the core of the Museum's collection and attracted other important donations, such as a painting by Dalí entitled

Fig. 13. Savely Abramswitch Sorine (Russian, 1878–1953), *Portrait of Wright S. Ludington*, 1932. Gouache, watercolor, and pencil on paper, 53½ × 40⅜ in. Gift of Constance Ludington Drayton (1993.3)

Fig. 14. Lockwood de Forest, Jr., undated photograph. Courtesy Santa Barbara Historical Museum

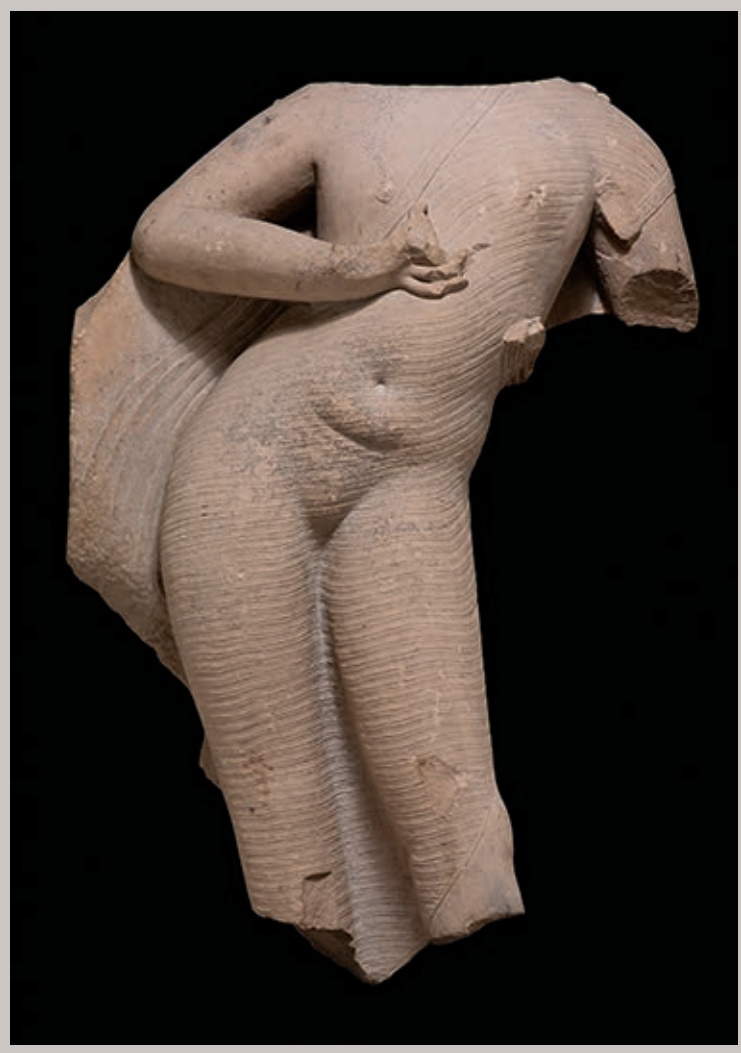
Honey Is Sweeter Than Blood (fig. 11) from local residents Katherine and Warren Tremaine, and Georgia O'Keeffe's painting *Dead Cottonwood Tree* (fig. 12), the gift of Isabella Cooper. By his own admission, Ludington was spontaneously acquisitive, never developing a systematic plan for building a collection. He said that he "never thought in terms of forming a collection. I simply enjoyed certain pictures and objects and whenever I liked one especially, liked it enough to want to live with it, and could afford to buy it, I did. I simply bought a little here and a little there—always for my own enjoyment."

Despite the casual nature of his collecting, Ludington brought to his passion for art a keen and educated eye for quality, one that was encouraged and guided from his earliest years. Born in New York in 1900 to the investment banker Charles Ludington and his wife Ethel, and a family that traced its lineage to the Mayflower, Wright Saltus Ludington was always surrounded by art (fig. 13). His mother collected Impressionist paintings and his aunt, Catherine Ludington, was a talented portrait painter. After attending Groton, the prestigious prep school in Massachusetts, Ludington moved with his family to Santa Barbara and enrolled in The Thacher School in Ojai, a nearby town that was something of an artistic colony. While at Thacher, he became acquainted with Lockwood de Forest, Jr. (fig. 14), son of the renowned landscape painter, who would become a lifelong friend and a distinguished landscape architect, eventually designing the landscaping around the Museum. After a one-year stint at Yale, where he studied architecture, Ludington decided that he wished, instead, to pursue a career as an artist and enrolled in studio courses at the Pennsylvania Academy of Fine Arts in Philadelphia and, later, at the Art Students League in New York, living for a time there with his artist aunt Catherine. After

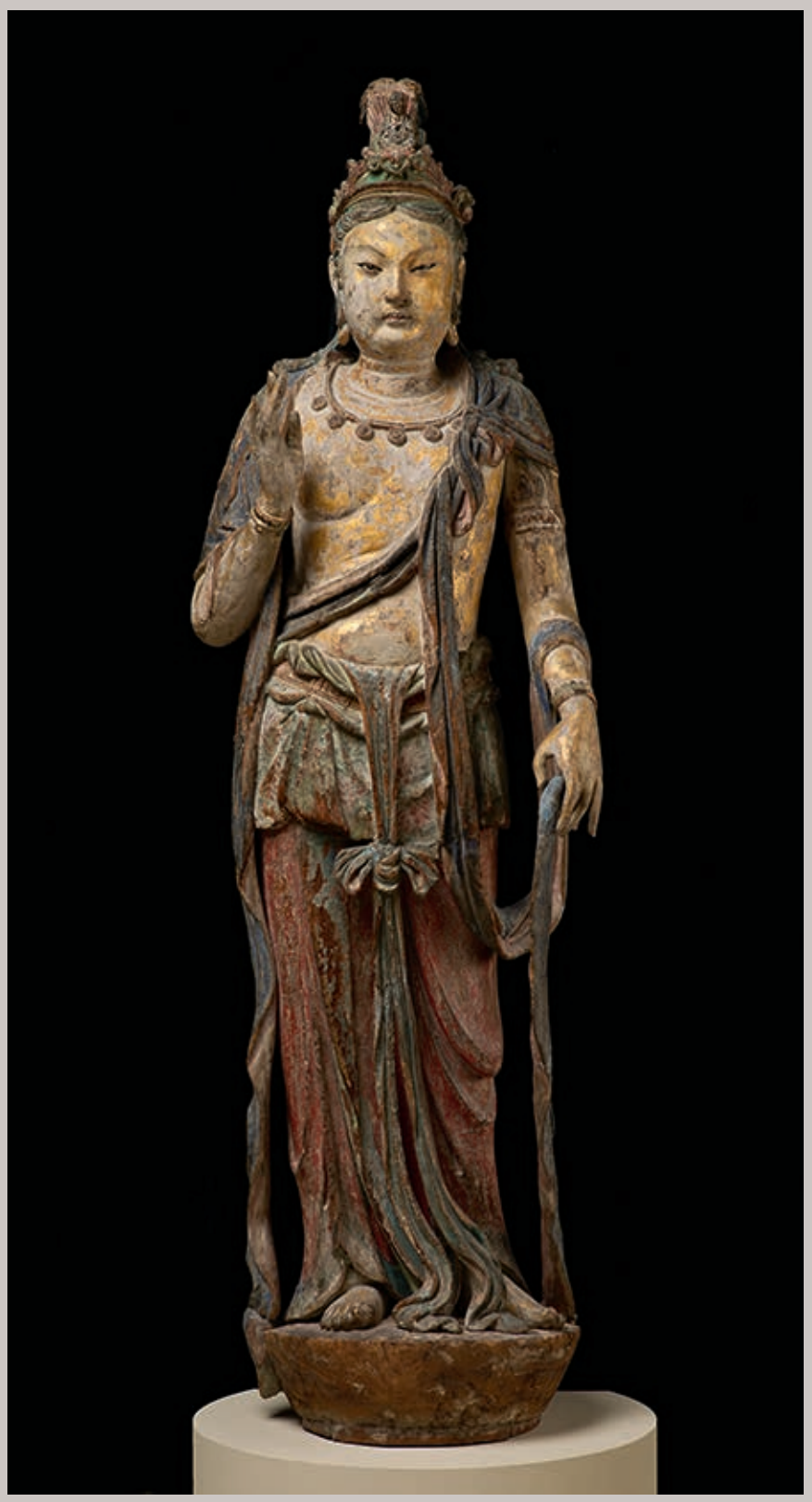
Head of Gudea, Ruler of Lagash Neo-Sumerian (Mesopotamia), ca. 2120 BCE Diorite, 7½ × 7 × 7 in.
GIFT OF WRIGHT S. LUDINGTON (1991.104)

Draped Apollo Kitharista Roman copy after a Greek original, late 1st century BCE–early 1st century CE Marble, 59 × 23½ × 16½ in.
GIFT OF WRIGHT S. LUDINGTON (1971.51.1)

Lansdowne Hermes Roman copy after a Greek original, first half of 2nd century CE Marble, 86¼ × 40 × 13⅜ in.
GIFT OF WRIGHT S. LUDINGTON (1984.34.1)



Balarama and Buddha as the Eighth and Ninth Avatars of Vishnu India, Madhya Pradesh, 11th century
Sandstone, 31 × 20 in. and 35 × 26 in.
GIFT OF K.W. TREMAINE AND GIFT OF WRIGHT S. LUDINGTON (1968.2–.3)



Standing Bodhisattva Guanyin China, Jin dynasty (1115–1234) Wood with polychrome, 64½ × 18 × 15 in.
GIFT OF WRIGHT S. LUDINGTON IN MEMORY OF CHARLES HENRY LUDINGTON (1983.27.11)

Henri Rousseau (French, 1844–1910) *Castle in Moonlight*, 1889 Oil on canvas, 35½ × 27¾ in.
BEQUEST OF WRIGHT S. LUDINGTON (1993.1.9)

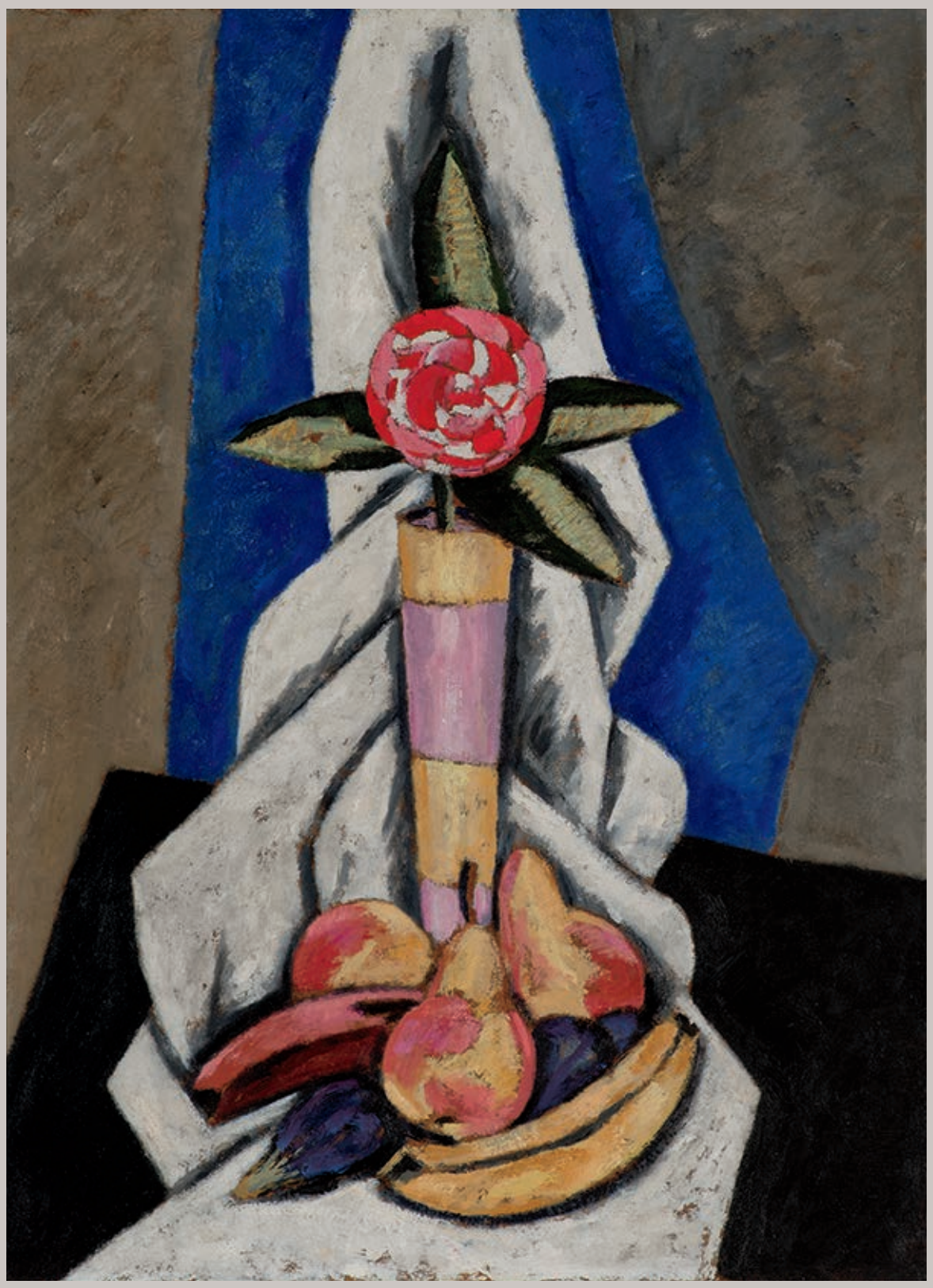
Artist unknown (Korean, late 19th century) *Portrait of a Lady* Ink and colors on paper, hanging scroll, 48 × 22½ in.
GIFT OF WRIGHT S. LUDINGTON IN MEMORY OF CHARLES HENRY LUDINGTON (1983.27.4)

Henri Matisse (French, 1869–1954) *Pont Saint-Michel*, ca. 1901 Oil on canvas, 23¾ × 28¾ in.
BEQUEST OF WRIGHT S. LUDINGTON (1993.1.5)

Edgar Degas (French, 1834–1917) *Ballet Dancer Resting*, ca. 1900–1905 Charcoal on surfaced cardboard, 19⅝ × 12¼ in.
GIFT OF WRIGHT S. LUDINGTON (1941.2.7)

Joseph Stella (American, 1877–1946) *The By-Product Storage Tanks,* ca. 1918–20 Charcoal on paper, 21⅞ × 28 in.
GIFT OF WRIGHT S. LUDINGTON (1944.2.10)

Pablo Picasso (Spanish, 1881–1973) *Woman with a Pitcher,* 1919 Pencil over charcoal on paper, 25¾ × 19⅛ in.
GIFT OF WRIGHT S. LUDINGTON (1946.10.1)



Marsden Hartley (American, 1877–1943) *Still Life,* ca. 1929–30 Oil on cardboard, 25¾ × 18¾ in.
GIFT OF WRIGHT S. LUDINGTON (1950.3)

Yasuo Kuniyoshi (American, 1889–1953) *Weather Vane and Objects on a Sofa,* 1933 Oil on canvas, 34 × 60 in.
GIFT OF WRIGHT S. LUDINGTON (1942.30)

Joan Miró (Spanish, 1893–1983) *Woman Fleeing Fire,* 1939 Pencil and gouache on watercolor paper, 13 × 16 in.
GIFT OF WRIGHT S. LUDINGTON (1956.7.3)

Ossip Zadkine (French, 1889–1967) *Pomona,* 1941 Ebony, 36⅜ × 11 × 10 in.
BEQUEST OF WRIGHT S. LUDINGTON (1993.1.25)

Wifredo Lam (Cuban, 1902–1982). *The Casting of the Spell,* 1947. Oil on burlap, 43⅛ × 36 in.
Gift of Wright S. Ludington (1956.2.4)

the death of his mother in 1922, and apparently at the urging of his father, a grieving Ludington embarked on a "Grand Tour" of Europe, following in the path of his aristocratic ancestors. Accompanied by his friend de Forest, he traveled extensively throughout the continent, but was particularly drawn to Paris and Rome, where he surveyed as many of the ancient sites and antiquities as possible.

With the death of his father in 1927, Ludington settled in Santa Barbara, inheriting the family estate known as "Dias Felices" ("Happy Days") in Montecito, the affluent community adjunct to Santa Barbara, and renaming it "Val Verde" ("Green Valley"). Drawing on their experiences of Roman villas, he and de Forest together designed extensive landscape gardens and pseudo-Roman features at Val Verde, including a long reflecting pool, which seem to have been influenced by certain aspects of the Roman Emperor Hadrian's 2nd-century villa at Tivoli. A few years later, Ludington would acquire statuary that had actually once adorned that ancient place—the so-called *Lansdowne Hermes* (illus. p. 30) and *Lansdowne Dionysos* (cat. 7), larger-than-life-size Roman marble deities that presided beside his pool—and over many evening parties of a decidedly bacchic nature—and are now in the Museum's collection. For the acquisition of the Lansdowne sculptures (once part of the celebrated 18th-century London collection of the Marquess of Lansdowne) and many other antiquities, Ludington relied on the advice of the astute Paris/New York art dealer Joseph Brummer, especially as concerned matters of authenticity, but the works he purchased largely depended on his own very particular tastes and refined sensibilities.

In Paris, he had become enamored with the works of numerous contemporary artists, such as Georges Braque, André Derain, Matisse, and Picasso. In fact, his first purchase of a work of art, made in 1924, was a small portrait by Derain. That painting, along with Braque's *Nude with a Basket of Fruit* and several Picasso drawings and prints, were the first works to enter Val Verde and all eventually came to the Museum, initiating its French Modernist collection, to which other generous donors, including Katharine McCormick and Ina Campbell, would soon after contribute. For the rest of his life, after the Grand Tour, Ludington traveled to Paris and to other parts of Europe at least once each year, training his eye and gaining an expertise in the areas of art he most loved.

Fig. 15. Wright S. Ludington at the 1941 grand opening of the Santa Barbara Museum of Art. SBMA Archives

When the idea for a public museum in Santa Barbara arose, Ludington was quick to join the advocates in forming a "Museum Association" and pledged money to convert the post office lobby into a sculpture court for Greek and Roman antiquities, as a memorial to his father. The Charles Henry Ludington Court was realized, with walls painted one of the donor's favorite colors, a shade of pale ochre (figs. 5, 15), but he had little time to admire it, for he was drafted into the army in early 1942. Even when serving his country, Ludington found a way to utilize his artistic inclinations and talents, teaching camouflage painting to the troops and, with time, rising to the rank of captain. After his military duty was completed, Ludington continued to take on a leadership role at the Museum, commissioning his

Fig. 16. Katharine Dexter McCormick, undated photograph. Courtesy Santa Barbara Historical Museum

friend Lockwood de Forest, Jr. to create designs for the Museum's landscaping, finished in 1950, and eventually becoming the institution's President in 1951. His judgment and decisiveness proved most valuable in the next year, when, with the untimely and sudden death of the Museum's director Donald Bear from a heart attack in March, he hired Ala Story, who became one of the first woman art museum directors in the country.

Joining Ludington in those formative years of the Museum and providing the necessary additional vision, philanthropy, and art was the formidable Katharine Dexter McCormick (fig. 16). Like Ludington, her lineage extended back to colonial times; her family left England and settled in Boston in 1642. Her ancestors and family distinguished themselves in America for the next four hundred years. Her great grandfather, Samuel Dexter, served as the Secretary of War under President Thomas Jefferson and as the Secretary of the Treasury under President John Quincy Adams. Dexter's son, Katharine's grandfather, Samuel W. Dexter, founded the University of Michigan as well as the town of Dexter, Michigan, where she was born in April of 1875. Her father left Michigan to become one of the most prominent attorneys in Chicago, the city in which Katharine would spend much of her early life.

Katharine was no less intelligent and hardly less ambitious than the men in her family. She attended the Massachusetts Institute of Technology in Cambridge, where she was the first woman ever to obtain a degree in biology and only the second woman to graduate from the university. Not long after her graduation in 1904, she married Stanley McCormick, the youngest son of Cyrus McCormick, inventor of the reaping machine that revolutionized farming and founder of the International Harvester Company. At the time of their wedding, Stanley was one of the chief executives of the company, but, within two years, he was forced to resign from his position, due to mental illness, apparently schizophrenia, a condition that, tragically, has plagued generations of the illustrious McCormick family, one of Chicago's great dynasties. After Stanley was declared legally incompetent in 1906, Katharine moved with him to Montecito, where she established an estate, called "Riven Rock," as a sort of private sanatorium for him. This difficult, tenuous situation inspired the writer T.C. Boyle's dark 1998 novel *Riven Rock*.

Not one to let her challenging personal life restrict her public activities, Katharine devoted considerable time, energy, and funds to numerous causes that she felt passionate about, particularly women's rights and advancement. She became the national treasurer of the Woman's Suffrage Movement, was co-founder of the League of Women Voters, and a member of President Woodrow Wilson's Women's Defense Committee, which supported the Council of National Defense and the country's preparedness for war. She was also instrumental in the establishment of the Planned Parenthood organization and was solely responsible for funding the research and development of the birth control pill. Her philanthropy, especially in support of women's causes, extended to universities: she gave a $10 million bequest to Stanford to provide scholarships to women attending medical school and another large donation to MIT to construct women's dormitories.

Her legacy at the Santa Barbara Museum of Art goes well beyond the wing that she had built in Stanley's memory. Also in tribute to her late husband, she bequeathed, in 1967, her residence, which is now the

Ridley-Tree Education Center at McCormick House, as well as nine important Impressionist paintings to the Museum, including three major landscapes by Claude Monet—the centerpieces of the Museum's holdings of 19th-century European art. Two of the Monets were from his series of London bridges rendered at various times of day (*Charing Cross Bridge*, 1899, and *Waterloo Bridge*, 1900) and the third was one of the canvases he painted in the Italian town of Bordighera, capturing the Mediterranean light; the *Villas at Bordighera* (1884), in its illumination, landscape, and architecture, strongly evokes Santa Barbara itself. Katharine also served as an active member of the Museum's board of trustees, gracing various committees with her presence during most of the Museum's first 25 years. She died on December 30, 1967 at the age of 92.

1943–1951

Although the completion of the McCormick Gallery in 1942 had allowed for a robust, if frantic, exhibition schedule that year, in the following year, with America's —and the community's—involvement in World War II, fewer shows of significant scale and cost could be mounted. In 1943, only three major exhibitions were presented, including one entitled *America in the War,* a traveling exhibition of works lent by American artists intended to raise morale and money for the war effort. But, thereafter, perhaps to provide the community with some solace and escape, the Museum increasingly ramped up its activities; over 50 mainly modest and almost weekly exhibitions (primarily of works of undistinguished local artists) were hosted at the Museum in 1944. The busy schedule was highlighted by what was called the *First Annual National Competitive Exhibition,* which featured 102 works by 91 artists, and a small show of bronzes by the (American-born) British sculptor Jacob Epstein. Another 67 fleeting shows were presented in 1945, with exhibitions of Auguste Rodin watercolors and Eugene Berman works being, perhaps, the only offerings of note. Nevertheless, during this period of rapidly-produced, regionally-focused shows and activities, the Museum continued to accrue, slowly, major works in its collection, none more important or powerful than the magnificent 13th-century Chinese sculpture of a *Luohan* (a follower of the Buddha) (fig. 17), a gift made in 1944 by Ina Campbell, one of the Museum's founding Charter Patrons.

Fig. 17. *Seated Luohan*, China, Song-Yuan Dynasty, 13th century. Wood, gesso, and polychrome, 45 × 33½ × 28 in. Gift of Ina T. Campbell (1944.1)

In 1946, under the continued, dynamic leadership of Donald Bear and buoyed by an improving economy, the Museum again hit its stride and raised its sights, with a somewhat frenzied 67 exhibitions, but several of ample size and many of serious content. The community was treated to solo shows of the sublime landscape photographs of Ansel Adams and the entrancing paintings and watercolors of Mark Rothko. Consequently, the Museum attracted an attendance exceeding 67,000, the largest since the institution's opening. There were again more than 50 shows in 1947, including timely exhibitions of the avant-garde abstract paintings of Arthur Dove and the multi-talented Claire Falkenstein.

By 1948, the annual number of exhibitions at the SBMA peaked at 72. Although many of the shows of the late 1940s and early 1950s featured the works of now-forgotten regional artists, there were also exhibitions

Fig. 18. Ala Story, mid-1950s. SBMA Archives.

of important emerging and established masters, among them Max Beckmann, Walt Kuhn, Aaron Siskind, June Wayne (her first solo show), Max Weber, and Beatrice Wood. The 1951 show *Drawings and Paintings by William Dole*, for which Bear himself served as curator, was the first of nine solo exhibitions that the Museum would mount of Dole's art; he subsequently became one of the pioneers of the collage medium in America and rose to national stature. That same year, Bear oversaw the first SBMA solo exhibition of the paintings of local artist (and cattle rancher) Channing Peake and, demonstrating much discernment, mounted the first solo museum show of paintings and drawings by the brilliant young Los Angeles painter John Altoon.

Another show, designated the *Fiesta Exhibition*, held later in 1951 in conjunction with the local annual Fiesta celebration (an event that manifests the city's rich cultural heritage), was composed of an interesting assortment of mainly contemporary American works selected by Bear and Ludington from the collections of the Palace of the Legion of Honor and De Young Museum in San Francisco, the William Rockhill Nelson Gallery in Kansas City (now the Nelson-Atkins Museum of Art), the Metropolitan Museum of Art, and some private collections. During the Great Depression, Bear had served as an advisor for the Federal Art Project, part of the Works Project Administration (WPA), which was established to provide employment to out-of-work artists and create decorations for public buildings, such as libraries and hospitals. No doubt still aware of the continuing need to employ and support fellow citizens, and inspired by the post-war patriotic fervor, Bear tirelessly promoted the works of American artists, particularly California ones, in shows at the Museum, and the agenda remained thus until his tragic, early death.

1952–1962

Almost all of that changed in 1952, with the advent of the energetic and cosmopolitan Ala Story (fig. 18), the Museum's second director. Born Emilie-Anna Maria Hayszi von Heyszenau in Vienna, Austria, Story studied at the Academy of Fine Arts there before moving to London, where she took up posts as the director of the Redfern Gallery and later the Stafford Gallery, both commercial enterprises which sold paintings by 19th- and 20th-century English and French artists. In 1940 she moved to New York, where she founded and directed the (now defunct) American-British Art Center, a non-profit organization established, ostensibly, to display the works of contemporary American and British painters. Among the exhibitions that Story organized at the Art Center were the first one-woman show of the paintings of Anna Mary Robertson ("Grandma") Moses, exhibitions of the works of the 19th-century French painter Edouard Vuillard and American artist William Merritt Chase, and one of the first shows in New York—and probably in the country—of contemporary Haitian painting.

At Ludington's urging, Story was selected by the SBMA board of trustees to succeed Bear and, drawing on her 23 years of experience in the international art world, to bring that larger, avant-garde art world to Santa Barbara. This she did, during her intense, five-year tenure as Director from May 1952 to September 1957. She organized important exhibitions of the works of established artists, such as Marc Chagall and Auguste Rodin, and of artists who were just beginning to achieve fame in America and Europe: Lionel Feininger, Oskar Kokoschka, Jacques Lipchitz, Robert Motherwell, and Georgia O'Keeffe. For her first *Fiesta Exhibition*, in 1953, she assembled a show of 65 works by the Spanish artists Picasso, Gris, Miró, and Dalí. Over the next four years, with dry wit and cigarette constantly dangling from her hand—and her companion,

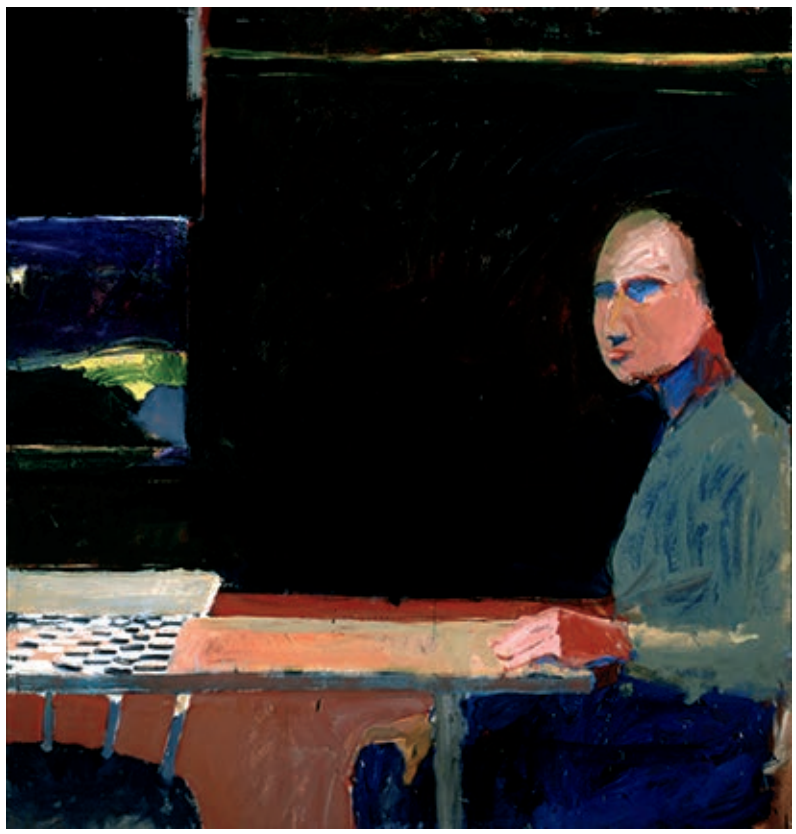


Fig. 19. Mark Tobey (American, 1890–1976), *Pacific Rhythms*, 1948. Tempera on paper mounted on board, 26 × 20¼ in. Museum purchase, First Pacific Coast Biennial Fund (1955.19)

Fig. 20. Richard Diebenkorn (American, 1922–1993), *Woman and Checkerboard,* 1956. Oil on canvas, 59 × 56 in. Museum purchase, Second Pacific Coast Biennial Fund (1957.18)

the accomplished filmmaker Margaret Mallory, in collusion—she oversaw an impressive range of shows unequaled by any West Coast museum. The exhibition schedule included a major retrospective of paintings by her fellow Austrian Kokoschka, a popular show entitled *Impressionism and Its Influences in American Art*, an exhibition of works by contemporary Irish artists, a Rodin show with 44 sculptures, an exhibition of 42 Beckmann paintings, and shows of photographs by Gordon Parks and Minor White.

Despite her generally European orientation, Story was also committed to fostering the careers of outstanding contemporary American artists, particularly West Coast ones. To this end, she organized in the fall of 1955 the *Pacific Coast Biennial Exhibition of Paintings and Watercolors*. This competitive exhibition was open only to California, Oregon, and Washington artists, and each was permitted to submit just two entries. The judges for the first year were Perry Rathbone, the Director of the Museum of Fine Arts, Boston, the painter Rufino Tamayo, and Wright Ludington, representing the ranks of distinguished collectors. From 1,200 entries, 89 works were chosen and among those awarded prizes were a painting by Mark Tobey (entitled *Pacific Rhythms*, which the Museum subsequently purchased) (fig. 19) and one by Howard Warshaw. The relatively newly-established Women's Board (since 1951) donated the prizes—some of the first gifts in its long history of generous contributions to the Museum, which has included support for the purchase of artworks and for the organization of exhibitions.

In order to raise the overall level of the quality of works in the second Pacific Coast Biennial, Story decided to make the competition an invitational and she traveled up and down the coast, visiting galleries and studios and soliciting works from artists whose talents she admired. To jury the second show, she brought in the renowned publisher and collector Joseph Pulitzer, Jr., Andrew Ritchie, the Director of the Yale University Art Gallery, and Gordon Washburn, the Director of the Carnegie Institute. All of her efforts resulted in a biennial that earned national acclaim and generated a traveling exhibition, selected by the Smithsonian from the SBMA show, which had venues in twelve museums across the country. From this biennial the Museum also obtained some of its first major contemporary paintings, including Richard Diebenkorn's *Woman and Checkerboard* (1956) (fig. 20).

Expansion of the Museum's holdings of modern and contemporary art was given considerable impetus by the writer and theologian Dr. MacKinley Helm and his wife, Frances (Hammond), who began to donate works from their rich and varied collection in 1953 and continued through the 1950s and '60s until their major bequest, primarily of contemporary Latin American art, came in 1969. Although they lived in Brookline, Massachusetts, when the Museum was founded, Frances Helm was a member of a prominent Santa Barbara family and so, as noted above, her husband arranged for an exhibition that he had organized in Boston, entitled *Modern Mexican Painters*, to travel to the SBMA in 1941. The show was developed from Helm's popular book with the same title, which he had written and published earlier that year and which, remarkably, is still a basic reference today. In 1955, the Helms moved to Santa Barbara (as Frances' Bostonian parents had over 40 years earlier) and became loyal supporters of the Museum, donating drawings by the 19th-century English artist Joseph Mallord William Turner and the 20th-century Mexican master Diego Rivera and prints by the 19th-century French painters Cézanne and Renoir. Through the 1960s, they gifted a diverse group of drawings, ranging from sketches by the 16th-century Bolognese artist Camillo Procaccini, to sheets attributed to the 17th-century French artist Claude Vignon, to studies by the 20th-century English sculptor Jacob Epstein. Their 1969 bequest entailed over 50 works, including paintings by the contemporary Mexican artist David Alfaro Siqueiros, *The Hill of the Dead* (1944) (p. 50), and the Guatemalan artist Carlos Mérida (which had appeared in the 1941 show), and drawings by the Mexican artists Guillermo Meza and Carlos Orozco Romero.

Fig. 21. James Foster, 1963. Courtesy Honolulu Museum of Art

To honor her predecessor Donald Bear, Story and members of the SBMA board established in 1955 the Donald Bear Memorial Collection and a fund to support it. Many of the works that have entered that collection over the years were donations of works by artists whom Bear had admired and encouraged, such as Morris Broderson and William Dole. Collectors and friends of Bear, the discreet philanthropist Alice Erving among them, also gave significant works to the Bear Collection throughout the 1950s and '60s. From the Donald Bear Memorial Fund money was drawn, during the 1960s, to purchase paintings and drawings by other artists of national stature for the Bear Collection, including an early, important painting by the influential color theorist Joseph Albers and drawings by José Luis Cuevas and John Marin. In the collection as well are two landscape drawings that Bear executed himself, the gifts of his widow, Esther, who also donated a number of prints by such eminent New York artists as Ellsworth Kelly, Roy Lichtenstein, Robert Motherwell, Ad Reinhardt, and Andy Warhol. Also in 1955, with the addition of the Bear Memorial works, Story decided that the Museum's collection had become sizable enough to require its first Curator of Collections; she appointed to the position William Hesthal, a painter and exhibition designer, who had served for a year as the Curator of Education and had been assigned some exhibition responsibilities.

After Ala Story retired as Director in 1957, to spend more time traveling with her partner Margaret Mallory (who went on to serve as a Museum trustee for 25 years), Story's successor James William Foster, Jr. (fig. 21) devoted himself to building the American art collection, especially its 19th-century holdings. Hailing from Baltimore (born in 1920), he was educated at Johns Hopkins University and the American University before serving as the Assistant Director of the Baltimore Museum of Art for five years (1952–57). Foster seems to have applied what was said to have been his expertise in "museum public relations programs" to engage and

David Alfaro Siqueiros (Mexican, 1896–1974) *The Hill of the Dead,* 1944 Duco on board, 37¼ × 27 in.
GIFT OF MRS. MACKINLEY HELM (1969.35.51)

Fig. 22. Kitagawa Sōsetsu (Japanese, active mid-17th century), *Spring and Autumn Flowers and Grasses* (pair of six-panel screens, one shown here). Ink and colors on paper, 61¼ × 114 in. Museum purchase with funds provided by Wright S. Ludington (1962.21.1, 1962.21.2)

guide two of the Museum's most important benefactors, Sterling and Preston Morton, in their acquisition of almost 50 very fine American works of art; these would become the Preston Morton Collection of American Art, when given by her to the Museum in 1960.

The Mortons' collection ranged from 18th-century American "primitive" and marital portraits by the renowned artists John Singleton Copley, Benjamin West, and others, to the landscape masterpieces of the 19th-century Hudson River School, by such eminent figures as Albert Bierstadt and Thomas Cole, to *trompe l'oeil* still-life pictures by the greatest American practitioners of that genre, William Harnett and John Frederick Peto, to the famous painters of society, William Merritt Chase and John Singer Sargent, to early 20th-century depictions of gritty contemporary urban life by members of the so-called "Ash Can School," notably George Bellows, William Glackens, Robert Henri, and Maurice Prendergast. The collection also featured significant works by the modern masters Marsden Hartley and Edward Hopper.

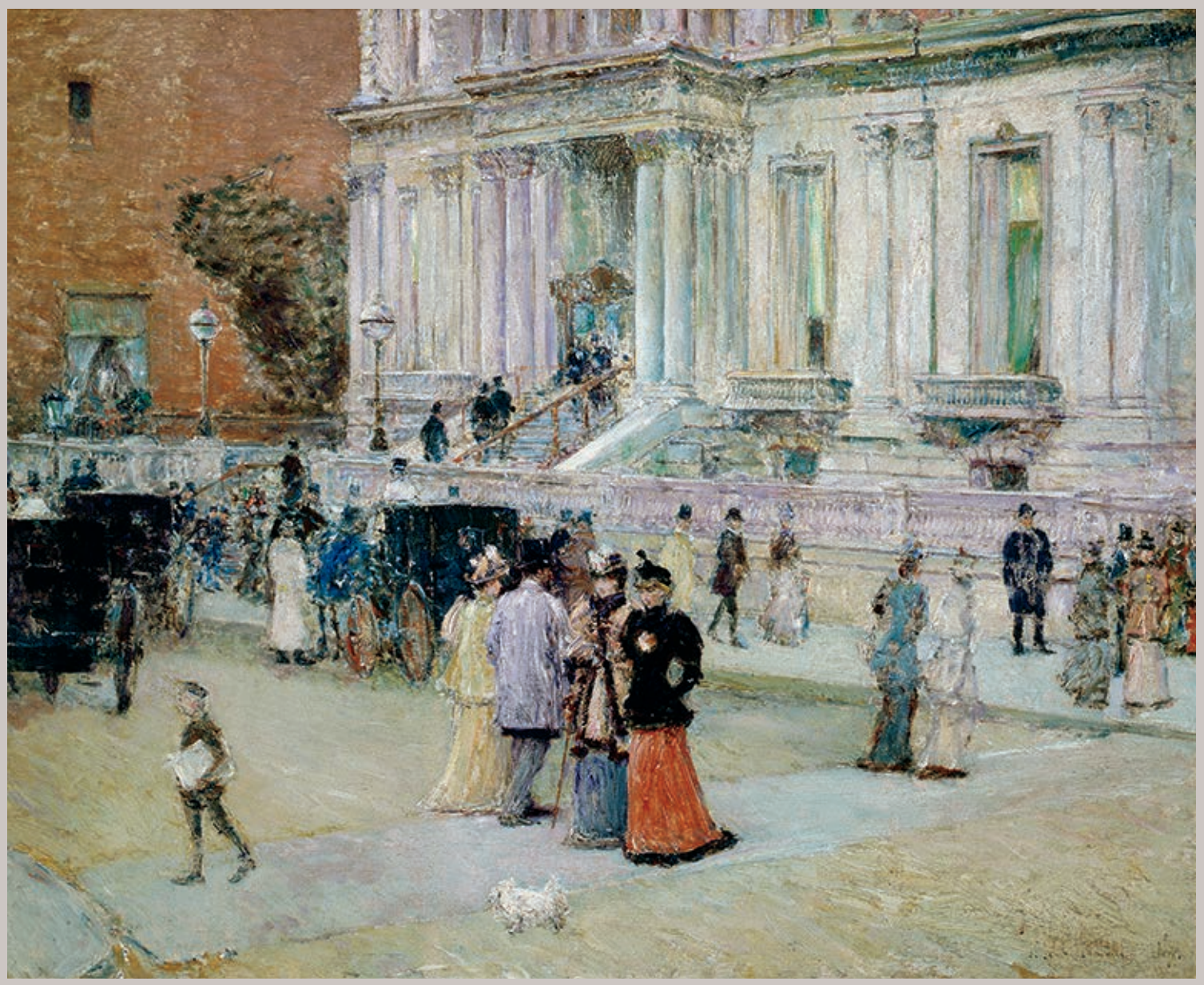
To ensure the growth of this collection, Preston Morton created an acquisition endowment to purchase more American art and provided funds to construct two new wings, in part to house the American art holdings—the Preston Morton and Sterling Morton Memorial Wings, which provided more gallery space on the Museum's main floor (30 percent more gallery space to the Museum overall) as well as classroom, meeting, and office space on the ground level. The Preston Morton Wing was inaugurated in 1961 and the Sterling Morton Wing in 1962. Able to make particularly effective use of this increased gallery space and of all of the new artworks in the collection were the growing number of enthusiastic docents, whose program had just been established in 1960 and who were—and remain—critical in increasing the Museum's accessibility to the community. With the intent of preserving the gallery spaces of the Museum and to broaden public outreach, Board President Reginald Faletti, around this time, established endowed funds for facilities renovation and to host concerts.

In celebration of this remarkable expansion of the collection and facilities, and of the institution's 20th anniversary, the Museum mounted in that same year the epic exhibition *Two Hundred Years of American Art*. The show featured not only pictures received from the Mortons, but also gifts from Wright Ludington, and many others. The works of now prominent contemporary California artists as Karl Benjamin, Richard Diebenkorn, Helen Lundeberg, and Lee Mullican were displayed. The eclectic collector Ludington continued his generous support of the Museum in the next year, when he provided funds for the purchase of a pair of elegant painted screens by the eminent 17th-century Japanese master Kitagawa Sōsetsu (fig. 22). Several years later, he would buy for the Museum, with Trustee Katherine (Kit) Tremaine, a pair of monumental 11th-century Indian stone sculptures, *Avatars of Vishnu* (p. 31).

Foster and curator Hesthal decided, in 1962, to replace the Pacific Coast Biennial with what became known as the Pacific Coast International, which the SBMA co-hosted with the Fine Arts Gallery of San

John Singleton Copley (American, 1738–1815) *Lieutenant Joshua Winslow,* 1755 Oil on canvas, 50⅞ × 40⅜ in.
GIFT OF MRS. STERLING MORTON FOR THE PRESTON MORTON COLLECTION (1960.54)

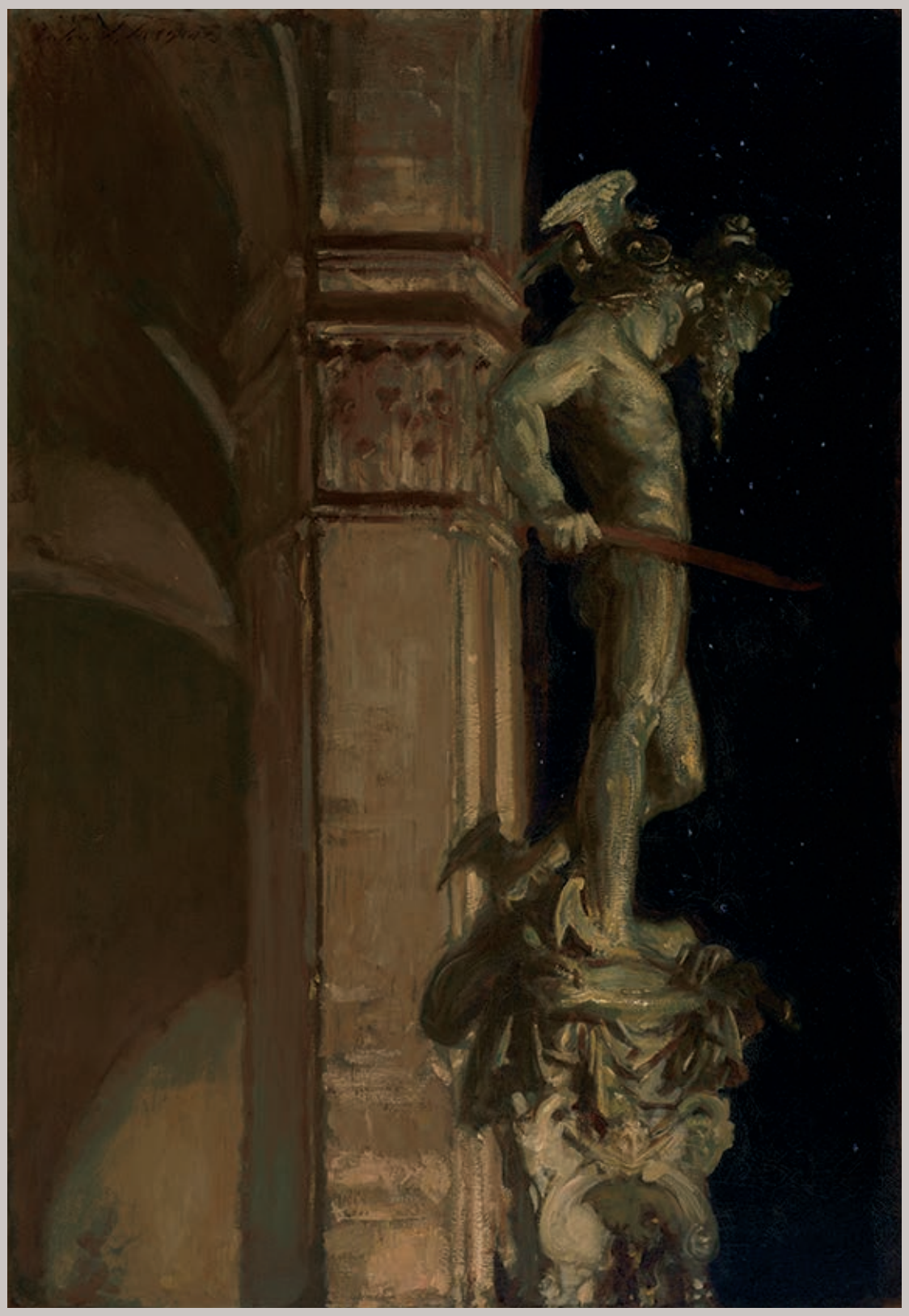
William Michael Harnett (American, 1842–1892) *The Secretary's Table,* 1870 Oil on canvas, 14 × 20 in.
GIFT OF MRS. STERLING MORTON FOR THE PRESTON MORTON COLLECTION (1960.60)



Childe Hassam (American, 1859–1935) *The Manhattan Club. The Stewart Mansion, New York City*, ca. 1891 Oil on canvas, 18¼ × 22⅛ in.
GIFT OF MRS. STERLING MORTON TO THE PRESTON MORTON COLLECTION (1960.62)

George Inness, Sr. (American, 1825–1894) *Morning, Catskill Valley*: *The Red Oaks*, 1894 Oil on canvas, 35⅜ × 53¾ in.
GIFT OF MRS. STERLING MORTON TO THE PRESTON MORTON COLLECTION (1960.66)

Everett Shinn (American, 1876–1953) *Sixth Avenue Shoppers,* 1903 Pastel and watercolor on board, 21 × 26½ in.
GIFT OF MRS. STERLING MORTON TO THE PRESTON MORTON COLLECTION (1960.81)



John Singer Sargent (American, 1856–1925) *Perseus at Night*, ca. 1907 Oil on canvas, 50¾ × 36⅜ in.
GIFT OF MRS. STERLING MORTON TO THE PRESTON MORTON COLLECTION (1960.80)

George Wesley Bellows (American, 1882–1925) *Steaming Streets,* March 1908 Oil on canvas, 38⅜ × 30¼ in.
GIFT OF MRS. STERLING MORTON FOR THE PRESTON MORTON COLLECTION (1960.50)

John Marin (American, 1872–1953) *Composition, Cape Split, Maine, No. 3*, 1933 Oil on canvas, 22 × 28 in.
GIFT OF MRS. STERLING MORTON TO THE PRESTON MORTON COLLECTION (1960.710)

Diego (now the San Diego Museum of Art) and the Portland Museum of Art. This combined effort produced an exhibition in which fewer, more important artists (including John Altoon, Billy Al Bengston, and Edward Kienholz) were represented by more works from each. In the next year, having achieved much, Foster departed to take the directorship of the Honolulu Academy of Art, fulfilling his wish to return to Hawaii, a desire he had harbored since his wartime service there in the Navy.

1963–1982

In September of 1963, a new era began at the Museum with the arrival of Thomas Whittelsey Leavitt as Director (fig. 23). Leavitt was a Bostonian who was educated at Middlebury College and Boston University before earning a Ph.D. from Harvard University, where he specialized in 19th-century American art. While at Harvard, he served as an assistant to the Director of the Fogg Art Museum until taking the position, in November of 1957, of the Director of the Pasadena Art Museum, then the only museum dedicated to modern art between San Diego and San Francisco. Among his major undertakings at Pasadena was, in 1963, the first Marcel Duchamp retrospective in this country. When Leavitt came to the SBMA, he at first permitted himself a brief return to the art he had studied in college, organizing a large, impressive exhibition of the paintings of Bierstadt, but soon after he launched an ambitious contemporary-art agenda that would invigorate the Museum and determine his legacy.

He described his mission as "to try to build up the collections" and "to mount serious exhibitions." Executing on this latter goal, he delivered in subsequent years, after the triumphant Bierstadt show, one of the first West Coast exhibitions of the paintings of the Dutch artist Piet Mondrian, a Philip Guston show, a major retrospective of the works of California painter David Park, and an exhibition of the sculptures of Tony Smith. Leavitt's provocative and acclaimed *Optical Paintings* show of 1966, a revision of the Museum of Modern Art's *The Responsive Eye* exhibition of the previous year, featured avant-garde Op Art paintings by Bridget Riley and works by other artists, such as

Fig. 23. Thomas Leavitt, ca. 1963. SBMA Archives

Fig. 24. Odilon Redon (French, 1840–1916), *Salome*, 1910. Oil on canvas, 28¼ × 23 in. Bequest of Wright S. Ludington (1993.1.6)

Fig. 25. Paul Mills in Ludington Court, 1971. SBMA Archives

able proudly to showcase a painting by Riley—*Annul*—which it had acquired several months earlier.) Later that year, the Museum presented the cerebral, major exhibition *Harbingers of Surrealism*, which assembled almost 100 works by the Surrealists and by some of the earlier artists who inspired that movement, such as the English visionary William Blake and French Symbolist Odilon Redon (fig. 24); highlighted in the exhibition were compositions by Marc Chagall, Giorgio de Chirico, Marcel Duchamp, Paul Klee, and Kurt Schwitters, most shown for the first time on the West Coast.

Leavitt punctuated this progression of large, diverse exhibitions with one-man shows of emerging California artists, such as Melvin Edwards, Frederick Hammersley, and Robert O'Dowd as well as with small exhibitions, most organized by other museums and commercial galleries, of the works of William Baziotes, Lovis Corinth, and similarly important artists. Leavitt not only worked with many commercial galleries, but also became personally acquainted with and supportive of many artists, becoming a respected member of their circles in Santa Barbara, Los Angeles, and San Francisco. His passion for art and discerning eye also earned him the admiration of his predecessor Ala Story and Margaret Mallory, whose collections were exhibited together in 1966 at the Museum in a show that subsequently traveled to the Palace of the Legion of Honor in San Francisco. Virtually all of the works, including pieces by Max Beckmann, James Ensor, Emile Nolde, and Picasso, were eventually either donated or bequeathed to the Museum. The gifts from the two women were made sporadically, as Mallory once explained: "art to me—I have to get sort of a bang in my heart when I look at something. Otherwise, I couldn't possibly buy it. And when I cease to notice it on the wall—when I walk by it without looking—I know the time has come for it to go." When she died more than 30 years later, in 1998, she bequeathed funds to name a gallery in Story's memory to exhibit the art they had donated as well as other works in, what she called, the Museum's growing collection of "international modern and contemporary art." In addition to the modern masters, during his relatively brief, five-year tenure at the Museum, Leavitt also presented an interesting range of exhibitions of works from non-Western cultures, including shows of contemporary prints from Japan, Qing dynasty (mid-17th–early 20th-century) Chinese ivory figures, and artifacts from New Guinea.

After Leavitt resigned in 1968, to become director of the Andrew Dickson White Museum of Art at Cornell and then presided over the development of the Herbert F. Johnson Memorial Museum at the university, subsequent SBMA directors in the late 1960s and 1970s largely continued the bold course he had set. In 1970, the charismatic Paul Chadbourne Mills (fig. 25) assumed the post, which he would hold until July of 1982, a tenure longer than that of any other director of the Museum. Mills, too, focused his energies on exhibiting the works of the most progressive contemporary artists, particularly those in California. In fact, the vast majority of shows that the Museum organized under his leadership were of the paintings and sculptures of local Santa Barbara and southern California artists. For East Coast and European contemporary masters, he judiciously selected and borrowed exhibitions organized elsewhere. By this time, the Museum and its "sister" institution in Pasadena were no longer the only venues for avant-garde art in southern California. The La Jolla Museum of Contemporary Art (now known as the Museum of Contemporary Art, San Diego) and the Newport Harbor Art Museum (now the Orange County

Johan Barthold Jongkind (Dutch, active in France, 1819–1891) *Baths and Wash House near the Pont Neuf*, ca. 1850
Oil on canvas, 10¾ × 18¼ in.
BEQUEST OF MARGARET MALLORY (1998.50.44)

William Merritt Chase (American, 1849–1916) *The Lady in Pink (Portrait of the Artist's Wife)*, 1886 Oil on canvas, 68½ × 38¾ in.
BEQUEST OF MARGARET MALLORY (1998.50.24)

Albert Bierstadt (American, 1830–1902) *Newport Lighthouse*, n.d. Oil on paper mounted on masonite, 10¼ × 13 in.
BEQUEST OF MARGARET MALLORY (1998.50.11)

Egon Schiele (Austrian, 1890–1918) *The Embrace*, 1915 Charcoal and gouache on cream-colored Japanese paper, 12¾ × 17¾ in.
BEQUEST OF MARGARET MALLORY TO THE ALA STORY COLLECTION (1998.50.78)

Félix Vallotton (Swiss, 1865–1925) *Le Triomphe*, n.d. Woodcut, 9⅞ × 12¾ in.
GIFT OF MARGARET P. MALLORY (1991.154.34)

Herbert Bayer (Austrian, 1900–1985) *Self-Portrait*, 1932 Gelatin silver print (photomontage), ed. 30/40, 13⅞ × 11 in.
MUSEUM PURCHASE WITH FUNDS PROVIDED BY THE CHALIFOUX FUND, AUCTION! AUCTION!,
COURTESY OF MARGARET MALLORY (1981.1.6)

Henry Moore (English, 1898–1986) *Studies for Sculpture*, 1950 Pencil, wax crayon, colored crayon, and watercolor on paper, 12¾ × 15 in.
GIFT OF MARGARET P. MALLORY (1991.154.22)

Fig. 26. Installation photograph of *Spray*, 1971. SBMA Archives.

Fig. 27. David Park (American, 1911–1960), *Three Women,* 1957. Oil on canvas, 48 × 58 in. Gift of Mrs. K.W. Tremaine in Honor of Mr. Paul Mills's appointment as Director of the Santa Barbara Museum of Art (1970.20)

Museum of Art) were regularly presenting shows of the works of cutting-edge California artists, and the Los Angeles County Museum of Art had opened its doors in 1965 and had embarked on an ambitious and wide-ranging exhibition program, especially as concerned West Coast art. Mills saw the need to produce innovative and unusual shows, rather than the sort of monographic exhibitions (for example, of works by Sam Francis, Jackson Pollock, and Robert Rauschenberg) that LACMA and the other museums tended to generate.

Typical of Mills's vision and strategy was the 1971 exhibition *Spray*, which assembled canvases by major artists who employed spray-gun and airbrush techniques in the application of paint (fig. 26). Most of the artists featured were those who emerged in the 1960s, makers of Pop Art as well as such significant, idiosyncratic figures as Dan Christensen, Yves Klein, and Jules Olitski. Interestingly, the show also endeavored to trace the contemporary techniques through history, back to prints by the 19th-century French artist Toulouse-Lautrec, and even back to the images created 30,000 years ago by our prehistoric ancestors in caves in France, with the use of bone blow-pipes to spray pigment onto walls.

Mills was particularly knowledgeable about West Coast art. He was born in Seattle, studied at the University of Washington and the University of California, Berkeley, where he wrote a Master's thesis on "David Park and Figurative Painting." Before coming to Santa Barbara, he was a curator at and later director of the Oakland Museum. There, he had organized scores of exhibitions devoted to California painters and sculptors, such as Richard Diebenkorn, David Park, and Ken Price. In honor of his appointment at the SBMA, Trustee Katherine Tremaine gave the Museum in 1970 a major Park canvas, *Three Women* (fig. 27).

From 1971 on, the SBMA regularly presented exhibitions of Western art of all kinds, including "cowboy" shows, which featured the paintings and prints of Frederick Remington and Edward Borein and one exhibition, entitled *Tropical Scenes by the 19th-Century Painters of California,* organized by the Oakland Museum, which had luminous, exotic compositions by Bierstadt, Martin Johnson Heade, and others. Mills also encouraged the creation of exhibitions that would have a strong local appeal. A case in point was

his commissioning of Museum trustee and equestrian Margaret Mallory to mount a show called *The Horse in Art*, timed to coincide with the 55th Annual Santa Barbara Horse Show in 1974. Mallory amassed an exhibition of over 100 works, with paintings, drawings, and prints ranging from 15th-century woodcuts by the German master Albrecht Dürer, to lithographs by the 19th-century French Romantic artist Théodore Géricault, to etchings by Picasso and Braque. The show was dedicated to Mallory's late partner Ala Story, who had organized the Museum's first *Horse in Art* exhibition some twenty years earlier. In the same year, Mills began a tradition with a show entitled *Santa Barbara Selection 1974,* which was the first in a series of exhibitions that showcased the works of fifty local artists, some well-established older residents or UCSB faculty, others young and newly arrived; Steven Cortright, William Hesthal, Hank Pitcher, William Rohrbach, and Joan Tanner were among them. Later in 1974, the Museum presented an exhibition, organized by a group of local architects, called *Santa Barbara: Options for Tomorrow,* in which an assortment of historical drawings, plans, models, photographs, and maps offered a variety of planning options for downtown Santa Barbara, illustrating not only its disposition then, but also how it could have been, had other urban-design courses been followed.

Mills's desire to support and promote local artists marked his entire tenure as the SBMA Director. Between 1971 and 1974, he oversaw the organization of shows of works by Rico Lebrun (who had been the Museum's first artist-in-residence in the mid-1940s), Roland Brener, Howard Warshaw, Beatrice Wood, and Russell Forrester, before celebrating the 75th birthday of Douglass Parshall in late 1974, with a major retrospective of his paintings and drawings. Between 1978 and 1982, when Mills retired, the Museum featured shows of the works of Santa Barbara artists Lockwood de Forest, Sr., Paul Tuttle, and others.

Significantly, Mills also displayed the works of outstanding local photographers, such as Ines Roberts and Alain Maynet, and saw that the Museum regularly represented that medium, still not considered a "fine art" by some, in its exhibition schedule. In 1973, the Museum hosted major exhibitions of the photographs of Margaret Bourke-White, organized by the museum at Cornell University, and the show *Victoria's World: Photographs of Victorian England from the Collection of the Humanities Research Center at the University of Texas*. These were followed, over the next half-dozen years, by exhibitions of the works of some of America's (and Mexico's) greatest photographers and photojournalists —Manuel Alvarez Bravo, Dorothea Lange, Lewis W. Hine, Danny Lyon, Imogen Cunningham, and James Van Der Zee.

Like Tom Leavitt, Mills was determined to make accessible to the Santa Barbara community works from countries and cultures not readily available to them. Mainly organized by other institutions and commercial galleries, excellent shows were mounted of Tantric art from India, ancient Mayan figurines as well as modern art from Mexico, Japanese prints, Indian cloth appliqués, African sculptures and masks, Polish Surrealist art, Chinese paintings of several centuries, Han-dynasty Chinese ceramics, and Spanish tapestries. When possible, connections were made between the artistic productions of ancient civilizations and contemporary culture, as in the perceptive and novel 1982 show *Transitions of Heritage: Rufino Tamayo and Pre-Columbian Art* (fig. 28). The attention to non-Western cultures, particularly Asian, which had been a chief focus of the Museum since its establishment, helped to stimulate community interest in them, and precipitated the 1971 gift of over 600 18th- and 19th-century Japanese woodblock prints from the collection of Frederick B. Kellam (p. 85), made by his widow Edith (30 of which had been displayed at the SBMA in a show of theatrical prints in 1954) and the founding of the curatorial support group the Friends of Asian Art in 1978.

Paul Mills may be best remembered for the Museum's unprecedented building expansion, which he spearheaded. Construction of the Alice Keck Park Wing commenced in 1982 under his watch, eventually adding 67% more space (23,500 square feet) to the physical plant as a whole, including the 2,000 square-foot Davidson Gallery and almost three times that in new storage space. The Museum also constructed the Mary Craig Auditorium, the Constance and George Fearing Library, a conference room, and a loading dock. Funds for the project came to the Museum in 1979, as a bequest from Santa Barbara native Alice Keck Park of $6 million, mainly in oil stocks, the largest unrestricted gift in the Museum's history. The daughter of

Fig. 28. Installation photograph of *Transitions of Heritage: Rufino Tamayo and Pre-Columbian Art,* 1982. SBMA Archives

the founder of the Superior Oil Company, Park had a privileged youth in Santa Barbara, where she was born in 1918, and on the family ranch in nearby Santa Ynez. But her life took some very tragic turns; when she was a teen her mother died in a car crash, and her husband committed suicide in 1956, only three years after their marriage. She subsequently served two years on the SBMA board (1961–62) and then spent over a decade living in Italy and traveling throughout Europe, before retiring to Tucson, Arizona. After the sad events of her early life, and especially during her later travels, she increasingly became melancholic, very private, and introspective, keeping most of her affairs, including her bequests, secret until her early death in 1977. She also, unexpectedly, left a large sum and prime real estate in the downtown area to the City of Santa Barbara, resulting in the beautiful and extensive Alice Keck Park Memorial Gardens, established in her honor.

Besides the building expansion, Mills amplified the Museum in other ways and brought it up to "industry standards," notably in terms of increased staffing and programing. He hired three curators, including an Assistant Curator of Oriental Art, Susan Tai, for the burgeoning Chinese, Indian, Japanese, and Tibetan collections, and a fulltime registrar. Mills also developed the Museum's education programs, library, and conservation processes. The docents' activities were encouraged and expanded into the public schools; the Docent Council initiated a program called "Museum to Schools," in which talks were given to some 1,800 children in elementary and secondary schools annually. With such commitments to the community, the Museum saw attendance and membership increase sharply during Mills's tenure. Even in retirement Mills was an intellectually active and adventurous man. His challenging, post-SBMA life, during which he came out as gay, was touchingly explored and recounted in the semi-fictional film *Beginners*, written and directed by his son Mike Mills. Christopher Plummer, who sensitively portrayed in the movie a character based on Paul Mills, earned the 2011 Academy Award for Best Supporting Actor for his performance.

1983–1991

Having courageously embraced a new life, Mills left the completion of the Park Wing to his successor, Richard Vincent West, who came to Santa Barbara in 1983, after a decade as the Director of the Crocker Art Museum in Sacramento (fig. 29). Born in Prague, Czechoslovakia, in 1934 as Richard Cenek Vyslouzil, his family changed their name when they fled Europe from the Nazis, settling in Los Angeles in 1938. West studied art history as an undergraduate at UCSB before going on to UC Berkeley for his master's degree and then to brief stints

Fig. 29. Richard West, ca. 1984. SBMA Archives

Fig. 30. Cover, *The Preston Martin Collection of American Art* (1981). SBMA Archives

at the Cleveland Museum of Art and the Albright-Knox Museum in Buffalo, and the directorship of the Bowdoin College Museum of Art, prior to assuming his post in Sacramento. After overseeing the last years of construction and opening of the Park Wing, in January of 1985, West changed the focus of the Museum to a certain degree. He and his staff concentrated their efforts more on acquisitions, reducing the number of exhibitions each year. But those fewer exhibitions were generally more substantial than past SBMA shows and, more often than in previous years, they entailed ambitious catalogues.

Before West came, the Museum itself had produced only three publications of some depth and scholarly inclination, all illuminating holdings in the permanent collection: *The Ala Story Collection of the Santa Barbara Museum of Art* (1971), *European Drawings in the Collection of the Santa Barbara Museum of Art* (1976), and *The Preston Morton Collection of American Art* (1981) (fig. 30). For four decades, the Museum had generally provided to visitors only slim exhibition pamphlets or else exhibition catalogues that had been written elsewhere for shows that had been organized elsewhere. Under West, with his more academic approach to art, the Museum's publications increasingly and regularly became more substantive and scholarly, in a progression that began with the exhibition catalogue *An Unkindled Eye: The Paintings of Rockwell Kent* (1985) and was followed by *Old Master Drawings from the Collection of John and Alice Steiner* (1986), edited by Alfred Moir, Italian drawings scholar, UCSB professor, and devoted SBMA volunteer, and then, *Orbis Pictus: The Prints of Oskar Kokoschka, 1906–1976* (1987), *Kiyochika—Artist of Meiji Japan* (1988), *The Charged Image: French Lithographic Caricature* (1989), *Turning the Tide: Early Los Angeles Modernists, 1920–1956* (1990), *Cultivated Taste: Asian Art from Private Collections* (1991), *Standing in the Tempest: Painters of the Hungarian Avant-Garde, 1908–1930* (1991), and *Watkins to Weston: 101 Years of California Photography, 1849–1950* (1992). An émigré from Central Europe and, earlier in his career, an organizer of small exhibitions of artworks from counties in that region, West wrote the introductory essay for the *Standing in the Tempest* catalogue, as a coda to his tenure at the Museum.

The Museum's collections grew precipitously under West and his curators, Robert F. Henning, Jr., the Chief Curator, Susan Tai, who became full Curator of Oriental (now Asian) Art in 1986, Nancy Doll, the Curator of 20th-Century Art, and Karen Sinsheimer, the first full Curator of Photography on staff (beginning in 1990) (fig. 31). Wright Ludington greeted West upon his arrival with a gift of 73 objects from Cambodia, China, Japan, Korea, Thailand, and Iran. Virtually all the works, which had been collected by Ludington's father, had been on loan to the Museum since its opening. In the same spirit of welcoming tribute, Eugene and

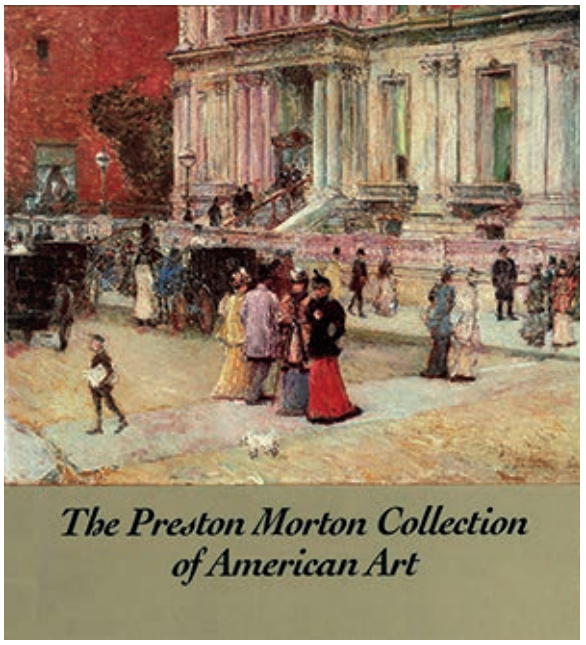


Fig. 31. Karen Sinsheimer with SBMA Trustee and Photograph Collector Michael G. Wilson, SBMA Archives

Fig. 32. Kobayashi Kiyochika (Japanese, 1847–1915), *Tairo no Tadamori Captures the Priest of Midō Temple*, ca. 1883–84, triptych. Color woodblock print, each 14½ × 9¾ in. Gift of Dr. and Mrs. Roland A. Way (1986.31.33a–c)

Suzette Morton Davidson, who had given the Museum a superb painting by Thomas Cole upon their arrival in Santa Barbara in 1979, donated, in 1983 and 1984, 14 Dutch and Italian old master drawings, including impressive sheets by Abraham Bloemaert and Jacopo Palma il Giovane, and then, in 1985, contributed a rare and powerfully moving painting by Giovanni Baglione, a 17th-century Roman follower of Caravaggio, representing *Saint Catherine Carried to Her Tomb by Angels*. The granddaughter of the founder of the Morton Salt Company and a Chicago native, Suzette divided her collection over the years between the SBMA and the Art Institute of Chicago, which also received a Baglione painting from her. In 1988, the Davidsons established at the Museum an endowment for the purchase of works of art produced before 1900. Just three months before Suzette's death in May of 1996, the SBMA dedicated a gallery in her honor.

Also in the early years of West's tenure, mainly between 1984 and 1986, perhaps partly inspired by Ludington and the Davidsons, the collectors Roland A. and Louise Way donated some 220 woodblock prints by the late 19th/early 20th-century Japanese artist Kiyochika, regarded as the last great master of the *ukiyo-e* (or "floating world") genre of Japanese prints (fig. 32); the gift generated the aforementioned *Kiyochika* exhibition and accompanying catalogue, which remains the standard reference on the artist in English. Two years later, longtime SBMA trustee and former Board President Carol Valentine gave the Museum another 100 Japanese woodblock prints, the complete series *One*

Fig. 33. *Manchu Woman's Robe with Narcissus, Bamboo,* Lingzhi *Mushroom, and* Shou *[Longevity] Roundel,* Chinese, Manchu dynasty, late 19th century. Yellow silk slit-tapestry weave, 55½ × 72 in. Gift of Mary V. and Ralph E. Hays (1989.50.90)

Hundred Aspects of the Moon, by the 19th-century artist Tsukioka Yoshitoshi (p. 86). At the end of this extraordinarily active period of Asian art acquisitions came a gift that extended the Museum's holdings into a new medium—the donation by Ralph E. and Mary B. Hays in 1989 of more than 100 beautifully preserved Chinese costumes and textiles (fig. 33) dating from the late Ming through Qing dynasties (17th through 20th centuries).

The rapid expansion of the Asian art collections in the 1980s was more than equaled by that of the American and European contemporary art holdings. Additions of works of American (mainly California) art of the 1960s and '70s more than doubled the Museum's total collection of paintings from 7,000 to over 15,000. The donation, in 1983, of over 580 photographs, ranging from the late 19th century to the contemporary, from New York collectors Yolanda and Arthur Steinman formed the nucleus of the Museum's photography collection. The gift appears to have been the result of effective lobbying by former SBMA Curator of Modern Art, Kathleen Monaghan, who had met them in New York. In the next two years, the Steinmans contributed another 210 photographs.

With encouragement from curator Robert Henning, Mary and Will Richeson, a successful merchant banker and his wife, began to collect and buy for themselves and the Museum numerous early 20th-century British paintings for which they had developed and shared a great passion. Important and iconic works by Adrian Allinson (cat. 37), Frank Brangwyn, Roderic O'Connor, Walter Sickert, Wilson Steer, Ethel Walker, and Ethelbert White passed from the Richesons to the Museum throughout the 1980s and 90s. In that period, the Museum almost continuously added, through purchase, later British pictures to this impressive group of works.

In 1985, the SBMA received from Dana and Albert (Cubby) Broccoli, creator of the James Bond film franchise, and from their son Michael G. Wilson (later an SBMA board member) and his wife, Jane, a monumental gift of prints—nearly 4,000, approximately 3,500 of which were 19th-century French caricature lithographs

Jo Ann Callis (American, b. 1940) *Untitled (Angel)*, 1992 Chromogenic print, 12⅛ × 9½ in.
GIFT OF ARTHUR B. STEINMAN (2000.50.20)

Gertrude Käsebier (American, 1852–1934) *Portrait of Prudence Durand, Newark, New Jersey*, ca. 1910
Toned gelatin silver print, 8⅛ × 5¾ in.
GIFT OF MICHAEL G. AND JANE WILSON (1991.176.31)

Fig. 34. Honoré Daumier, *Le bois est cher et les arts ne vont pas,* 1833, lithograph, 9½ × 12 in. Gift of Albert and Dana Broccoli, (1985.48.2486)

Fig. 35. Susan Tai, Curator of Asian Art, with F. Bailey (Billy) Vanderhoef, Jr., major donor of Asian Art, 1995, SBMA Archives

by Honoré Daumier (fig. 34) and other artists working in the popular press; the donation instantly established the Museum as one of the largest repositories of 19th-century satirical prints in the country. In the next year, fellow Los Angeles print collectors Carita and Stuart Kadison donated nearly 460 more French lithographs, most by the 19th-century political cartoonist Charles-Joseph Traviès de Villiers. It seems that Beatrice Farwell, a professor at UCSB and scholar of 19th-century French popular culture and lithographs, had convinced the Broccolis, Wilsons, and Kadisons that the Museum would be a fitting home for their extensive collections. Since the time of their 1985 gift of prints, Jane and Michael Wilson, who have assembled one of the world's most important collections of photographs at the Wilson Centre for Photography in London, have given to the Museum another 100 prints and almost 600 photographs.

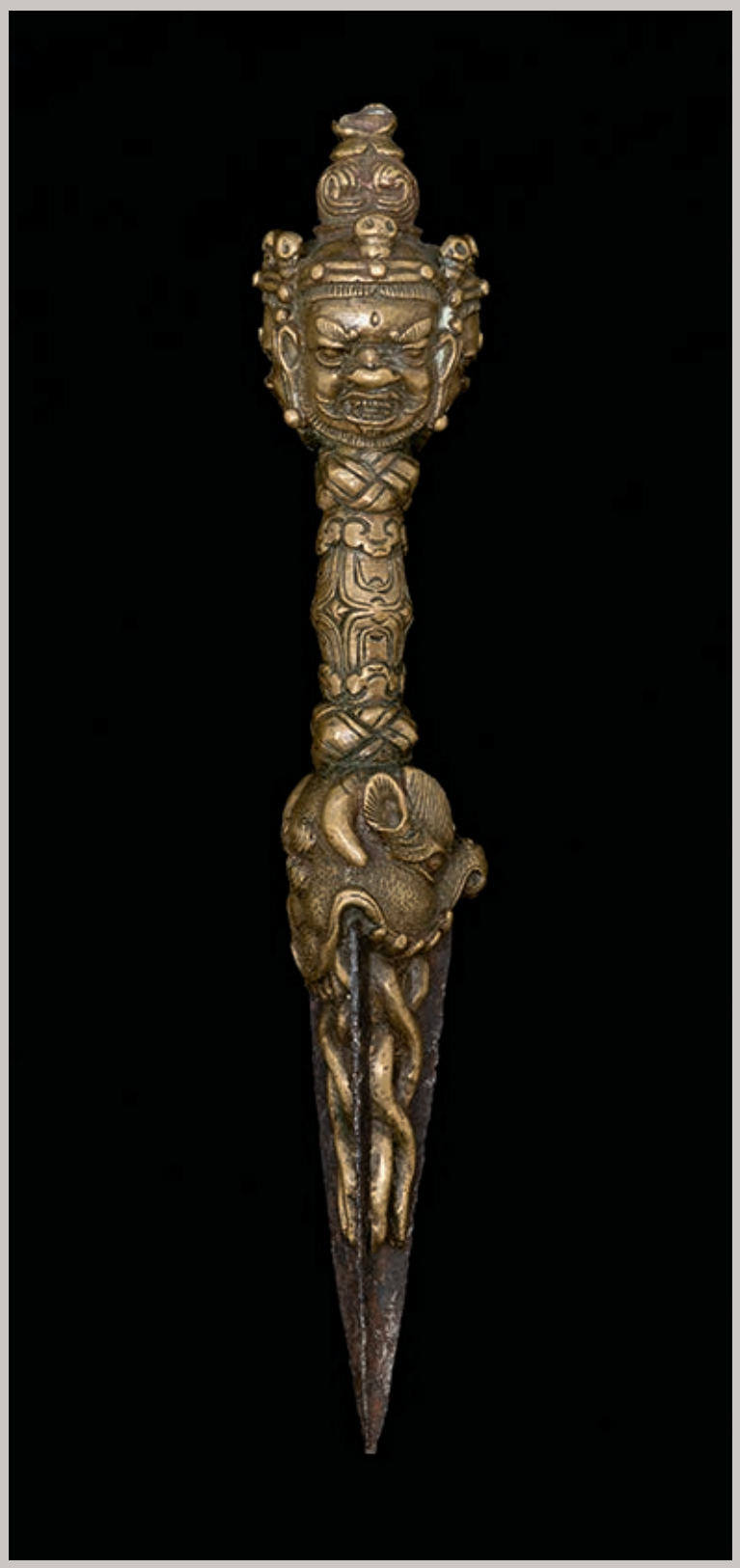
Just at the end of West's time as Director, the Museum again increased its Asian art holdings dramatically with a major gift from one of the Museum's longtime trustees, supporters, and, for many years (from the 1950s through the 1970s), its unofficial curator of Asian art: F. Bailey Vanderhoef, Jr. In 1991, on the occasion of the Museum's 50th anniversary, Billy, as he was affectionately known, donated 108 pieces he had acquired in and from China, India, Japan, and Tibet, in diverse media, including paintings and bronze sculptures,

ceramics, jades, lacquers, and textiles. This extraordinary personal collection greatly broadened the scope of the Museum's Asian art holdings.

Back in June of 1938, Billy Vanderhoef, then 24 years old, and fellow Harvard student Wilbur L. Cummings, Jr. set off on an expedition to Tibet, where they sought to document the religious art and legendary "lama dances" in the city of Gyangtse in western Tibet. Their photographs of the art and festivals they saw in Gyangtse, including the annual unfurling of the Great Thangka (a massive sacred painting on silk, measuring over 14,000 square feet) on a mountain slope, were published a year later in the 12 June 1939 issue of *Life* magazine, and were among the first color images of Tibet to appear in the American press. Some of the paintings, sculpture, and ritual objects that the two young men brought back from their trip across the Himalayas were donated to the Museum in 1954 (and displayed, along with gifts from Ina Campbell, in an exhibition that Billy assembled in 1955), and the majority, as noted above, was given in 1991, forming the core of the Museum's Tibetan art collection. Twenty-two works that had been collected by Wilbur Cummings, who tragically died just five years after the Tibetan adventure, while serving as a Navy pilot in the war, were given in his memory by his mother, Marian Engle Cummings, a flyer herself and the first woman to hold a commercial pilot's license (pp. 80, 81). Fortunately, Billy Vanderhoef was able to play an integral role in the life of the Museum for almost five decades; his contributions to the Museum extended well beyond the beautiful artworks he bestowed on it; as a scholar, teacher, exhibition organizer, and trustee he was a guiding force behind the Asian art collection, a mentor to the Curator of Asian Art, and an inspiration for local collectors (fig. 35).

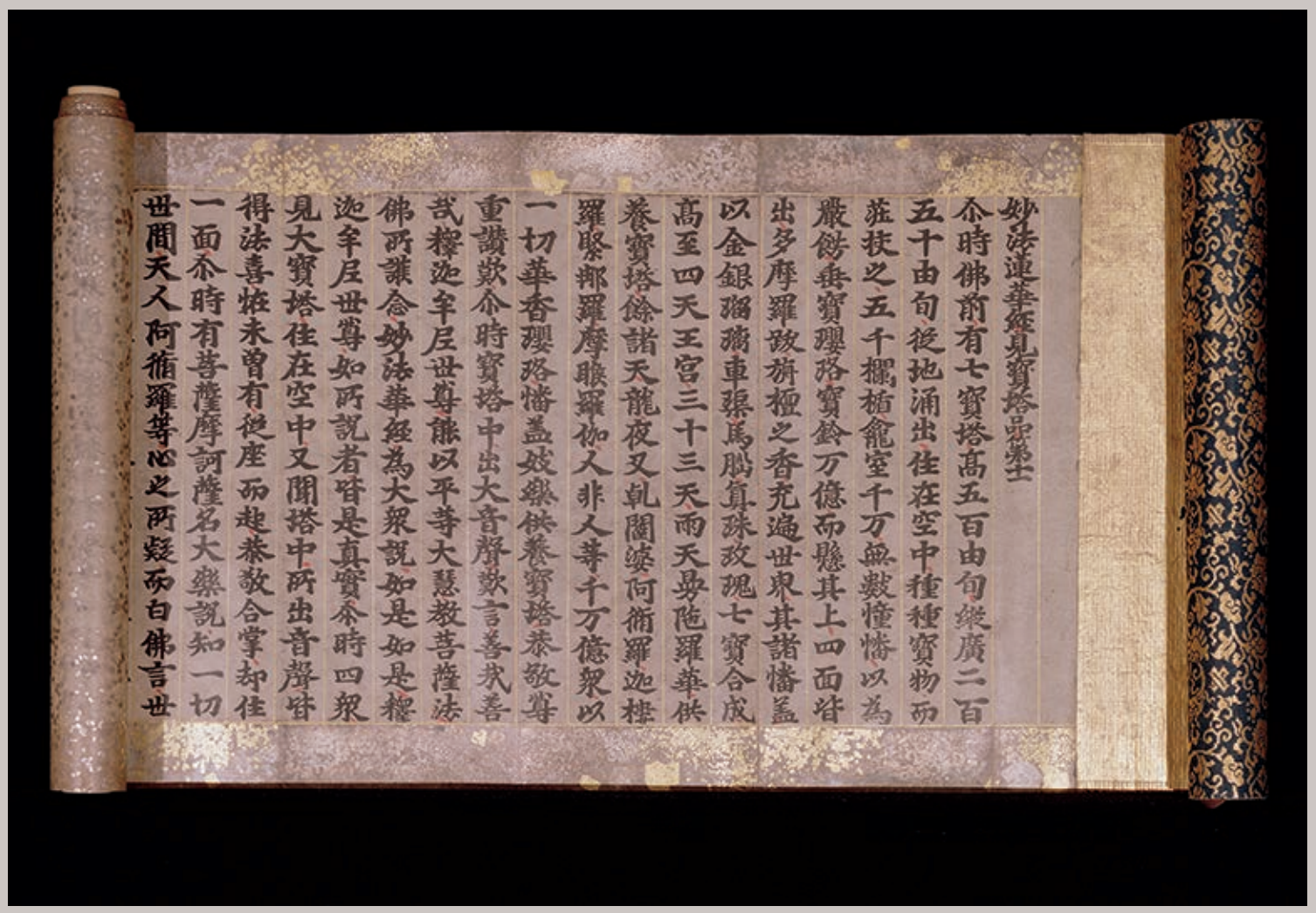
Conical Bowls China, Song dynasty, 11th–12th century Northern celadon, gray porcelaneous stoneware with olive green glaze; molded decoration of fishes in waves, 1½ × 3¾ in. (each)
GIFT OF F. BAILEY VANDERHOEF, JR. (1991.148.25.1,.2)

Three-Headed Hayagriva Central Tibet, 18th–19th century Ink, color, and gold on cotton, 24¾ × 15¼ in.
GIFT OF F. BAILEY VANDERHOEF, JR. (1991.148.78)



Ritual Dagger Tibet, 18th century Bronze and iron, 6⅞ in.
GIFT OF MRS. WILBUR L. CUMMINGS, SR. IN MEMORY OF HER SON, WILBUR L. CUMMINGS, JR. (1954.15.10A)

Ritual Apron Tibet, 18th–19th century Bone, leather, and brass bells, 34 × 28 in.
GIFT OF MRS. WILBUR L. CUMMINGS, SR. IN MEMORY OF HER SON, WILBUR L. CUMMINGS, JR. (1954.15.2)



Lotus Sutra, Jeweled Pagoda Chapter (Chapter 11) Japan, Kamakura period, 13th century
Woodblock printed on ornate paper adorned with gold and silver flakes. 11½ × 44¼.
GIFT OF PHILIP HOFER (1980.8.2)

Yashima Gakutei (Japanese, 1786–1868) *The Cherry Tree of Poet Priest Saigyō (1119–1190),* early 1820s
Color woodblock print, surimono, 8¼ × 7¼ in.
GIFT OF DR. AND MRS. ROLAND A. WAY (1991.147.1)

Kawase Hasui (Japanese, 1883–1957) *Nightfall in Snow at Terashima Village*, 1920 Color woodblock print, 14¼ × 9½ in.
GIFT OF DR. AND MRS. ROLAND A. WAY (1991.147.26)

Andō Hiroshige (Japanese, 1797–1858) *Station 46, Driving Rain at Shōno,* 1834 Color woodblock print, 9¾ × 14⅞ in.
GIFT OF THE FREDERICK B. KELLAM COLLECTION (1971.3.1.46)

Tsukioka Yoshitoshi (Japanese, 1839–1892) *Midnight Moon in the Yashino Mountains* from the series "One Hundred Aspects of the Moon," 1886 Color woodblock print, 13 × 8¾ in.
GIFT OF CAROL L. VALENTINE (1987.53.16)

1992–2002

Following the Museum's 50th anniversary and West's departure for the Newport Art Museum in Rhode Island, Paul Norman Perrot assumed the directorship for three years (1991–94), and was succeeded by Robert H. Frankel (1996–2001). Perrot had previously served as the Director of the Corning Museum of Glass in Corning, New York, and of the Virginia Museum of Fine Arts in Richmond, and Frankel, just before coming to Santa Barbara, had been the Director of the Chrysler Museum of Art in Norfolk, Virginia. In the 1990s, these directors and the curators largely continued the course West had set in terms of organizing substantial shows with scholarly catalogues, and Frankel oversaw another major expansion of the Museum's facilities with the construction of the Peck Wing, over a two-year period. Undertaken with a generous donation from Jean and Austin H. Peck, Jr. in 1991, the new wing incorporated the two buildings immediately to the Museum's south on State Street and, with this captured space, added a new gallery, named for Lord Paul and Lady Leslie Ridley-Tree (who were major contributors to the renovation campaign) (fig. 36), a larger store, a café (realized with a contribution from the Women's Board), and a children's gallery, funded by Marlene and Robert Veloz. In recognition of a significant campaign gift in 1995 from Christine and Robert Emmons, a former Board President, another, smaller gallery, primarily dedicated to the exhibition of California art, was named for them. The Peck Wing opened to the public in late January of 1998.

Momentous, too, for the SBMA in its golden anniversary year, and ever since, was the establishment of the Ridley-Tree Education Center, through the generous donation of the very astute and colorful Museum trustee (and eventual Board President) Lady Leslie and her husband, Lord Paul Ridley-Tree. The Center was created though the renovation and transformation of the McCormick House, the large residence left to the Museum by Katharine McCormick. The RTEC at McCormick House would quickly become an important resource in the Museum's community outreach efforts and a critical locus for its growing number of education programs, particularly those that required studio space for art-making activities. Then as now, the Center accommodated thousands of school children each year, who attended courses that supplemented

Fig. 36. Lord Paul and Lady Ridley-Tree, 1991. SBMA Archives

their school classes, and hundreds of adults, who benefited from the continuing education provided there, sometimes in collaboration with Santa Barbara City College. By 1992–93, the RTEC was receiving over 30,000 visitors annually. The Museum's educational mission was further advanced in 1998, when the SBMA created, as part of the larger renovation project, the aforementioned new Children's Gallery, named for the Velozes, which provided a gathering place within the Museum for children and families, with educational wall displays and tools and materials that enabled them to understand various art-making techniques and archaeological practices. Since 2009, the Marlene and Robert Veloz Children's Gallery has also become known as the "Family Resource Center," due to its expanded programs for entire families.

During the renovations, the Museum offered a reduced, though laudable, schedule of exhibitions. With the financial backing of the Women's Board, curator Nancy Doll developed and presented in 1992 the exhibition *Matt Mullican: The Spectrum of Knowledge* and, later in the year, the Museum mounted a show of Abstract Expressionist paintings by Elaine de Kooning as well as a retrospective (also conceived by Doll) of the architecture and design work of Lutah Maria Riggs, the first licensed female architect in Santa Barbara. Highlighting the Museum's offerings, in 1994, were two photography shows organized by Karen Sinsheimer: *Excursions along the Nile: The Photographic Discovery of Ancient Egypt*, a landmark exhibition of 19th-century

Fig. 37. Installation photograph of *Eternal China: Splendors from the First Dynasties,* 1998. SBMA Archives

photographs drawn from the collection of Jane and Michael Wilson, and *The Santa Barbara Connection: Contemporary Photography*, which featured the works of ten local artists, including Nell Campbell, Macduff Everton, and Susan Jorgensen. As part of a series of shows of 19th-century photographs, which commenced with *Excursions along the Nile*, the Wilsons' collection was mined once more, in 1998, for the exhibition *Revealing the Holy Land: The Photographic Exploration of Palestine*—culturally and historically important images of Jerusalem and the Sinai Peninsula dating to 1864 and 1868. Long involved in the production and writing of the James Bond movies, the well-traveled Michael Wilson was by this time (after the death of his stepfather "Cubby" Broccoli in 1996) responsible for running the family company, Eon Productions, with his half-sister Barbara Broccoli, and determining the exotic locations for filming.

Aspects of the arts and culture of China and Japan were represented in the latter part of the 1990s by two very interesting shows that the Museum organized, with informative, accompanying catalogues: *Carved Paper: The Art of the Japanese Stencil* (1998) and *Of Battle and Beauty: Felice Beato's Photographs of China* (1999). Edited by Susan Tai, in collaboration with Susanna Campbell Kuo, the *Carved Paper* catalogue almost immediately became a standard reference for that distinctly Japanese art form and tool for textile design. The impetus for the *Carved Paper* show had been Elizabeth Kellam de Forest's 1984 donation to the Museum of 75 Japanese stencils (cat. 31) that her father-in-law, the virtuoso landscape painter Lockwood de Forest, Sr., had collected on a trip to Asia in 1913. The widow and business partner of Lockwood de Forest, Jr., and a talented landscape architect herself, Elizabeth, decades earlier, had finished and realized his designs for the landscape surrounding the Museum, when he died suddenly from pneumonia in 1949.

The show *Of Battle and Beauty* focused on yet another rare object from the Wilsons' extensive collection—an album of photographs taken by the Italian Felice Beato while visiting Beijing and Canton in 1860; the photographs document the splendor of China's buildings and landscapes as well as the struggles of its people during the Second Opium War. The exhibition was in keeping with the broad, socio-cultural approach that Billy Vanderhoef had advocated in his Museum exhibitions. By far the most popular show the Museum mounted in the

Fig. 38. Matt Mullican, installing *Matt Mullican: The Spectrum of Knowledge*, 1992. SBMA Archives

later 1990s, and perhaps the best attended exhibition in the institution's history, was *Eternal China: Splendors from the First Dynasties* (fig. 37). Organized by the Dayton Art Institute, the show opened in Santa Barbara in July of 1998 and featured, among its many treasures of the Qin and Han dynasties, more than a dozen life-size "warriors" from the relatively recently excavated and restored terracotta army of the first Emperor Qin, with whom more than 8,000 such guardian figures, each with unique facial features and expression, had been buried in the city of Xian in the late third century B.C.

The 1990s was also a felicitous period for acquisitions, beginning with donations of art given in celebration of the Museum's 50th anniversary in 1991 (such as those from Billy Vanderhoef) and, in certain respects, culminating in the 1998 show, organized by Robert Henning, *Santa Barbara Collects: Impressions of France,* which stimulated many gifts of works of 19th-century French art, some immediate, some promised—paintings by J.-B.-C. Corot, Gustave Courbet, Armand Guillaumin, Paul Signac (cat. 25), and James Tissot (cat. 24), a pastel by Berthe Morisot (cat. 27), and a watercolor by J.-G. Vibert. To mark the 50th anniversary, and in conjunction with the large exhibition of works by Los Angeles native Matt Mullican, the Women's Board commissioned from him two monumental canvases with intricate symbolism referring to Santa Barbara, as well as an etched-glass panel, for the Park Wing atrium (fig. 38). Meanwhile, the short-lived affiliate group called the "Friends of Contemporary Art" contributed to the purchase of a sculpture by Santa Barbara artist Allison Saar, and collectors Laura-Lee and Robert J. Woods, Jr. donated a dozen fine works, including paintings by Los Angeles native Ed Moses and French artist Claude Viallat and drawings by Francesco Clemente, Enzo Cucchi, Susan Rothenberg, Donald Sultan, Richard Tuttle, and William T. Wiley. Some of the highlights of the Museum's impressive, growing collection were exalted and codified in the anniversary publication *Santa Barbara Museum of Art: Selected Works*.

With the hire in 1992 of Diana C. du Pont as Curator of 20th-Century Art, there was an acceleration in the Museum's acquisition of modern and contemporary Latin American art. Du Pont was not only interested in contemporary Mexican art, but had a pan–Latin American intellectual curiosity. In 1995, with her encouragement, donors gave to the Museum a sculpture by the

Argentinian artist Rogelio Polesello, and three works by the Venezuelan artist Carlos Cruz-Diez. These were followed in 1998 by the acquisition of important paintings by the Mexican master Rufino Tamayo (*Noche y Dia*, 1953) and the Uruguayan artist Joaquin Torres-Garcia (*Composition*, 1932) (cat. 41) and then, in 2001, of a grand (detached) fresco by the Mexican painter David Alfaro Siqueiros, *Portrait of Mexico Today* (1932), the then only intact mural by the artist in the United States (fig. 39). In the next year, the Museum purchased a significant painting by the Mexican artist Gunther Gerzso (*Time Eats Life to the Core*, 1961) (cat. 50). In all, over 300 Latin American works were acquired by the Museum during du Pont's tenure, representing nine countries: Mexico (primarily), Argentina, Chile, Colombia, Costa Rica, Cuba, Guatemala, Uruguay, and Venezuela. Du Pont would also organize for the Museum widely and highly acclaimed, major retrospectives of the works of Gerzso (2003) and Tamayo (2007), both accompanied by comprehensive and useful catalogues (fig. 40).

The scope of the Museum's collecting interests was truly international, extending well beyond Latin America, leading, in 1998 and 1999, to the acquisition of two of its signature pieces of contemporary sculpture. With the generous help of some of the Museum's most loyal supporters—SBMA trustee Eli Luria and wife Leatrice, Sustaining Trustee Lillian and her husband Jon B. Lovelace, and SBMA trustee H. Smith Richardson III—the

Fig. 39. David Alfaro Siqueiros (Mexican, 1896–1974), *Portrait of Mexico Today*, 1932. Fresco on cement, 99 × 384 × 100 13/16 in. Anonymous Gift (2001.50)

Fig. 40. Installation photograph of *Tamayo: A Modern Icon Reinterpreted*, 2007 SBMA Archives

Museum purchased, in 1998, a large, stunning, stainless-steel sculpture by the British-Indian artist Anish Kapoor: *Turning the World Inside Out* (cat. 66). Some of the same donors, along with other Museum friends, in the next year, enabled the Museum to acquire a major and seminal work by the Korean artist Nam June Paik, *TV Clock* (cat. 53), composed of 24 fixed-image color television monitors.

In the later 1990s, the growth of the photography collection gained momentum thanks to some generous donors, notably Howard Stein, the New York financier and collector (who had a house in Santa Barbara), and the newly formed SBMA curatorial support group PhotoFutures. Founder of the successful Dreyfus Fund and creator of its famous mascot and logo, the lion, Stein knew well the power of imagery and amassed one of the most extensive collections of photographs in the country. Beginning in 1999 and for many years, until his death in 2011, he contributed over 30 photographs to the Museum and provided funds, mainly through his Joy of Giving Something Foundation, for another 35 purchases.

Since its founding in 1998, PhotoFutures, the support group affiliated with the Museum's Curator of Photography, has funded the acquisition of almost 200 photographs. The group hosts an annual "Buying Spree" in which the curator presents a number of photographs for purchase and the membership votes to help acquire these pieces with their collective funds or else individual members offer to buy works for the Museum. Usually, one way or another, virtually all the Buying Spree photographs come to the Museum. The Museum has also benefited over the years by the donations of works by the photographers themselves. In 2002 documentary photographer Pirkle Jones donated more than 90 of his prints, created between 1939 and 1993, and one photograph by his mentor, Ansel Adams. Jones' photographs range from depictions of farm workers and rural life, to California landscapes, to the activities of the revolutionary Black Panther Party in Oakland and elsewhere.

2003–2007

In 2003, Phillip M. Johnston became the Museum's tenth Director. Having served as a curator of decorative arts at both the Wadsworth Atheneum in Hartford and the Carnegie Museum of Art in Pittsburgh, and then as the Director of the Carnegie (for eight years) and, later, at the Museum of the Rhode Island School of Design (for five years), Johnston brought a wealth of museum experience to his post in Santa Barbara. Upon his arrival, he was greeted by the show *Risking the Abstract: Mexican Modernism and the Art of Gunther Gerzso,* and soon after encouraged curator Diana du Pont to continue background research for her even more ambitious retrospective *Tamayo: A Modern Icon Reinterpreted.*

Under Johnston, another major show of historic photographs—the fourth in the series from the Wilson collection—was mounted, *First Seen: Portraits of the World's Peoples 1840–1880 from the Wilson Centre for Photography* (2004), and curator Karen Sinsheimer continued a series of exhibitions of Hollywood "glamor" photographs with the 2005 show *Garbo's Garbos*. The exhibition of photographs of the notoriously reclusive actress, organized primarily by her grandnephew Scott Reisfield and independent scholar Robert Dance, was preceded at the SBMA by two exhibitions, entitled *Camera over Hollywood: Photographs of John Swope* (2000) and *Ruth Harriet Louise and Hollywood Glamor Photography* (2002–3). *Garbo's Garbos* was followed, five years later, by a very popular show alternatively called *Made in Hollywood: Photographs from the John Kobal Foundation* and *Glamour of the Gods,* an assortment of engaging photographs of leading film actors and actresses, such as Marlene Dietrich, Jean Harlow, Clark Gable, Marilyn Monroe, and Rock Hudson. *Made in Hollywood* opened in Santa Barbara in 2008 (fig. 41) and was subsequently sent to eight other venues, including museums in other regions of the country, and to Australia, Germany, Portugal, and the National Portrait Gallery in London; after seven successful years, it was by far the most extensively traveled exhibition in the Museum's history.

The most well-attended exhibition held at the SBMA during Johnston's four-year directorship was *Renaissance to Rococo: Masterpieces from the Collection of the Wadsworth Atheneum*, which opened at the Museum in February of 2006, and included, among the 60 paintings

Fig. 41. Installation photograph of *Made in Hollywood*, 2008. SBMA Archives.

on view, major works by such towering figures as the early 17th-century Italian painter Caravaggio, the Spanish Baroque artist Francisco de Zurbarán, and the 18th-century English painters Thomas Gainsborough and Joseph Wright of Derby. Many of the shows that immediately succeeded *Renaissance to Rococo* were drawn from artists and collections in the Santa Barbara community. In 2007, the Museum presented the major photography exhibition *Made in Santa Barbara,* which assembled more than 100 images created by 45 local artists. Organized by Karen Sinsheimer with Rita Ferri, Visual Arts Coordinator and Curator of Collections for the County of Santa Barbara, the show demonstrated the vitality of the local photographic and artistic community, fostered over the years by the Museum and the Brooks Institute of Photography.

Later that year, the Museum mounted an exhibition of 13 significant 19th- and 20th-century works of art entitled *A Gift for Santa Barbara: The Dwight and Winifred Vedder Collection*. Winifred, or "Teddie," as she preferred to be called, gave to the Museum paintings that she and her late husband collected by French artists Mary Cassatt (born in America), Armand Guillaumin, and Pierre-Auguste Renoir as well as by the Russian master Marc Chagall. The Cassatt and Renoir were the first paintings by those two major figures to enter the Museum's collection. Teddie also contributed to the Museum a particularly fine pastel portrait of a young woman by the 19th-century French woman artist Berthe Morisot (cat. 27), along with pastels and drawings by Cassatt, Matisse, and Paul Signac. Joining the works by Cassatt and Morisot were two paintings by the 20th-century American women artists Helen Bradley and Grandma Moses.

In the following year, the Museum hosted another two intimately engaging exhibitions of works from Santa Barbara private collections: *Merci!: Selections from the Robert B. and Mercedes H. Eichholz Collection* and *Over Rainbows and Down Rabbit Holes: The Art of Children's Books.* The intellectually vigorous, at once

Fig. 42. *Prayer Wheel,* Western Tibet, 18th–19th century. Painted wood with colors on gesso, gilding. 56 × 31 × 30½ in. Museum purchase with funds provided by Pamela Melone and Natalia and Michael Howe in Honor of F. Bailey Vanderhoef, Jr., the John and Peggy Maximus Fund, and Yangki Ackerman (2011.42)

worldly and earthy Merci Eichholz, a former President of the SBMA Board of Trustees, had assembled with her husband Bob Eichholz, a former trustee of the National Gallery of Art, an important and very personal collection, mainly composed of 19th-and 20th-century paintings, drawings, and sculptures. The show, appropriately titled *Merci!,* both denoting the French word for "thanks" and suggesting the exuberance of the donor, included 23 gifts and promised gifts to the Museum, among them paintings by Edouard Vuillard and Pierre Soulages (illus. p. 105), a drawing by Picasso, and photographs by Herbert Bayer and Marion Post Wolcott. Organized with the Eric Carle Museum of Picture Book Art (in Amherst, Massachusetts), *Over Rainbows,* drawn from the collection of Zora and Les Charles, offered more than 70 beautiful and often amusing, original illustrations for children's books, works by celebrated artists and by many winners of the prestigious Caldecott Medal for children's picture books. Selected by Zora Charles and guest curator Lolly Robinson, the watercolors and drawings represented some of the most memorable characters and stories rendered by Jean de Brunhoff (creator of Babar the Elephant), Diane and Leo Dillon, Kay Nielsen, Jerry Pinkney, Beatrix Potter, Maurice Sendak, and 30 other illustrators.

The Museum's acquisition capabilities received an enormous, transformative boost in 2005, when Peggy Maximus established a sizable endowment fund—the John and Peggy Maximus Fund—for the purchase of works of East Asian art. The couple had been a brilliant creative team; she had been a leading interior designer in Los Angeles, before joining him, a very successful commercial artist, in his New York–based design practice in the 1950s and '60s. Over the years they had formed collections of James Audubon's ornithological prints, which they left to the Santa Barbara Museum of Natural History, and of Japanese woodblock prints, which came to the SBMA. With the Maximus fund, the Museum was able to begin acquiring, almost immediately, objects that had been heretofore well beyond its means. Important 18th-century Chinese paintings by the artists Gai Qi, Cai Jia (cat. 17), Huang Shen, and Ma Quan have been secured for the collection as well as a rare Chinese Han dynasty earthenware tomb relief (1st-century) (cat. 5), Ming dynasty (16th-century) Chinese porcelains, and some highly significant Tibetan objects—a small, 15th-century bronze sculpture, *Vajrabhairava Embracing Consort* (cat. 11) and an elaborately painted 18th-century wooden *Prayer Wheel* (fig. 42), the latter purchased with some additional donations from Natalia and Michael Howe, Pamela Melone in memory of F. Bailey Vanderhoef, Jr., and Yangki Ackerman.

The Park Wing, at the rear of the Museum, underwent a renovation in 2006. Among the adjustments made was the construction of a grander doorway, since, for many, if not most, who come to the Museum, this is their usual entrance, and a new, more welcoming, information and admissions desk and area were created. The conference room/gathering space, not far from the back door, was extensively remodeled. This room, used for board meetings as well as for staff meetings with members of other community groups and students and teachers, was designated the "Luria Activities Center," in memory of Eli Luria, a longtime board member and

benefactor of the Museum. His widow, Life Honorary Trustee Leatrice Luria, the Luria Foundation, Anne and Michael Towbes, Elaine and Herb Kendall, and the Ann Jackson Family Foundation all contributed critical funds to the renovation project.

2008–2016

In recent years, since 2008, the Museum staff has worked hard to build upon its record of scholarly exhibitions and further its educational mission in the community and, particularly, the local schools. With the hiring, in 2008, of Julie Joyce as Curator of Contemporary Art, and, in 2009, of Eik Kahng as Chief Curator (two years later becoming Assistant Director as well), who joined longtime curators Karen Sinsheimer and Susan Tai (since 2007, the Elizabeth Atkins Curator of Asian Art), the Museum has embarked on the most ambitious exhibition program in its history. The four curators have been responsible for organizing at least one major loan show of international importance each year, with accompanying scholarly catalogues. In most years, they have presented two or three major loan exhibitions, which entail the works of some of the greatest older masters or, in the case of contemporary art and photography, showcase the works of significant emerging artists or underappreciated, highly accomplished mature masters. Where appropriate, the shows attempt to address significant social issues.

In 2008, Karen Sinsheimer conceived and installed the exhibition *Of Life and Loss: The Photographs of Roman Vishniac and Jeffrey Gusky*, which featured 45 photographs taken by Roman Vishniac of vibrant, pre–World War II Jewish communities in Poland, juxtaposed to photographs of the same areas taken by Gusky some six decades later. The Russian-born Vishniac's photographs of the mid-1930s, lent by his daughter, Santa Barbara resident Mara Vishniac Kohn, poignantly documented the industrious lives and rich traditions of Eastern European Jews. Gusky's images capture the ruins of this decimated society, with views of desecrated cemeteries, crumbling synagogues, and long-empty streets. The opening of the exhibition involved a march of hundreds, including Holocaust survivors, down the main streets of Santa Barbara on

Fig. 43. Installation photograph of *Noble Tombs of Mawangdui: Art and Life in the Changsha Kingdom, China (3rd century BCE–1st Century BCE)*, 2009. Traveled from the China Institute, New York, SBMA Archives

Fig. 44. Installation photograph of *Charles Garabedian: A Retrospective,* 2011. SBMA Archives

the anniversary of *Kristallnacht* (The Night of Broken Glass), the notorious pogrom carried out by the Nazis in early November of 1938, when the windows of Jewish businesses, stores, and synagogues were smashed in Germany and Austria.

As her "debut" exhibition, Julie Joyce, in 2009, presented the first West Coast show of the provocative sculptural installations, photographs, and videos of the contemporary British artist Yinka Shonibare. Called *Yinka Shonibare, MBE: A Flying Machine for Every Man, Woman, and Child and Other Astonishing Works*, the exhibition filled most of the Museum's galleries with sculptural tableaux of hunting parties, students at desks, and revelers on improbable flying machines—all realized in terms of headless figures, dressed in 18th-century costumes, fashioned from contemporary western African fabrics. The colonial and racial issues that the works explored also informed the photographs and video in the show. For this gently controversial presentation, and virtually all of the Museum's ten subsequent major exhibitions, the SBMA Women's Board provided crucial funding.

Following the challenging yet very popular *Yinka Shonibare,* the Museum hosted the majestic exhibitions *Noble Tombs at Mawangdui: Art and Life in the Changsha Kingdom, China (3rd Century BCE–1st Century BCE),* (fig. 43) in 2009, which featured nearly 70 Han-dynasty treasures excavated from a completely preserved tomb in the Hunan province, and *Delacroix to Monet: Masterpieces of 19th-Century Painting from the Walters Art Museum* (in early 2010), which included major paintings by those two artists as well as by Degas, J.-A.-D. Ingres, and Jean François Millet. After these shows, which had been produced by the China Institute in New York and the Walters Art Museum in Baltimore, the SBMA opened, in 2010, Karen Sinsheimer's sweeping and complex survey exhibition *Chaotic Harmony: Korean Contemporary Photography* and then, in 2011, a grand retrospective of the much admired, though somewhat critically overlooked Los Angeles painter Charles Garabedian. Developed in partnership with Anne Wilkes Tucker, curator of photography at the Museum of Fine Arts, Houston, and the first major exhibition in the United States of photographs made by contemporary Korean artists, *Chaotic Harmony* addressed issues of social identity, family, urbanization, and globalization in works produced by 40 artists. Organized by Julie Joyce, *Charles Garabedian: A Retrospective*, was a major show devoted to the works of this highly influential "artist's artist" (fig. 44 and p. 235). The exhibition ranged from his earliest compositions of the 1960s to his colossal mythological canvases of the 1990s, to his most recent works, produced by the artist when he was well into his 80s.

Not long after the Garabedian show, Joyce assembled a small exhibition of the remarkable photographs and videos of the contemporary Israeli artist Ori Gersht. This was the first solo museum exhibition of Gersht's

Fig. 45. Berthe Morisot (French, 1841–1895), *View of Paris from the Trocadéro*, 1871–73. Oil on canvas, 18⅛ × 32⅛ in. Gift of Mrs. Hugh N. Kirkland (1974.21.2)

Fig. 46. Vincent van Gogh (Dutch, 1853–1890), *Outskirts of Paris,* 1886. Oil on canvas, 18 × 21⅛. Private Collection in memory of Marie Wangeman (L.2005.1).

strangely exquisite photographs of exploding flower arrangements, captured by a high-speed camera, ephemeral images of the cherry blossom landscapes of Japan, and videos of brooding (and, paradoxically, animated) still-life arrangements, all meant to express the traditional theme of vanity or the transience of life. The show preceded by a year the large exhibition of the artist's works at the Museum of Fine Arts, Boston.

Since 2011, the Museum's installation of 19th- and 20th-century European paintings and sculptures has been amplified very significantly with the long-term loan of at least a dozen superb works from the Armand Hammer Foundation and the personal collection of Michael Armand Hammer, SBMA trustee and grandson of the legendary industrialist and collector. After settling in Santa Barbara, Michael Hammer generously placed on loan at the Museum major paintings by the French Impressionists Gustave Caillebotte, Cassatt, Degas, Morisot, Pissarro, and Renoir, as well as very fine pictures by Corot, van Gogh, and Chagall. The Hammer Morisot and van Gogh were particularly interesting additions to the Museum's galleries, because they complement other paintings by those masters on view, Morisot's *View of Paris from the Trocadero* (fig. 45) and the van Gogh *Outskirts of Paris* (fig. 46), on loan from a private collection.

2011 ended with an internationally important and unprecedented exhibition of the Analytical Cubist

Fig. 47. Installation photograph of *Picasso and Braque*, 2011. SBMA Archives

paintings, drawings, and prints created by Pablo Picasso and Georges Braque between 1910 and 1912, a period of rapid innovation and highly creative dialogue between the two artists. Titled *Picasso and Braque: The Cubist Experiment*, the show was organized by Eik Kahng, who brought together 40 works from museums and private collections around the world, including masterpieces from the Cleveland Museum of Art, the Menil Collection, Houston, the Metropolitan Museum of Art, the Museo Thyssen-Bornemisza, Madrid, the Museum of Fine Arts, Boston, the Museum of Modern Art, New York, the National Gallery of Art, Washington, and the Tate Gallery, London (fig. 47). The inspiration for the show and one of its key works was a Braque painting in the Santa Barbara collection of Mercedes Eichholz. An insightful and scholarly catalogue was published, by Yale University Press, in conjunction with the show, which traveled to the Kimbell Museum of Art in Fort Worth. The exhibition also employed computer technology in an innovative way, with the development of an app, called "iCubist," which permitted visitors to deconstruct and reconstruct Cubist compositions, closely compare the styles of the two artists' works, and learn about the history of Cubism through an interactive, illustrated timeline.

As part of the southern-California-wide initiative *Pacific Standard Time: Art in L.A. 1945–1980*, sponsored by the Getty Foundation in 2012, Julie Joyce organized the comprehensive exhibition *Pasadena to Santa Barbara: A Selected History of Art in Southern California 1951–1969*, which chronicled the pioneering and historic contributions of the SBMA and the Pasadena Art Museum to contemporary art in terms of the display, promotion, and elucidation of many talented artists' work. The exhibition and catalogue revealed in great detail the interests and accomplishments of SBMA directors Donald Bear, Ala Story, and James William Foster, but particularly focused on those of Thomas Leavitt, during his tenures at both Pasadena and Santa Barbara. The show included 45 works (paintings, sculptures, and drawings) that had once been mounted at (or were owned by) one or the other of those museums, by such eminent, vanguard artists as John Altoon, Richard Diebenkorn, Marcel Duchamp, Llyn Foulkes, Robert Irwin, Ynez Johnson, Edward Kienholz, Helen Lundeberg, Robert Motherwell, and June Wayne.

Later in 2012, the Museum presented an exhibition that earned much national and international attention for the beauty and importance of the works it gathered and for the erudition of its presentation and accompanying catalogue—*The Artful Recluse: Painting, Poetry, and Politics in Seventeenth-Century China.* Conceived and organized by Susan Tai and UCSB Professor of Art History Peter Sturman, the landmark show investigated Chinese paintings created during the century of political and spiritual turmoil before and after the fall of the Ming dynasty in 1644, when numerous artists and poets sought some form of reclusion or social retreat. The exhibition featured 57 works by 40 artists, borrowed from public and many private collections around the world, including a set of 12 magnificent hanging scrolls (which form one monumental landscape) by the painter Shitao from the National Palace Museum in Taiwan; the scrolls had never before left China (fig. 48). iPads in the galleries permitted visitors to see, in reproduction, the entire length of handscrolls—a very helpful use of technology, since only small sections of the actual scrolls could be shown at one time in the exhibition itself. Dedicated to the memory of F. Bailey (Billy) Vanderhoef, Jr., the scholarly catalogue received one of the two prestigious prizes that the College Art Association awards each year for best museum exhibition catalogue—a first for the SBMA. The show subsequently traveled to the Asia Society in New York. In the summer of the same year, the Museum also held the very popular exhibition *Portrayal Betrayal: Photographic Portraits from the Permanent Collection of the Santa Barbara Museum of Art*, which offered more than 110 compelling, sometimes amusing, sometimes

Fig. 48. Installation photograph of *The Artful Recluse: Painting, Poetry, and Politics in Seventeenth-Century China*, 2012. SBMA Archives

haunting, usually penetrating images produced by almost as many photographers, among them Diane Arbus, Harry Callahan, Hendrik Kerstens, Mary Ellen Mark, Grant Mudford, Shirin Neshat, Nicholas Nixon, Edward Steichen, and Paul Strand as well as local artists Nell Campbell and Macduff Everton.

One of the most thematically ambitious and geographically wide-ranging exhibitions that the SBMA ever embarked on, *Labour & Wait,* opened in 2013 (fig. 49). With a title drawn from verses by the poet Henry Wadsworth Longfellow, extolling the virtues of labor and slowly produced handicraft, the show assembled the works of a varied group of 17 contemporary artists who emphasize and embrace the handmade. Their sculptures, paintings, and drawings are, to some degree, a reaction against the current technological revolution and its mechanically fabricated art, just as, over 100 years earlier, the English designer William Morris and other artists reacted against the Industrial Revolution. The show entailed the elaborate and ethereal lace sculptures of the Brazilian Tonico Lemos Auad, the sculpture-cum-furniture fantasies of the Belgian Wim Delvoye, the futuristic, hand-blown glass constructions of American Josiah McElheny, the satirical pottery of the English artist Grayson Perry, and the technically impressive, hand-carved wooden sculptures of Australian (now Los Angeles–based) artist Ricky Swallow. The exhibition was conceived by Julie Joyce, who also wrote for and edited the groundbreaking catalogue, to which the renowned science-fiction writer and coiner of the term "cyberspace," William Gibson, contributed an essay.

Labour & Wait was immediately followed by two other major loan exhibitions, both organized by SBMA curators. *Delacroix and the Matter of Finish* was orchestrated by Eik Kahng, after her discovery of an unknown painting by the great 19th-century French Romantic artist Eugène Delacroix in a Santa Barbara private collection. After many months of studying the picture, which represents the classical subject of *The Last Words of Marcus Aurelius*, Kahng decided that it should be the centerpiece of an exhibition that examined aspects of 19th-century history painting as well as issues of authentication and connoisseurship of works by Delacroix and his many pupils. The resulting show placed the *Marcus Aurelius* picture in the midst of other paintings by the master, including the Museum's then newly acquired mythological painting entitled *Winter: Juno and Aeolus* (cat. 19), and works by his shop assistants and students. Oil sketches and paintings could be closely compared and seen in detail and in x-ray, through specially programmed iPads available to visitors in the show. All the findings were noted in the accompanying catalogue and discussed in an international seminar on Delacroix held at the Museum, mainly in the galleries of the exhibition. Published by Yale University Press, the insightful catalogue was one of two museum publications that year that were

Fig. 49. Installation photograph of *Labor & Wait,* 2013. SBMA Archives

cited for excellence by the national Association of Art Museum Curators.

Of no less distinction was the Museum's third major loan show of 2013, *John Divola: As Far as I Could Get*, on which Karen Sinsheimer, the instigator of the project, collaborated with colleagues at the Los Angeles County Museum of Art and the Pomona College Museum of Art to stage, simultaneously, the first comprehensive retrospective of the photographs of this important southern California artist. The three venues traced the evolution of Divola's prolific output from his large images of the vandalized interiors of condemned buildings, shot in the 1970s, to the desert scenes with wild dogs of the 1990s (cat. 75), and finally to his very recent, semi-abstract and minimal compositions. The lavishly illustrated, scholarly catalogue of the show provides a reflective account of the photographer's four-decade career and the larger, socio-historical (and southern California) context of his art.

2014 was the "Year of the Woman" at the SBMA, with three important one-person shows of the works of accomplished female artists: Beatrice Wood, Alice Aycock, and Michelle Stuart. *Living in the Timeless: Drawings by Beatrice Wood* celebrated a major gift to the Museum, from Wood-scholar Francis M. Naumann and Marie T. Keller, of 166 works on paper by the celebrated Dada artist, who spent the second half of her long life in nearby Ojai. This recent show of her whimsical, usually autobiographical, often erotic, watercolor and pencil drawings was, in some respects, a reprise of the retrospective mounted in New York and Santa Barbara some 17 years earlier (just before her death at the age of 105), as both exhibitions traced the entire arc of her career from New York to California and demonstrated her mastery of several media, including ceramics. Naumann had been the organizer of that 1997 retrospective—*Beatrice Wood: A Centennial Tribute*—for the American Craft Museum.

The SBMA collaborated with the Art, Design, and Architecture Museum of UCSB in presenting, at both institutions, a major survey of the drawings of the contemporary artist Alice Aycock in the first months of 2014. In *Alice Aycock Drawings: Some Stories Are Worth Repeating*, organized by the Parrish Art Museum

(Water Mill, New York), more than 100 of the artist's dynamic, mainly computer-generated, architectural and topographical drawings and sculptures were displayed, representing the various imaginary projects she had conceived over a 40-year period. The split-venue show in Santa Barbara preceded by several months an installation of her colossal spiral sculptures along Park Avenue in Manhattan. Concurrent with the Aycock exhibition at the SBMA was a show of works by Michelle Stuart, another highly significant American artist who had similar roots in the Land (or Earth) Art movement of the 1970s, but whose artistic explorations have had an entirely different trajectory. The exhibition *Michelle Stuart: Drawn from Nature*, organized by the Djanogly Art Gallery at the University of Nottingham (England), featured nearly 60 objects in various media, including sculptures that have the appearance of relics from a lost civilization, both monumental and intimate drawings (some embedded with seeds), and photographs, the last documenting some of her enormous, site-specific earthworks.

In 2015, the SBMA hosted the major loan show, organized by the American Federation of Arts, *Botticelli, Titian, and Beyond: Masterpieces of Italian Painting from Glasgow Museums,* which proved to be immensely popular, with its assortment of 40 beautiful pictures spanning 500 years. Along with outstanding paintings by Botticelli (an *Annunciation*) and Titian (*Christ and the Adulteress*), the exhibition included important works by the revered 15th-century master Giovanni Bellini, the 16th-century artist Paris Bordon, the influential 17th-century landscape painters Domenichino and Salvator Rosa, and the celebrated 18th-century Venetian view-painter Francesco Guardi. After the close of that show, the galleries were filled with another, quite different, but equally luminous and illuminating exhibition: *The Paintings of Moholy-Nagy: The Shape of Things to Come*. One of the most innovative artists of the 20th century, particularly in his use of such modern materials as aluminum and Plexiglas in his art, László Moholy-Nagy and his contributions were recognized in this carefully selected exhibition of 34 works. Organized by Eik Kahng with Guest Curator and Moholy-Nagy expert Joyce Tsai, the show included 14 of his paintings, which were the impetus and inspiration for his works in other media, as well as a replica of his dynamic construction *Light Prop for an Electric Stage* (1929–30), one of the world's first kinetic sculptures, and a hypnotic video (reimagined by Chicago-based contemporary artist Jan Tichy) with images that Moholy-Nagy created for the H.G. Wells futuristic film of 1936, *Things to Come*. These works and the Hungarian artist's inventive photograms (abstract images generated through photographic processes), which were also on view, are all discussed at length in the exhibition catalogue, written by Kahng, Tsai, and other scholars, and published by Yale University Press.

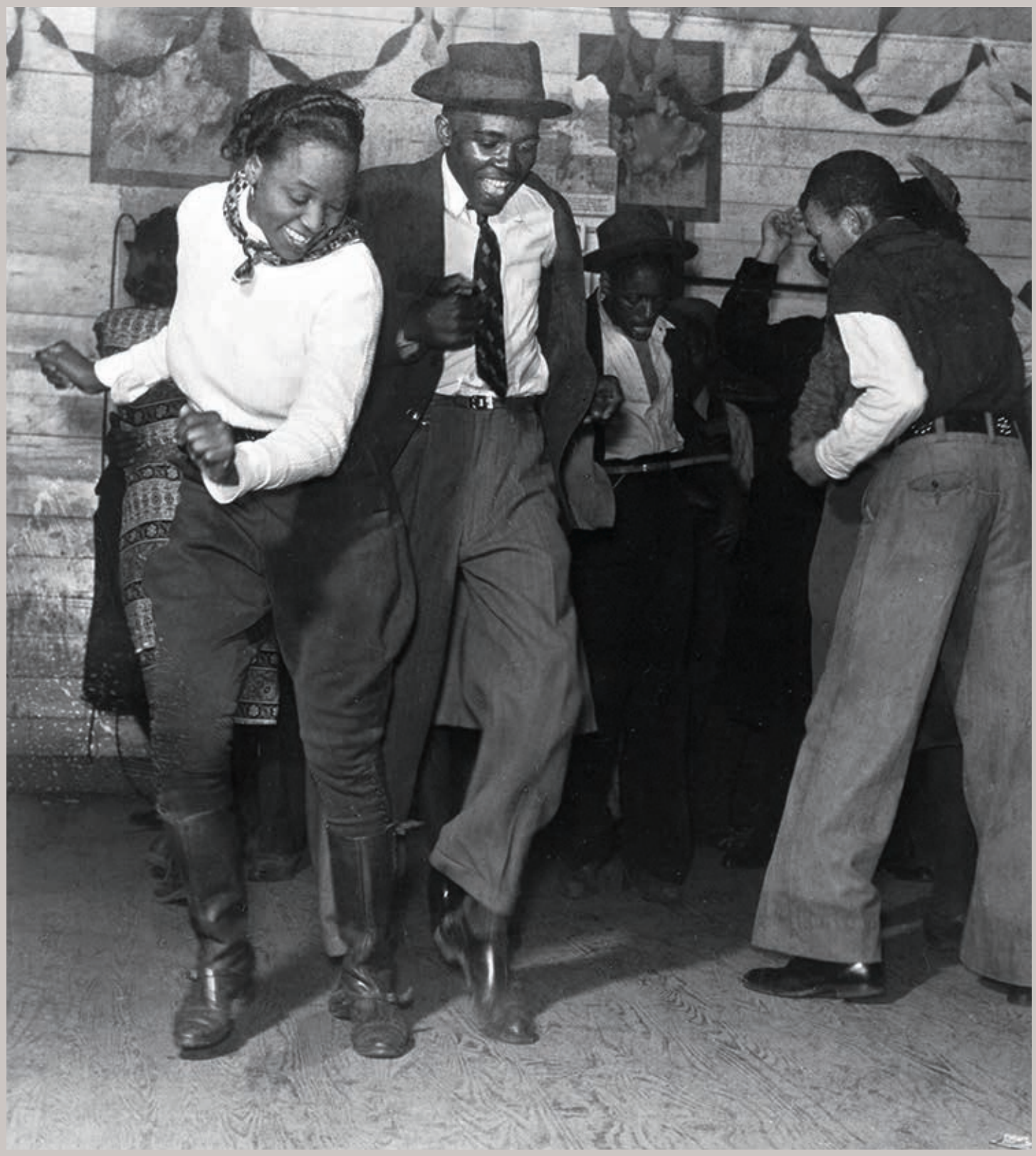
The spring of 2016 brought another show of vast historical, religious, and philosophical scope, *Puja and Piety: Hindu, Jain, and Buddhist Art from the Indian Subcontinent.* With Susan Tai directing the project and the eminent scholar Dr. Pratapaditya Pal serving as Guest Curator, the exhibition assembled over 160 objects, spanning two millennia and the three major, native religions of India, exploring the relationship between various forms of worship, or *puja*, and the objects produced for them (fig. 50). The first such comprehensive show held on the West Coast in more than 35 years, it presented both "high" and "low" art, that is, both classical "elite" works from temples as well as folk objects fabricated for everyday, even domestic, use. Many of the works in the exhibition had been part of the very large and important donations made to the Museum by Dr. Pal and his wife Chitra between 2008 and 2014, and by Stephen P. Huyler in 2008 (cat. 18, cat. 4). The Pals gave the Museum some 170 Indian paintings, sculptures, drawings, and prints during that period, and Huyler gifted his extraordinary collection of over 200 small Indian terracotta sculptures, ranging from the Neolithic period (1,500 BC) through the 19th century. Editor-in-Chief of the *Puja and Piety* catalogue and formerly a senior curator at the Los Angeles County Museum of Art, Dr. Pal has been a very valuable advisor to the SBMA for its collections and acquisitions since 1970 and a donor of art since 1995. For these reasons, the catalogue, published by the University of California Press, was dedicated to him, in honor of his 80th birthday.

In addition to the large groups of works that came from the Pals and Huyler, and the Beatrice Wood drawings from Naumann and Keller, the Museum has made many more major acquisitions in the past eight years. In 2010, Sustaining Trustee Robert M. Light gave to the Museum over 1,700 Daumier lithographs, so that,

Fig. 50. South Asian Art from the permanent collection in the Ala Story Gallery, 2014. SBMA Archives

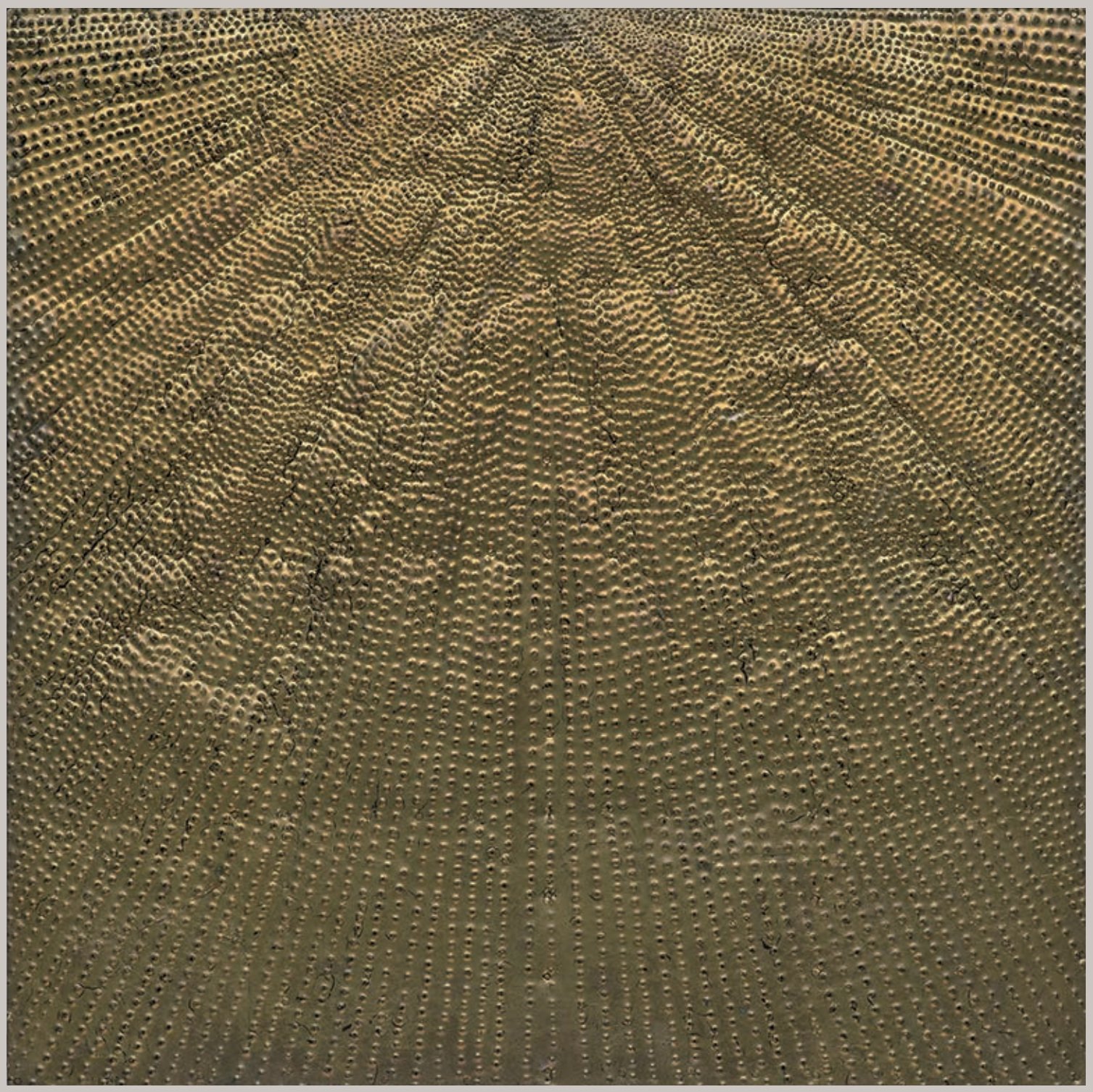
with the Broccoli/Wilson donations, the Museum now possesses the artist's entire printed oeuvre. With the death in 2013 of Mercedes (Merci) Eichholz, who had endowed the SBMA Director position the year before (through the Robert and Mercedes Eichholz Foundation), came a bequest of more than 70 works from the sophisticated collection of 20th-century art that she and her husband Bob had formed. Besides the promised paintings and drawings that had appeared in the 2007 *Merci!* show, such as the Soulages painting *10 Mai 1961* (p. 105) and the Picasso drawing of *Two Women on a Sofa*, the gifts included an important canvas by Portuguese/French artist Maria Helena Vieira da Silva (*Cité Lacustre*, 1957) (p. 103), and impressive works by the Chilean painter Robert Matta, Venezuelan artist Jesús Rafael Soto, Jules Olitski, and Frank Stella, as well as compositions by contemporary Santa Barbara artists Dane Goodman and Mary Heebner. In the past half-dozen years, significant groups of contemporary works were also donated to the Museum by Los Angeles collectors Herb and Leonore Schorr (73, including a painting by Kevin Appel), Barry Sloane (17, among them 11 photographs by Morton Bartlett and one of artist Chris Burden by Grant Mudford) (cat. 63), and the Eli Broad Foundation (five, including a sculpture by R.M. Fischer). The photographic collection has also benefitted from some other large gifts, notably Christian K. Keesee's donation of 151 photographs by Brett Weston (son of Edward Weston) (cat. 47), the subject of a 2008 show at the SBMA.

It has more often been the case, however, that the curators have obtained art works for the collection in recent years one-by-one, to fill critical gaps and in accord with the Museum's Strategic Plan for acquisitions. Some of the gaps are particularly unfortunate because, for many years, the Museum produced shows of major contemporary artists' works, but did not, or could not, purchase or otherwise acquire pieces by those artists at the time. The curators have addressed this situation and have aggressively sought to secure works by these featured artists and, going forward, the Museum has instituted an unofficial policy to attempt to add to the collection salient works by artists which are exhibited here. Thus, for example, following shows of their works, the Museum purchased photographs by Yinka Shonibare (cat. 73), Ori Gersht, and John Divola (cat. 75), a painting by Charles Garabedian (cat. 59), and acquired sculptures that appeared in the *Labour & Wait* exhibition by Wim Delvoye (the gift of Laura-Lee Woods), Josiah McElheny, and Jane Wilbraham. To



Marion Post Wolcott (American, 1910–1990) *Jitterbugging in "Juke Joint", Clarkdale, Mississippi*, 1939 Gelatin silver print, 11 × 9⅞ in.
MUSEUM PURCHASE WITH FUNDS CONTRIBUTED BY MERCEDES H. EICHHOLZ (1988.37)

Maria Helena Vieira Da Silva (French, 1908–1992) *Cité Lacustre*, 1957 Oil on canvas, 31¾ × 39⅜ in.
GIFT OF ROBERT B. AND MERCEDES H. EICHHOLZ (2014.17.9)



Mathias Goeritz (German, active in Mexico, 1915–1990) *Message*, 1960s Wood, plaster, nails, paint, and iron, 27⅝ × 27½ × 3⅝ in.
GIFT OF ROBERT B. AND MERCEDES H. EICHHOLZ (1995.50.1)

Pierre Soulages (French, b. 1919) *10 Mai 1961*, 1961 Oil on canvas, 63¾ × 51¼ in.
GIFT OF ROBERT B. AND MERCEDES H. EICHHOLZ (2014.17.25)

close other lacunae, particularly in the SBMA's holdings of 20th-century California art, the Museum has systematically added to the collection paintings and sculptures by John Altoon, Joan Brown, Llyn Foulkes, Edward Kienholz, Lari Pittman, Ken Price (the gift of Cecille Pulitzer), and William T. Wiley (the gift of Dorothy Goldeen). The Museum also augmented its modest but expanding holdings of video art with an absorbing work by Los Angeles artist Diana Thater (cat. 74), which was featured in a 2009–10 installation at the Museum, *Diana Thater: Butterflies and Other People*.

Although generally less available than contemporary art, many significant older, even antique, works have been obtained for the Museum's collection in recent years. Especially noteworthy was the 2009 acquisition of an ancient Roman, 2nd-century marble sculpture, representing the wine god Bacchus or Dionysos, that had formerly belonged to Wright Ludington (cat. 7). As indicated above, the work has been designated the "Lansdowne Dionysos," because, before it came into Ludington's possession, it had been in the famous collection of the Marquess of Lansdowne in London during the 18th century. Originally, the now headless and limbless male torso, like the SBMA's *Lansdowne Hermes* from Ludington, had been installed at the Roman Emperor Hadrian's villa at Tivoli. In the same period, the Museum also acquired more than a dozen remarkable 19th- and early 20th-century paintings, prominent among them the aforementioned *Winter: Juno and Aeolus* by Delacroix and *Foreign Visitors at the Louvre* by Tissot (the bequest of Barbara Darlington Dupee) (cats. 19, 24), as well as William-Adolphe Bougereau's charming *Portrait of Mademoiselle Martha Hoskier* (the gift of SBMA Trustee Joanne and Andrall Pearson) (cat. 22), Paul Signac's radiant *Herblay—The Riverbank* (the gift of Lord and Life Honorary Trustee Lady Ridley-Tree) (cat. 25), and Max Pechstein's bold work, *The Old Bridge* (the gift of the Joseph B. and former SBMA board chair Ann S. Koepfli Trust) (cat. 36).

The Asian collections have grown much since 2008, due in part, as previously noted, to the John and Peggy Maximus Fund, Pratap Pal, and Steven Huyler, but also thanks to the generosity of other individual donors. Dr. Narendra and Rita Parson donated a large 17th–18th-century, West Indian painting representing a pilgrimage to Mt. Shatrunjaya (cat. 32). Klaus Naumann gave the Museum a pair of lively, Japanese carved wooden monkeys of the Muromachi period (1336–1573) (fig. 51), and a very generous anonymous donor has purchased for the Museum several important works, including a 9th–10th-century Indonesian (Javanese) stone sculpture of the ferocious, clawed Garuda (a mythological Man-Bird represented as a Guardian King [cat. 9]) and an important group of early Indian Buddhist sculptures (cat. 6). Most recently, SBMA Trustee Clay Tedeschi has kindly donated a beautiful blue and white Zun-shaped vase of the late Ming dynasty (fig. 52).

The growth of the Museum's collections, now encompassing more than 28,000 objects, has also been spurred by the growth of its curatorial and other support groups in recent years. Joining the long-standing PhotoFutures were, in 2011, groups known as The Museum Contemporaries (TMC), the Dead Artists Society (DAS), and a revived Friends of Asian Art (FoAA), all of which help their respective curators to acquire works of art for the collection. The Museum Contemporaries and Friends of Asian Art were formed to create educational programs, particularly concerning collecting, for those in the community interested in contemporary art and the arts of Asia, and to support the Museum's activities in those areas. The Museum Contemporaries is, in certain respects, a reincarnation of previous contemporary-art affiliate groups—the Contemporary Collector's Group (1987–89), the Friends of Contemporary Art (1989–96), and the SBMA Visionaries (1999–2006). The unprecedented and unabashed Dead Artists Society, as its amusing name implies, concerns itself with most of the earlier art in the collection, from Egyptian and Greek antiquity to the first decades of the 20th century, all of those works overseen by the Chief Curator. In 2014, a spin-off group was created and designated DASii.

In addition to assisting in the purchase of works for the Museum, both collectively and through the generosity of individual members, the curatorial support groups also sponsor many educational opportunities not only for their membership, but also for the public at large, including lectures in a series called "Curator's Choice," as well as international symposia and seminars. In 2015, PhotoFutures instituted a new annual lecture in honor of Museum Life Honorary Trustee Lorna Spencer Hedges. This series joined two other successful lecture series, Art Talks, a continuing-education series on art and culture for the general public and

Fig. 51. *Pair of Monkeys,* Japan, Muromachi period (1336–1573). Wood with traces of pigments, painted crystal eyes, 17 × 15 × 11¾ in. Gift of Klaus Naumann (2010.56.2.1–2)

Fig. 52. *Zun-shaped Vase*, China, late 17th century. Porcelain painted with underglaze cobalt blue, 17½ × 9 in. Gift of Clay Tedeschi in memory of Lewis R. Bloom (2015.20)

Director's Dialogue, an annual event for Museum members. Strong interest in visual-arts education and in collecting have also been stimulated for many years through the activities of some of the SBMA's other affiliate groups, notably the Museum Collectors Council, begun in 1987 to encourage Museum members in the appreciation and understanding of art and to guide them in the building of collections, and smART Families, established in 2003 and dedicated to benefiting local schoolchildren.

True to the intentions of the Museum's founders, since 2008, the SBMA and its Education Department have launched programs intended to involve and enrich the lives of everyone in the community. With Patsy Hicks as its Director, the department has formed a profound and comprehensive partnership with the Santa Barbara public schools, which has become a model for other art museums across the country. The Museum provides a range of classes for children K–12, in the Museum, the Ridley-Tree Education Center, in every public school, and in the facilities of other nonprofit organizations, serving more than 25,000 students each year—in a city of 90,000, this means that virtually every school-age child participates in the Museum's programs. These classes, conducted by the Museum's gifted teaching artists and excellent docents, are buttressed by the training that the Museum gives to over 1,100 schoolteachers annually, through which the educators learn how to use the Museum and the visual arts to teach across the curriculum; English, biology, history, and math teachers discover ways in which to employ art to engage students in their respective subjects and also to help develop the students' higher-level thinking skills—analytical-thinking skills, creative-thinking skills, and problem-solving skills.

The impact has been measurable, with the students' state standardized test scores for language skills (reading and writing) showing marked improvement. In collaboration with the Gevirtz Graduate School of Education at UCSB, the Museum has also helped to develop and implement in the public schools a STEM program, that is, one that emphasizes and aids in the instruction of courses in science, technology, engineering, and math. The close relationships with the public schools and UCSB constitute only two of the 40 critical and productive partnerships that the Museum maintains, with other colleges, cultural institutions,

and not-for-profit organizations, including the Music Academy of the West, Opera Santa Barbara, the Santa Barbara Symphony, the Santa Barbara Public Library, the Boys and Girls Clubs, Girls, Inc. of Carpinteria, the Police Activities League, the Alzheimer's Association, and the Food Bank of Santa Barbara County.

As this partial list of partners indicates, the Museum pays particular attention to those in the community who are underserved or disadvantaged, economically or otherwise; special programs have been developed for at-risk children, for those having trouble with their schoolwork, for children with autism, and for adults in the early stages of Alzheimer's disease. Through various school programs and public gatherings, such as Family Days, English Language Learners events, and an annual celebration of the Mexican Dia de los Muertos (Day of the Dead) (fig. 53), the SBMA has increasingly reached out to and involved the Latin American community in Santa Barbara and, ever more frequently, in the economically distressed northern areas of Santa Barbara County. With time, more Latinos will become active in the life of the Museum, and the SBMA will even better exemplify the spirit of "democracy" that founder Buell Hammett so passionately advocated some 75 years earlier. As the country continues to be demographically vibrant for generations to come, these young people and other citizens of Santa Barbara, along with the grandchildren and great grandchildren of those teenagers who "opened" the building in 1941, will continue to find the Museum, after its upcoming, transformative renovation, to be a place of discovery, inspiration, and solace (fig. 54–56).

LARRY J. FEINBERG is the Robert and Mercedes Eichholz Director and CEO of the Santa Barbara Museum of Art, a post he has held since March of 2008. Previously, he was the Patrick G. and Shirley W. Ryan Curator of European Painting and Sculpture at the Art Institute of Chicago and, before that, served in curatorial positions at the Allen Art Museum of Oberlin College, the Frick Collection, and the National Gallery of Art. Among his publications are two catalogues of the permanent collection of the Art Institute of Chicago—*Italian Paintings before 1600* and *French and English Paintings from 1600 to 1800*—and numerous exhibition catalogues and articles on Italian Renaissance and French 18th- and 19th-century art. He has authored studies on the collections of the 16th-century Florentine prince Francesco de' Medici and on the history of the old master holdings at the Art Institute of Chicago. In 2011, Cambridge University Press published his monograph on Leonardo da Vinci—*The Young Leonardo: Art and Life in Fifteenth-Century Florence*.

Fig. 53. Day of the Dead, 2010. SBMA Archives

Figs. 54–56. Rendering of proposed renovation of the galleries, 2014–15

75 IN 25

1

Funerary Storage Jar

China, Neolithic Majiayao culture, Banshan phase, 2600–2300 BCE
Earthenware with painted decoration
14 × 14 in.
Gift of Carroll and Susanne Barrymore (1990.50.1)

POTTERY WITH distinctive shapes and painted with geometric designs forms a significant portion of the surviving artistic achievements of Neolithic China. Covering a wide geographic area, painted pottery developed in the agrarian communities along the Yellow River basin in China's Central Plains. The largest of these settlements was the Yangshao culture (ca. 5000–2800 BCE), discovered in 1921.

The material, shape, and design of this large ovoid jar exemplify the painted pottery found in the Banshan phase of the Majiayao Neolithic culture (2600–2300), in the upper reaches of the Yellow River basin, crossing the present-day Gansu and Qinghai provinces in northwestern China. The Banshan phase of the Majiayao Neolithic culture is a westward-spread, regional phase developed from the earlier Yangshao Neolithic culture. Considerable excavations in the 20th century have enabled archaeologists to recognize that a number of diverse cultures co-existed in ancient China, developing parallel to, and at times interacting with, each other.

Characteristic of the region, this robust jar has two small loop handles just below the widest girth, a narrow flat base, and a slightly everted wide month. Although the potter's wheel had been in use in China as early as the fourth millennium BCE, traces of finger-impressions, irregular markings, and refined veins visible in the interior and exterior of the body confirm that this jar was hand-coiled and paddled for strength into thin walls. Woven or matted textiles may have been used to help shape the vessel. The reddish buff surface was then coated with a clay slip and burnished for smoothness, providing an ideal ground for pigments. The decoration is confined to the upper half of this vessel, consisting of boldly painted curvilinear designs spiraling around the vessel, forming three decorated round circles. The alternating black strips and thin red lines are accented with saw-tooth edges, another hallmark of the vessels found in Banshan. The spontaneous and rhythmic strokes show remarkable sophistication in the use of the brush, which later became the primary tool of writing and artistic expression for the Chinese, as manifested in the arts of calligraphy and painting.

Painted pottery of this type in Banshan is usually found in burial sites, especially among women, suggesting a possible ritualistic function of these refined wares as well as the important position of women in this matriarchal society.

—SUSAN TAI
Elizabeth Atkins Curator of Asian Art,
Santa Barbara Museum of Art

NOTE: This entry was adapted from unpublished research on the SBMA permanent collection by Li He, Associate Curator of Chinese Art, Asian Art Museum, San Francisco.

2

Liding *Ritual Food Vessel*

China, late Shang dynasty, 11th century BCE
Bronze
8 × 6⅞ × 7⅛ in.
Museum purchase with funds provided by the estate of Herbert N. Peters, Santa Barbara St. Mary's Retreat House and Carroll and Suzanne Barrymore (2001.35)

FINELY CAST bronze vessels with intricate decorations were used for the preparation and serving of food and wine at ceremonial banquets for ancestors during the Shang dynasty (ca. 1500–1050 BCE). Ancestors played an essential role in society, and their goodwill and help were necessary for survival and success in the world. Sets of ritual vessels have been found in orderly arrangements in tombs, suggesting that the banquets were formal meals with prescribed food and wine offered in the proper sequence. Only wealthy and powerful families could afford bronze ritual vessels that reflected their position and social status.

This three-legged vessel was probably used as a pot for cooking millet, heated from underneath. It is known as *liding*, a term coined by Song dynasty (960–1279) antiquarians to describe tripod vessels that are a combination of the round-bodied *ding* and the lobed *li*. The deep bowl is divided into three lobes and supported by three cylindrical legs, each issuing from the mouth of a large-horned monster face known today as *taotie.* The *taotie,* flanked by descending dragons and cast in relief with black-inlaid intaglio scroll patterns, stand out against a dense background of small spirals or *leiwen.* Below the rim of the interior is a two-character inscription, possibly a clan name written in a script that evolved from the earlier pictograms and would continue to transform into modern Chinese characters we know today. Similar vessels of this kind have been found in tombs in Shaanxi, Hunan, Hebei, Shandong, and Beijing.

A great deal has been written, both in China and the West, about the meaning of the *taotie* and other designs on ritual bronze vessels. While we do not know for certain what these motifs signified to the people of the Shang, the two characters carry the meaning of "gluttony" in later texts. *Taotie* had a repertoire of combining zoomorphic and abstract motifs into complex patterns, fitting into compartments conforming to the vessel's shape. Motifs are usually arranged in reverse symmetry around a central axis. The *taotie* on the SBMA vessel, for example, is divided by the ridge of the vessel that runs along the creature's nose, and the right half is a near mirror image of the left. The ridge conforms to the edge of the mold used for casting the vessel. Bronzes were cast in sectional negative clay molds in which the designs were carved in reverse. The molten metal was then poured into the space between the mantle, which for the *liding* consisted of three pieces and the core. This is a sophisticated technical system for casting that was combined with a modular system of decoration to produce varied and extraordinarily complex ritual bronze vessels.

—SARAH HANDLER
Scholar, Writer, and Historian of Chinese Art

Inscriptions on *liding* food vessel (left) and *yi* wine vessel containing clan names. They are written in scripts evolved from the earlier pictograms and would continue to transform into modern Chinese characters we know today.

Yi Ritual Wine Vessel. China, early Eastern Zhou dynasty, 8th century BCE. Bronze, 8¼ × 16 × 8⅞ in.
Gift of the Arthur M. Sackler Foundation, New York (2012.34).

3

Geometric Oinochoe, late 8th century BCE

Boeotia (Central Greece)
Glazed terracotta
12½ × 8 × 8 inches
Gift of Robert M. Light and Donald Outerbridge
(1998.67.1)

THE BULBOUS BODY and slightly concave columnar neck of this wine jug, along with the high wide flat strap handle that rises from the shoulder and loops above and down to the rim, are painted with a series of conventional geometric motifs, after which scholars have named the style of early Greek art of the 9th and 8th centuries BCE. The neat, balanced arrangement of repeated and deceptively simple decoration may derive from woven textiles and has been compared to the formulaic, rhythmic compositions of contemporaneous Homeric epic poetry.

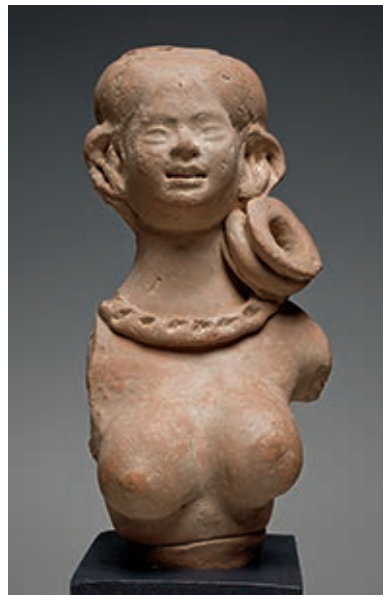
The body and neck, equal in height, are divided into eight horizontal bands each separated by two or three horizontal lines. The three lowest bands encircle the vase completely, while the five above are interrupted by an undecorated zone behind the handle, which is linked to the neck by two struts. The rim is adorned with clusters of six to ten short bars.

The lip, neck, shoulder, and belly have the most prominent decoration—as is typical of the period: a frieze of identical, stylized, horned, and bearded goats galloping to the right; a hatched meander (Greek "key") with an added hooked arm; a frieze of water birds, their bodies alternately hatched and striped (only a few with distinct wings); and a single meander. Lesser motifs are superimposed zigzags, upward isosceles triangles ("dogs' teeth"), and thick, solid bands at the bottom of both body and neck.

The exterior face of the handle is decorated with large square panels (*metopes*) filled with large hatched swastikas—a common Geometric motif—separated by horizontal lines from bands of opposing triangles in the form of double-axes, each offset by vertical lines. The edges, too, are outlined and hatched.

The pleasing decorative scheme, balancing light and dark and rendered with great precision, is anomalous only beneath and alongside the handle, where both meanders are truncated into a single upward element, indicating where the artisan began and ended painting. Both shape and decoration find many parallels in the Late Geometric pottery of nearby Athens and Attica, whence Boeotian potters and pot-painters appear to have been inspired. While some of these vessels were surely used in life, the majority of them appear to have been produced for funerary use and have been recovered from graves.

—KENNETH LAPATIN, PH.D.
Associate Curator of Antiquities,
J. Paul Getty Museum, Los Angeles



a, b

c, d, e

f, g

4

a. *Horse*
India, Pataliputra, Bihar, Maurya period,
ca. 320–200 BCE
Hand-modeled with red slip
4⅛ × 4½ × 1⅜ in.
Gift of Stephen P. Huyler (2008.4.31)

b. *Female Figure*
India, Pataliputra, Bihar, Maurya period,
ca. 320–200 BCE
Hand-modeled terracotta
5⅞ × 2⅞ × 2 in.
Gift of Stephen P. Huyler (2008.4.11)

c. *Woman in Dancing Posture*
India, Chandraketugarh, West Bengal, Shunga period,
ca. 200–50 BCE
Molded terracotta relief
4¾ × 1⅛ ×½ in.
Gift of Stephen P. Huyler (2008.4.46)

d. *Hunting Scene*
India, Chandraketugarh, West Bengal, Shunga period,
ca. 200–50 BCE
Molded terracotta relief
2⅞ × 2⅛ ×¼ in.
Gift of Stephen P. Huyler (2008.4.104)

e. *Rattle in the Form of Demonic Manifestations of Yaksha*
India, Shunga period, ca. 200–50 BCE
Double-molded terracotta
2½ × 2⅛ × 2¼ in.
Gift of Stephen P. Huyler (2008.4.124)

f. *Head with Turban*
India, Kushan-Gupta period, ca. 50–550 CE
Hand-modeled with red slip
6⅝ × 4¾ × 4½ in.
Gift of Stephen P. Huyler (2008.4.153)

g. *Standing Male Figure*
India, Gupta period, ca. 300–550 CE
Molded terracotta
6⅜ × 3¾ × 1⅛ in.
Gift of Stephen P. Huyler (2008.4.178)

FOR THOUSANDS of years, South Asian artists and craftsmen have fashioned clay into three-dimensional sculptures. This unbroken tradition was made possible by the abundance of the raw material from India's many river valleys. Usually tiny and low-fired, these fragile objects provide incomparable insights into the lifestyles and customs of ancient cultures. The Santa Barbara Museum of Art has an unparalleled collection of more than two hundred of these terracottas, representing Indian civilization from the second millennium BCE to the twelfth century CE. The ancient Indian terracottas featured here represent examples of that broad range. While their original function is unknown, similar contemporaneous sculptures offer some insight into their previous usage, which could have ranged from serving as votive offerings, objects of devotion, souvenirs for pilgrims, narrative genre scenes, or toys.

Birds, animals, and other creatures feature prominently among terracotta art from India's prehistory to the present day. A 4th-century BCE horse is archetypal in form: the expressive arches of its hand-doweled legs and mane are typical of terracottas from many different eras found in archaeological sites throughout the Gangetic Plain. This example is similar to many clay horses placed in sacred shrines today as votive offerings to the gods.

Terracotta female figures with voluptuous forms and adorned with jewelry were considered auspicious, an association based on the traditional belief that a well-nourished, youthful female figure is synonymous with fertility. The naturalistic treatment of the bare-breasted female bust with a large earring is typical of the hand-sculpted Mauryan terracottas from the 4th century BCE. The molded-relief of a female dancer from the Shunga period, adorned with elaborate arm and leg bangles, displays a sensuous pose.

Another molded-relief Shunga plaque presents a scene of a turbaned hunter riding a tusked elephant through the jungle in pursuit of a leaping gazelle. Sculptures depicting narrative scenes in Buddhist stone bas-reliefs from the same period attest to the artistic exchanges among the various media of the time. Both of these plaques were created by pressing clay into a mold and then hand-finished with delicate tools.

The three-dimensional sculpture of a grotesquely fat dwarf was intended to be a humorous depiction of the demonic manifestation of a Yaksha, an earth spirit. The figure is hollow and contains small beads that rattle when shaken, suggesting that it might have been made as a toy or perhaps as part of an undocumented ritual.

Figural representations found in terracotta give insight into contemporary aesthetics. The relatively large male head might be a portrait of a 3rd- or 4th-century CE Kushan man with stippled beard, dimpled cheeks, expressive eyes, and rolled cloth turban. A standing male figure from the classical Gupta Period (4th–6th century CE) conveys the strength of his body—broad chest, narrow waist, wide shoulders, and strong arms—surmounted by a full face and long, tightly curled hair. His expression and large lips are reminiscent of the stone figures of the Buddha from the same period and region.

—STEPHEN P. HUYLER
Independent Art Historian
and Cultural Anthropologist on
Indian Craftsmanship and Ritual Art

5

a. Hollow Brick with Tigers and *Bi* Disc

China, late Western–early Eastern Han dynasty, 50 BCE–50 CE
Gray earthenware with impressed design
15 × 57½ × 8¼ in.
Museum Purchase with the John and Peggy Maximus Fund (2009.9.1)

b. Brick Tile with Scene of a Feast and Landscape with Animals

China, late Western–early Eastern Han dynasty, 50 BCE–50 CE
Gray earthenware with impressed design
18 × 13 in
Museum Purchase with the John and Peggy Maximus Fund (2009.9.2)

EACH OF THESE earthenware bricks once formed an architectural element in an underground tomb. The slight arc to the first piece suggests that it may have served as a lintel or gable. It is decorated on three faces with tigers and on one with geometric patterns. Given that the tiger was the cosmological symbol of the western direction, the brick may have been located on the western wall of the tomb, though excavated examples rarely show such consistency. Wrapped within the tail of one tiger on the front face is a *bi* disc, a motif signifying passage to a heavenly realm. The cloud scrolls around the tigers also indicate a skyward setting, but uniquely, some of these scrolls end in flower buds. In ancient China the tiger was both revered and feared. Historical accounts tell of tigers that terrorized villages, and authorities placed a bounty of gold on the head of each tiger.

The second brick is decorated with six registers, the first five of which were impressed with the same stamp. They depict a formal banquet attended by two seated males, each carrying a sword. The one at the center appears to be the host. They are accompanied by a sword-outfitted younger man (to the right), who also grips a small dagger and appears to be dancing (detail b). A small tuft of his hair stands on end, a motif that represents the fury of a warrior. The scene may depict a famous historical event that occurred in 206 BCE at a place called Hongmen, when the future founder of the Han dynasty, Liu Bang (at left), came to offer his apologies to Xiang Yu (at center) for capturing the Qin capital before him. Xiang Yu was advised to assassinate Liu Bang at this banquet, and his cousin Xiang Zhuang (at right) was to perform a sword dance during which he would stab Liu Bang. The same motif has been identified on other tomb bricks and carved stones from Henan and Shandong. The lowest register depicts wild animals including tigers, wild boar, and deer in a hilly landscape, suggesting the exotic realm of the immortals. The vigor and animation of
the linear design on this brick are not only indicative of the vitality of Han society, but also reveal an early narrative tradition in pictorial art that is rarely preserved in Han paintings.

A brick of exactly the same dimensions, with nearly identical molded decoration, was collected from a site in Fengxiang County, Shaanxi Province, in the 1970s. It was attributed to the state of Qin (mid-3rd century BCE), but this identification is not credible. Decorated bricks from Qin sites were invariably used as architectural tiles to line the floors or steps of above-ground buildings. Tombs lined with decorated bricks like this one are not prevalent in Shaanxi until the mid-2nd century BCE. In addition, the spatial composition of the scene and the depiction of dress and posture of the figures is too advanced for the 3rd century. It is more in line with late Western Han to early Eastern Han (ca. 50 BCE–50 CE) tomb bricks from this area.

—ANTHONY BARBIERI-LOW
Professor of Early Chinese History,
University of California, Santa Barbara

a

a, detail of reverse, geometric pattern resembling Han textile designs

b, detail

b

a

6

a. *Fragment of a Frieze from a Stupa*

India, Andhra Pradesh, Nagarjunakonda,
2nd–3rd century CE
Greenish white limestone
29 × 15 × 5 in.
Museum purchase with the John and Peggy Maximus Fund (2011.9)

b. *Relief of a Buddha with Worshipers*

India, Uttar Pradesh, Mathura, 2nd century CE
Red sandstone
9½ × 16 × 4 in.
Anonymous Gift (2015.33.8)

c. *Head of a Buddha*

Pakistan or Afghanistan, ancient region of Gandhara,
4th–5th century CE
Stucco with traces of color
8¼ × 4½ × 5½ in.
Anonymous Gift (2013.48.4)

c

b

THESE REMARKABLE carvings attest to three early important monastic centers where Buddhism flourished during the period in the Indian regions of Andhra, Mathura, and Gandhara. Although linked in a complex socio-economic network, the works demonstrate the development of local artistic styles. Under elite patronage, they were part of sculptural programs at Buddhist sites where the placement and function of extant fragments are debated. In depicting the historical Buddha Shakyamuni, whether in narrative or iconic depictions, they provide evidence for his primacy in early Buddhist belief and practices.

The frieze fragment reflects the sophisticated work of Andhra sculptors at Nagarjunakonda and the nearby site of Amaravati in southeastern India. Created under the direct dynastic patronage of the Ikshvaku rulers, this narrative relief likely embellished a large Buddhist *stupa* (reliquary mound). Such reliefs illustrating episodes of the Buddha's life, probably attached to the stupa drum, typically enfolded clockwise along the circumambulatory path. In the Andhra region, aniconic imagery of the Buddha prevailed. The pair of footprints, representing the Buddha's presence, is inscribed with the Wheel of the Law (*dharmacakra*), the law that the Buddha's preaching set in motion, and the Three Jewels (*triratna*), representing the Buddha, his teachings (*dharma*), and the monastic community (*samgha*). The migratory goose in the middle register imparts metaphors of flight and spiritual passage, and the lotus rising from the waters, whose petals open and close, represents creation and the transient nature and flow of life. The bottom register illustrates the popular conception scene of Queen Maya, partially depicted, reaching for an *ashoka* branch—in a manner inspired by ancient earth spirits associated with fertility (*yakshi*)—as she gives birth to the future Buddha.

By the first century, artists in the northern regions of the vast Kushan empire (ca. 1st–3rd century) were producing anthropomorphic images of high deities. Carved in the distinctive Sikri red sandstone of Mathura, the relief shows a seated Buddha with his hand raised in the fear-allaying gesture (*abhaya-mudra*). His divine status is emphasized by the larger scale of his figure and animated flanking attendants: a female, a *bodhisattva* bearing a long-stemmed lotus blossom, and robust guardians waving flywhisks in an honorific act of veneration. This pious community of followers served to pronounce the centrality of the Buddha and his teachings. Early Mathura stylistic norms are seen in the full fleshy modeling, swelling torso suggestive of inner breath (*prana*), and the Buddha's heavily ribbed robes draped over one shoulder.

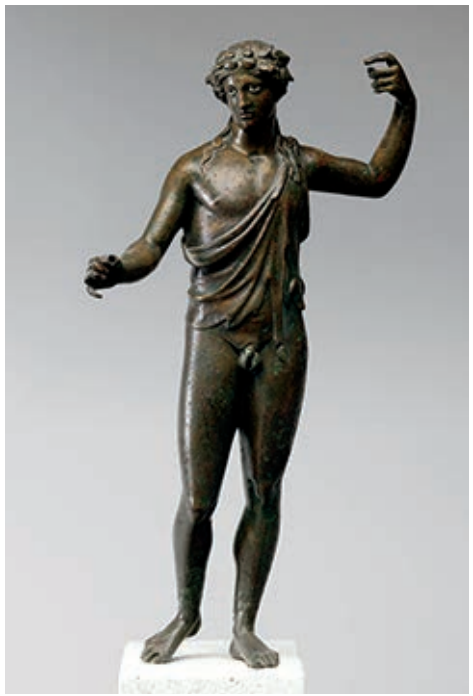
A marked shift from narrative scenes to the emergence of large devotional icons of the Buddha is evident by the 3rd century in northwestern Gandhara. The head portrays the Buddha with a cranial protrusion associated with his enlightenment (*ushnisha*), elongated earlobes, and a small circular mark (*urna*) between the eyebrows. Greco-Roman naturalism, which informed much of the early narrative sculptures of ancient Gandhara, gives way to abstract angular planes—a hallmark of the contemporaneous Gupta style of northern India. The classic Indian conception of an enlightened being is conveyed by the heavy-lidded eyes and pursed lips, conveying an expression of serenity and restraint. The softly modeled contours of this stucco head suggest that it was formed from a mold. The surface was once embellished with bright color, as indicated here by red pigment traces on the eyes, circular *urna*, and lips; mostly likely a delicately painted moustache once graced the upper lip. This head was probably attached to a body composed of perishable unfired clay. Stucco and clay offered greater fluidity in modeling than schist, and an apparent shift to these materials in the 4th century appears to reflect a heightened need to embellish new centers of monastic activity.

—JACQUELINE GANEM
Independent Curator of South and Southeast Asian Art

7

Lansdowne Dionysos, first half of 2nd CE

Roman after a Greek original by Praxiteles
Marble
53 × 27½ × 13½ in.
Museum purchase with the Ludington Deaccessioning Fund (2009.1.1)



Bartolomeo Cavaceppi, *Raccolta d'antiche statue* (Rome, 1768), pl. 17

Roman, *Dionysos*. Bronze, 2nd century CE. Height 9⅝ in. Musée du Louvre, Paris (BR189)

THIS TORSO is all that remains of an ancient Roman statue. Its restoration was carried out by the famous 18th-century Italian craftsman Bartolomeo Cavaceppi, who recorded it in his *Raccolta d'antiche statue . . . restaurate da Bartolomeo Cavaceppi scultore romano (1768)*. Youthful Dionysos, deity of wine, women, and song, wears his *nebris* (fawn skin) with its pendant hooves. According to Cavaceppi's reconstruction, the god originally grasped a *thyrsos* in his left hand, his ritual staff entwined with ivy and tipped with a pine cone; his right held a *kantharos* or drinking vessel. In general, Cavaceppi respected the evidence offered by the ancient fragment, and his repairs convey a plausible interpretation of the original.

Dionysos places his weight on his right leg; his left is flexed. The deity grasps a bunch of grapes in his left hand, while the right drapes over his head. His hair is bound with a fillet and dressed with ivy leaves and corymbs of berries. A massive tree trunk entwined by a leafy vine with fruit clusters supports the figure. This torso imitates a statue of Dionysos of the Sambon/Grimani formula, created by the famous master Praxiteles (370–325 BC) early in his career. Revered both as one of the greatest Greek sculptors and among the most influential artists of all time, Praxiteles' series of androgynous youths conveyed such graceful repose and insouciant charm that he virtually redefined the representation of the male form. In essence, what critics call the Praxitelean style describes the artist's manipulation of the pose into an elegant S-curve. Imagine a domestic Roman garden transformed into a demi-Arcadia by vibrantly colored statuary of Dionysos and his followers, seemingly surprised in their revels. Even now, the ancient fragment of a torso—beautiful and refined—conveys an enduring fascination.

—ELIZABETH ANGELICOUSSIS, PH.D.
Independent Scholar

8

a. *Horse with Lady Rider*

China, Central Plains, early Tang dynasty (618–906), 7th century
Earthenware with light glaze and pigments
13½ × 9⅜ × 3⅝ in.
Gift of Dr. Phillip P. Ho in honor of his wife Meichih (Michi) T. Ho (2015.21.1ab)

b. *Lady with Bird*

China, Central Plains, Tang dynasty (618–906), 8th century
Earthenware with traces of pigment
16½ × 5¼ × 5¼ in.
Museum purchase with funds provided by the Atkins family in memory of Elizabeth "Tammy" Tanner Atkins (2000.20)

THE FASHIONABLY ATTIRED woman riding a horse, and the plump court lady holding a bird are clay funerary sculptures once buried with the deceased to provide comfort in their afterlife, a long-held custom in Chinese culture. Together with other figural sculptures, models of animals, and household vessels, they offer a glimpse into the life of the flourishing Tang society, one of the most illustrious dynasties in Chinese history.

As a unified empire, Tang political and military power extended into Central Asia, securing the flourishing East–West commerce along the overland route that came to be known as the Silk Road. Situated along the eastern end of the Silk Road was the Tang capital Changan, near present-day Xian. As the largest city of the world for its time, it was the cosmopolitan center of commerce and culture. Funerary figurines found near the capital reveal remarkable insights into the changing interests and taste of the Tang aristocrats living in frequent contact with foreigners and their social customs. These two female figurines reflect the changes in the ideal of feminine beauty during the prosperous Tang dynasty.

The slender Lady Rider, seated regally atop a saddle, represents the lean and fit beauty found among the exotic dancers and musicians from the nomadic traditions of northwestern China, where women enjoyed greater freedoms outdoors, such as horseback riding in public. She wears a hat and a close-fitting outfit suited for the activity: a tight-sleeved blouse and a long striped skirt. Her short-sleeved jacket, embellished with decorative borders on her upper arms, falls right above her waist, a fashion that derived from the Central Asian region. She wears a black head wrap under her hat, concealing part of her braided hair and neck. Originally evolved from a body-length veil designed for modesty and protection from the elements, the head wrap was a radical fashion development from the earlier Central Asian social custom. Her exotic horse, a symbol of her wealthy status, has a red mane and spotted flank (resembling the modern Appaloosa breed), popular in northern China throughout several dynasties.

Though not seen prior to the Tang dynasty, figurines of women riding horses were found in several tombs in the northwestern region during the early decades of the dynasty. One example that closely resembles the Museum's lady rider was excavated from the tomb of Zheng Rentai (dated 664 CE), a military commander, in the imperial burial ground. They also share the same decorative technique of applying a thin glaze before the application of pigments—an unusual process for the time.

By the middle of the 8th century, female beauty standards had shifted away from the athletic build of the Lady Rider to prize full-figured women, as reflected in the graceful standing lady, suggesting a more sedentary lifestyle among the Tang aristocracy. She wears a voluminous, loose-fitting garment that gathers above her bosom and falls uninterruptedly to the ground, only to be caught by her protruding shoes. Her elaborate, neatly sculpted hairdo frames her plump face, whose delicate features express a gentle smile. Her small hands demurely hold a bird, a presentation stance that was no doubt part of a larger group of similar ladies attending to the needs of the tomb owner. She represents a favored courtly beauty that is also seen in Tang paintings, projecting images of the dynasty's great confidence, affluence, and military might.

—SUSAN S. TAI
Elizabeth Atkins Curator of Asian Art,
Santa Barbara Museum of Art

9

Garuda, the Man-Bird as a Guardian King

Indonesia, Central Java, 9th–10th century
Andesite (volcanic rock)
31 × 16½ × 18½ in.
Museum purchase with funds provided by an Anonymous Donor (2013.18)

THIS IS a rare likeness of the mythical man-bird Garuda as a powerful demon-king and guardian (*rakshasa*). Conveying a ferocious yet meditative and noble presence, this Garuda is transformed from earlier Central Javanese portrayals. He is shown with fiery bulbous downcast eyes, a prominent curved eagle's beak (now abraded), and large claws rather than human feet.

Known primarily as the divine solar vehicle of the god Vishnu, preserver of the cosmic order in Hinduism, the great celestial spirits, the Garudas, were worshiped by co-existing religious communities; their creed partly derived from animistic beliefs. This syncretic attitude is tied to the creatures' power, speed, and prowess. According to the Old Javanese *Adiparva* (Book of the Beginning), a 10th-century text based on the Indian epic *Mahabharata*, Garuda deftly stole the elixir of immortality (*amrita*) in order to free his mother Vinata from slavery and was elevated to be the mount of Vishnu. Scholars have noted that this theme of deliverance merged with ancient Javanese beliefs about liberating ancestral souls for the afterlife, finding expression in the sculptural arts and ritual practices.

Garuda is richly adorned with an elaborate headdress, jewelry, and serpentine sacred thread. Rather than portrayed in a posture of flight, he sits cross-legged on a lotus throne laced with writhing serpentine motifs. The back view shows a profusion of dense curly locks, a characteristic hair style of *rakshasas*. Subtly delineated wings and tail feathers fan symmetrically outward across the back; although broken, the pattern hints at once large and upswept wings. If the *Adiparva* was a source for the sculptor of this Garuda, the heroic bird's missing hands might have held the *amrita* ewer or serpents (*nagas*)—the staple of his diet and his formidable opponents in his quest for the *amrita* of the gods.

In keeping with Javanese commemorative sculptures of royal personages who partook in divine authority, another reading of this Garuda—an exemplary figure of kingly prowess—may identify him with a ruling patron. This superb sculpture is carved from the same volcanic stone as a multitude of royal structures built during the Central Java period. Carved in the porous stone, the curving lines of Garuda's robust body and transparent lower garment reflect artistic conventions of the period. Despite the carving on the back, it likely graced a niche in the outer wall of a sacred structure, generally known as *chandi*. It attests to a period that witnessed the royal construction of Hindu and Buddhist reliquaries, temples, and other edifices with ornate sculptural programs, such as the renowned Chandi Borobudur and Chandi Loro Jonggrang (Prambanan).

—JACQUELINE GANEM
Independent Curator of South and Southeast Asian Art

10

Prince Shōtoku Taishi as a Child Praying to the Buddha

Japan, Nambokucho period (1334–1392), 14th century
Wood with traces of polychrome, crystal eyes
19 × 7⅞ × 9 in.
Museum purchase with funds provided by the SBMA Women's Board (2006.85)

THIS ENGAGING STATUE represents the infant Prince Shōtoku (Shōtoku Taishi, or Imperial Prince of Holy Virtue; 574–622), who is regarded by later admirers as Japan's first great imperial statesman, the founding father of Buddhism in Japan, and the human incarnation of assorted Buddhist deities and distinguished monks. Belief in the interrelated nature of these accomplishments assured his leap to the status of mythic hero.

The statue portrays him at the tender age of two in a charming act of child-like piety, nude from the waist up, and praying to the Buddha wearing formal, long flowing trousers. This iconic stance, known as *nanbutsu Taishi*, is meant to show devotees that he manifested a saintly persona at an unusually young age. It alludes to a legend that at age two, he unexpectedly stood, faced east, and, in a proper manner, prayed aloud to the Buddha without being told in advance how to perform this act. Signaling his predestination as a divinity, a tiny Buddha relic inexplicably appeared in his hands. Legends lauding Prince Shōtoku as a Buddhist divinity began soon after his death and resulted in his widespread veneration as the central figure in a popular cult of worship, which peaked during the 13th and 14th centuries.

More than one hundred statues of the infant Prince Shōtoku that survive today were created as foci of devotion for this cult. Most reside in the Japanese temples to which they were originally dedicated. The Santa Barbara Museum of Art image joins an elite group of only a handful of such statues that have entered museum and private collections in the West. The fine carving, sensitive application of colors, and elegant rendering of the figure's facial features mark it as the product of one of the best sculpture workshops of its day. Its graceful flowing drapery, arched brows, and torso are especially close in appearance to a statue in the temple of Zenpukuji in Hyogo prefecture, datable to the early 14th century, based on the known dates of activity of its maker, Tankō (active in the late Kamakura period, 1185–1333), a member of the famed Kei school of sculptors who served the highest echelon of society. The Museum's statue closely resembles one in the National Gallery of Australia.

These statues and the cult with which they are associated came about in part because of the successful promotion of Prince Shōtoku by those with a vested interest in perpetuating the lineage of the imperial family by portraying its members as national heroes. The *Chronicles of Japan* (*Nihon Shoki or Nihongi*), completed in 720, the second oldest and the most complete record of early Japanese imperial rulers, is the first written source to laud Prince Shōtoku at length and credits Prince Shōtoku with elevating Buddhism to the status of a state religion. This authorized imperial history legitimized the lineage of the emperors and valorized the prince as both statesman and as a devout Buddhist in his role as imperial regent during the reign of his aunt, Empress Suiko (593–628). It portrayed him leading the nation with wisdom and compassion, largely by encouraging adoption of complementary Chinese value systems, the ethical and practical learning of Confucianism and the salvific and compassionate religion of Buddhism, which had been formally introduced to Japan from Korea in 552 CE.

The *Chronicles* also identifies Prince Shōtoku as the author of Japan's first moral code of conduct, the Seventeen Article Constitution, in which Buddhist tenets play a central role. Yet the appeal of Buddhism for the Prince was more than just a vehicle for strengthening imperial rule. As portrayed in the *Chronicles* and in other early texts, he was a fervent personal devotee of the faith. Such characterizations begat legends that he possessed miraculous powers, which led to his deification.

—PATRICIA J. GRAHAM
Independent Scholar and Consultant for Asian Art and Adjunct Research Associate, University of Kansas Center for East Asian Studies, Lawrence, Kansas

11

Vajrabhairava Embracing Consort

East Tibet, late 17th century
Gilded and painted bronze
9 × 8¼ × 4¼ in.
Museum purchase with the John and Peggy Maximus Fund (2007.73)

TIBETAN BUDDHISM is famous for its wrathful, multilimbed, and copulating imagery. Making such images with multiple heads, arms, legs, and figures is technically extremely complex. Their numbers and details are prescribed, so the actual strength of a work lies more in the achieved harmony and detail. The deity couple represented in this bronze is a prime example.

In this bronze the formal rigor of the lotus base contrasts with the movement of the figures on it. The main deity couple moves toward the left, and appears to squash the beings under its feet. Nevertheless, the human figure just underneath the front left foot is trying to free itself, looking toward the viewer. This love for detail is also apparent in the curling toe of the feet, the gaping mouths of the animals underneath them, and the minute execution of the jewelry.

Despite its strange, even menacing, appearance, the deity with nine heads, thirty-two arms and sixteen legs is arguably the most important wisdom deity of Tibetan Buddhism. His name, Vajrabhairava, means something like "Sublimely Frightful," and his main head is that of a buffalo, which is also the vehicle of the god of death, Yama. But like poison used to counter poison, Vajrabhairava's anger is directed toward death. He is thus also called Yamāntaka, the "Terminator of Death," a name used for a number of deities based on similar symbolism.

Vajrabhairava is actually a wrathful form of Mañjuśrī, the bodhisattva of wisdom, whose frowning head tops the pyramid of angry faces. Once each of the hands fanning out on both sides held a distinctive attribute, the symbolism of which is associated with the acquisition of knowledge necessary to attain awakening and thus conquer death. Like the copulation of the deities, the main attributes—a curved knife (*kartṛkā*) and a skull-cup (*kapāla*) filled with blood—symbolize the merging of method, the male aspect, and wisdom, the female one.

This particular form of Vajrabhairava, with most of the heads on the same level as the main buffalo head, was most popular in the Gelug School, which is the school of the Dalai and Panchen Lamas. With the establishment of the Gelugpa theocracy under the great Fifth Dalai Lama Ngawang Lobsang Gyatso (1617–1682), the school expanded greatly in the regions of East Tibet and Mongolia and gained great influence on the Chinese court of the Qing Dynasty (1644–1911). The style of the bronze hints at such a context. The multilayered pedestal with a single row of fleshy lotus petals and the precision of Gelug School iconography makes an East Tibetan provenance in or after the late 17th century most likely for this bronze.

—CHRISTIAN LUCZANITS
David L. Snellgrove Senior Lecturer in Tibetan and Buddhist Art, School of Oriental and African Studies, University of London

12

Bernardino Lanino (Italian, ca. 1509–after 1581) or Guadenzio Ferrari (Italian, 1475–1546)
Head of a Woman
Northern Italy, early 16th century
Black chalk and pastel on paper
9 ¼ × 11 in.
Promised gift of The Joseph B. and Ann S. Koepfli Trust (L.2005.3.7)

DURING THE Italian Renaissance artists received rigorous training in drawing from the very beginning of their apprenticeships; their resultant command of its expressive potential is evident in their ability both to render natural forms realistically and, when desired, to idealize them. The present sheet is an excellent example. The head is convincingly naturalistic but is also gracefully turned and illuminated in such a way as to display its features to advantage. The downcast eyes suggest a becoming modesty and refinement as well as creating a tender mood. Such a head might well have been made as a preparatory study for a painting of the Virgin Mary.

The identity of the artist is uncertain, but the style suggests a northern Italian draftsman, probably active in the area around Milan during the first half of the sixteenth century. The sheet has been attributed to both Guadenzio Ferrari, a leading Milanese master, and his student, Bernardino Lanino, from the nearby city of Vercelli, but neither of those attributions is entirely persuasive. Clearly influenced in a general way by the drawings of Leonardo da Vinci, a Florentine who worked in Milan for extended periods in the late 15th and early 16th centuries, it also contains features that relate it to other central and northern Italian painters. Leonardo was one of the first artists to use variously colored chalks and pastels in a single drawing, a practice that would become common in northern Italy after the mid-16th century.

—ROBERT WILLIAMS, PH.D.
Department of the History of Art and Architecture,
University of California, Santa Barbara

a

13

a. **Chen Jiru** (Chinese, 1558–1639)
Thatched Hut by Tall Pines
Ink on paper, hanging scroll, image 36 × 12⅛ in.
Gift of N. P. Wong Family (1995.63.4)

b. **Gao Jian** (Chinese, 1634–after 1708)
Flowering Plum, 1708
Ink on paper, album of twelve leaves,
image 8½ × 10¼ in. (each)
Museum purchase with funds provided by the
Wallis Foundation (2002.45.1-.12)

b

THOUGH SEPARATED by the better part of a century, and of seemingly unrelated subjects, Chen Jiru's quiet landscape and Gao Jian's album of flowering plum blossoms partake of a single body of aesthetic values associated with the scholarly ideal in China. Gao's album demonstrates this explicitly, as each of his twelve leaves is accompanied by a poetic text that embellishes his graphic renderings with images and allusions drawn from a literary tradition that had eulogized the wonders of the *mei* plum (*prunus mume*) for well over a thousand years. Celebrated for being delicate and of subtle fragrance, the plum was foremost a feminine image, one that embodied natural beauty and chasteness. Yet the plum is also extraordinarily enduring. First to flower during the cold season, often while snow was still on the ground, and emerging from hoary weathered trunks and contorted branches, the plum was commonly adopted by scholar-officials in China as a self-image —a floral counterpart capable of conveying qualities of purity, strength, and the ability to endure hardship. The challenge for Gao was to combine delicacy and elegance with resolve and moral strength, which he did with remarkable pictorial invention from leaf to leaf.

Plums may not be present in Chen Jiru's airy painting of a rustic thatched hut by tall pines, but they are certainly in the background: an aficionado, Chen is said to have transplanted one hundred old plum trees near his homestead, and they are one of the most common subjects of his paintings. More important, the timeless ideal represented by the flowering plum suffuses Chen's unassuming landscape. Simple in composition yet subtle in its display of textures and tonal modalities, Chen's painting epitomizes the "even and light" (*pingdan*) aesthetic that is embodied by the plum—modest, unassertive, and without any trace of worldliness. Chen was a highly celebrated figure in his time. Frustrated by corruption at the court, Chen famously burned his scholar robes to become a recluse. However, far from a recluse in the true sense of the word, Chen parlayed his fame as one who had separated from the worldly scene into a high profile, and presumably lucrative, role as purveyor of elite culture through writing and publishing. Whereas Gao Jian's album expresses the literati ideal through its meticulous exploration of one of its most favored subjects, Chen Jiru's painting literally embodies it. His *Thatched Hut by Tall Pines* relies upon the native propensity to read the person in the work, and the equally sophisticated notion that less can be more.

—PETER C. STURMAN
Professor of Chinese Art History,
University of California, Santa Barbara

14

Coromandel Screen with Decorations of *Spring Morning in the Han Palace* and *Birthday Celebration of Queen Mother of the West* (reverse)

China, Qing dynasty, late 17th century
Wood and clay core covered with lacquer, carved and filled with polychrome, twelve panels
110 × 22 in. each panel
Gift of Molly Dolle in memory of Molly O'Daniel Danielson (1998.60)

SCREENS WERE an essential part of the furnishing of a Chinese house. They are movable walls that protect, divide, beautify, and provide a ceremonial backdrop. This large screen, elaborately ornamented on both sides, would have been prominently displayed in one of the reception rooms in a Chinese mansion. A half-obliterated inscription records that the screen was a lavish gift presented by Mr. Song to Mr. Liu on his 70th birthday. The themes of this colorful screen, filled with symbols of youth, renewal, longevity, and immortality, are most appropriate for this important event.

This screen was made using a lacquer technique in which several layers of dark lacquer are applied to a solid wood panel over a core of finely ground clay and fibrous grasses. The design is scratched onto the lacquer surface and then incised to various depths before color or gilded paste were applied. In the late 17th century, they began to be exported to Europe through the Coromandel Coast in southeast India, thus the name Coromandel screen.

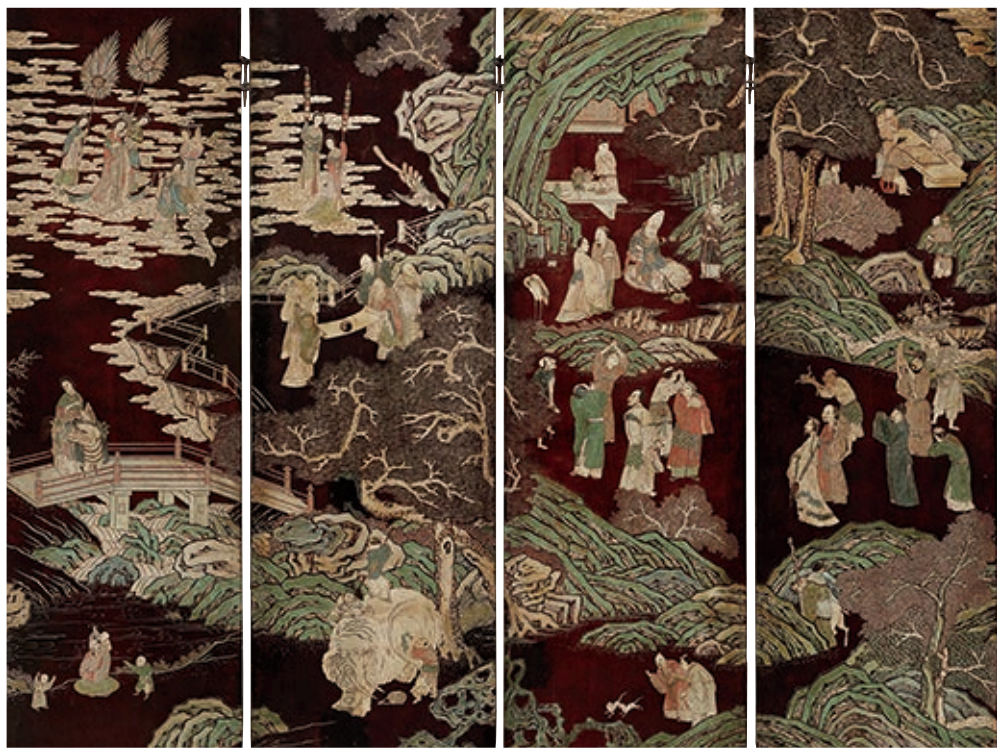
Each of the twelve panels contains a landscape or bird and flower scene on the upper register. Resembling album leaf paintings on gold paper, these floral motifs are associated with spring, suggesting youth and renewal. Mythical beasts appear at the bottom of each panel and on the two side panels, suggesting the land of immortals. Together, these scenes border continuous narrative depictions that, like a handscroll painting, are read from right to left.

Spring Morning in the Han Palace, alluding to the golden age of the Han dynasty (206 BCE–120 CE), is an idealized depiction of the life of women in the secluded inner quarters of the palace. The subject evolved from Tang dynasty (618–906) paintings of women of the imperial household caring for children, embroidering, playing instruments, or gazing into a mirror. The greatest extant version of the theme is a handscroll in the National Palace Museum, Taipei, Taiwan, painted in the fine-line-heavy-color style by the Ming dynasty artist Qiu Ying (ca.1494-ca.1552). Qiu Ying depicts the architecture and furnishings of his own time, but the painting is full of visual illusions to the Tang dynasty paintings that inspired him.

The scene shows the material world of the artist's time. It depicts an enclosed feminine world exemplifying Confucian ethics that insisted on the strict separation of the sexes, with women secluded in the inner quarters. Many of the women are engaged in elegant activities playing the zither, *wieqi*, and *taohu* associated with the cultured literati way of life. Others are engaged in popular pastimes, such as chasing butterflies or herb competitions. Paired mandarin ducks are typical symbols of marital happiness, and the eroticism of this woman's world is suggested by the surprising glimpse of a bound foot.

On the reverse is a depiction of the celebrated Birthday Party of the Queen Mother of the West in Chinese mythology. The Queen Mother of the West is riding in from the upper left on a bank of clouds accompanied by divine jade maidens carrying an immense peach. The peach trees in the Queen Mother's Western Paradise on Mt. Kunlun blossom every 3,000 years, and those who eat a peach will be immortal. Attending immortals are approaching from all directions by land and sea and the sky, including the Three Purities, the highest gods of the Daoist pantheon, Magushe with a jug of wine, Wang Ziqiao playing his *sheng* on the back of a crane, Liu Haichen with his three-legged toad, Shoulao, and the Eight Immortals among others. Filled with symbols of longevity and immortals, such a scene is a wonderful birthday present for Mr. Liu.

—SARAH HANDLER
Scholar, Writer, and Historian of Chinese Art



Detail of reverse, depicting the celebrated birthday party of Queen Mother of the West.

15

Attributed to Tosa Mitsuoki

(Japanese, 1617–1691)

Calligraphy by Sanekage Mushanokōji

(Japanese, 1662–1738)

The Tale of Bunshō, the Salt-maker,

dated 1688

Ink, color, gold and silver on paper;
set of three handscrolls
Each 12⅞ × 508 in.
Museum purchase with the John and Peggy Maximus Fund and SBMA Friends of Asian Art (2012.7.1–4)

Detail 3: Discussion on the value of girls

THIS EXQUISITE SET of three illustrated handscrolls (*emaki*), lavishly decorated with gold clouds and mist and painted in heavy pigments, is from the former collection of Viscount Tōdō Takanori (1894–1947), likely acquired around 1688, when dated. The painter of these scrolls is said to be Tosa Mitsuoki, reviver of the classical style. The elegant calligraphy was brushed and signed by the high-ranking court calligrapher Mushanokōji Sanekage, probably some years after the painting was completed.

Tale of Bunshō is one of the ultimate success stories of pre-modern Japan. The story arose out of myths and legends in the 15th century and was circulated in scrolls like this set as well as produced in hand-painted and printed books throughout the 18th century. Subtle humor in the text arises out of ongoing power struggles during these centuries: between the court and the provinces, around the rise of the merchant class, and between the sexes. The fact that it was a popular story to be read by women at New Year's as the "first reading" after the "first calligraphy" explains its feminine perspective.

The story is ostensibly about Bunshō, who, after years of loyal service, is sent away by the High Priest of Kajima Shrine in the eastern provinces, only to flourish as head of a foundry with salt "sweeter and better than any other" (detail 1).[1] Yet the main thrust of the tale is about valuing the female line. Upon his success, Bunshō demands a son from his childless wife. She roundly defends herself, at forty, as needing nothing short of divine intervention. Prayers at Kajima Shrine (detail 2) result in the miracle of two beautiful daughters, and the very disappointed father is pacified with the words "it is the girls who ultimately bring prosperity and good fortune" (detail 3).

The daughters do bring prosperity, but only after resolutely refusing multiple marital requests from the most desirable men in the land. Not until the Captain of the Court journeys to their province disguised as a peddler, and successfully woos the eldest daughter with poetic erudition and music, do things change. The whole family achieves undreamt-of status—in the capital, no less.

—MIRIAM WATTLES
Associate Professor of Japanese Art History,
University of California, Santa Barbara

1. The quotations are taken from James T. Araki, "*Bunshō Sōshi*, The Tale of Bunshō, the Salt-maker," *Monumenta Nipponica* 38, no. 3 (Autumn 1983), 221–49.

Detail 2: Prayers at Kajima Shrine

Detail 1: Bunshō surveying laborers of salt foundry

16

Hexagonal Tiered Box

Japan, Edo period, mid-18th century
Kyoto stoneware, Ko-kiyomizu type with overglaze enamels and gold with gilt metal alloy knob
7 × 5⅛ × 6 in.
Museum purchase with the John and Peggy Maximus Fund (2006.70.1a–d)

THREE PRODUCTION CENTERS powered Japanese ceramics of the premodern or Edo period (1615–1868). In the southwest the Arita kilns produced plain and decorated porcelain, and in the east the Seto-Mino kilns supplied popular markets with utilitarian stonewares. Between them was Kyoto, the long-standing imperial capital of Japan and cultural center of the country. While not approaching the production scale of its rivals, Kyoto was clearly the design leader, exploiting an urban workshop network where makers could share techniques, materials, and trend-setting ideas with each other.

One of the distinctive Kyoto-ware styles is a container that variously simulates wood, metal, or lacquerware. This Santa Barbara box, a fine example of the genre, is made of slabs of fine-grained buff clay, formed around a wooden mold and trimmed. The openwork takes the shape of the auspicious "seven treasures" (*shippō*) pattern. After an initial glaze firing, the piece was decorated with autumn flowers on the sides, wave patterns around the base, and a chrysanthemum flower on the cover, using overglaze blue, green, and gold enamels.

The Santa Barbara box can be situated in a genre traditionally called Old Kiyomizu or *Ko-Kiyomizu* wares. The type was defined through a study of heirloom wares by Japanese specialists led by Mitsuoka Tadanari in the 1960s and 1970s. Surviving specimens include delicately made decorative objects, tiered boxes, incense burners, and sake bottles decorated in underglaze and overglaze enamels. A predominantly blue and green palette over a rather soft and densely crackled stoneware glaze is a trademark. Although Kyoto-ware chronology is confounded by the scarcity of dated pieces and inaccessible kiln sites, a piece similar to this one in the collection of the Yoshimine-dera temple, Kyoto, has a matching box inscribed with a date equivalent to 1732, which forms a baseline for the dating of these pieces.

The tiered food box could have evoked any number of images for premodern users and connoisseurs. The technical virtuosity and time-honored motifs suggest classical Kyoto, and one suspects that the most ardent admirers were regional samurai and merchants who longed for the city's courtly elegance—usually from an agonizing distance. The box is most likely based on a portable lacquer version used in outdoor entertainments, thus conjuring up pleasurable moments where food, fashion, and seasonal sentiments intermingled.

—RICHARD L. WILSON
Professor of Art and Archaeology,
International Christian University, Tokyo, Japan

17

Cai Jia (Chinese, 1686–after 1756)
Zhong Kui the Demon Queller in Self-Admiration, 1733
Ink and color on paper, hanging scroll
35 × 48 in.
Museum purchase with the John and Peggy Maximus Fund (2007.47)

Yuan Yao (Chinese, active 1720–80)
Enjoying the Cool of the Lotus Pond, Autumn, 1773
Ink and light color on silk, hanging scroll
74¼ × 42½ in.
Museum purchase with the General Acquisitions Fund (2001.9)

CAI JIA'S amusing portrayal of the "demon queller" Zhong Kui and Yuan Yao's poetic rendering of a garden villa tucked into a fantastic mountain speak to the taste and diversity of painting in 18th-century Yangzhou China. Strategically situated along the Grand Canal just north of the Yangtze River, the city of Yangzhou developed into a critical hub for commercial activity during the Qing dynasty. Extreme wealth amassed by well-connected merchants was parlayed into the trappings of cultural display: estates with elaborate gardens, objects of remarkable craftsmanship, and the fine arts. Professional painters naturally gravitated to the city, where they developed styles to accord with the nouveau riche ambience.

Cai Jia used the occasion of the Duanwu Festival to paint Zhong Kui the "demon queller" as an auspicious seasonal gift. Duanwu, which occurs at the height of summer heat, is primarily known for honoring the loyal courtier Qu Yuan, who committed suicide in ancient times. However, the folkloric Zhong Kui is also worshiped at this time to ward against summer pestilence. The elegantly composed vase full of flowers by Zhong on his moored skiff includes cuttings of seasonal plants—daylilys, hollyhocks, calamus, artemisia, and a branch of pomegranate—of which a number had medicinal and apotropaic qualities. Gliding above is a cinnabar-tinted bat, homophonic in Chinese for "acclaiming good fortune." Zhong Kui's upward glance brings our attention to its arrival, and, in a clever conceit, his mirrored reflection directs us to the painter's inscription, signature, and seals. With this subtle manipulation, and its clear tone of gentle self-mockery, this is at heart a painting focused on social camaraderie. Both artist and recipient would have identified with the ideal qualities of strength, loyalty, and self-sacrifice that both Zhong Kui and Qu Yuan represented as archetypes of the scholar-official.

In its description of the kind of elaborate architectural complex that existed in and around Yangzhou, Yuan Yao's landscape speaks more directly of the city's ostentatious wealth. Lazing on his veranda with belly bared, an affluent host awaits the arrival of a cultured guest, whose imminent arrival is signaled by a zither-toting servant at the lower left. The well-read viewer would know that Yuan Yao's brief inscription, describing a permeating coolness by the still lotus, alludes to a short verse written by the famous Tang dynasty poet Du Fu. Reference to the distant Tang adds a veneer of exoticism to Yuan's painting, as past and present meld in fantasy. Reference to Du Fu embellishes it with a dusting of literary gold. Such touches help soften the brassiness of Yuan's imagery, and perhaps that of its patron, by grounding it in the scholarly tradition.

—PETER C. STURMAN
Professor of Chinese Art History,
University of California, Santa Barbara

JL: per client request can you increase size to that of red box?—SEK

18

Yamuna River Scene Evoking Krishna

India, Kishangarh, 19th century
Color on paper
9½ × 13¾ in.
Gift of Pratapaditya and Chitra Pal (2008.47.28)

EVEN THOUGH the figures are conspicuously absent, this striking painting from Kishangarh—a cross between a pilgrimage map and pastoral devotion—is remarkable for its detailed panoramic evocation of the landscape where Krishna, one of the most beloved Hindu deities, spent his early years with his brother Balarama and his friends herding cows, and dallying with Radha and the milkmaids (*gopis*). A black river, the color of Krishna, snakes across the painting in broad sweeps, narrowing as it moves to the horizon, where a distant city looms with closely packed buildings that are neatly drafted in diverse architectural styles. Along the width of the river in the foreground, where two detailed barges are visible, a more extensive cityscape clusters beyond rows of trees. Over a near bend of the river, trees form groves by the banks, while the rest of the terrain is made up of undulating swards of green, glowing golden in the dusk, punctuated by herds of pasturing cows. Through the clouds of dust, a large herd of finely outlined cows wends its way homewards. In the mid-18th century, the Kishangarh court distinguished itself through its highly stylized portraits of the ruler Raja Savant Singh (r. 1748–64) and his favorite courtesan, Bani Thani, in the guise of Krishna and Radha enacting their love-play, as described in texts such as the Gita Govinda. The expanse of water, palace and city architecture, forests, arbors and barges of Kishangarh form the settings for these paintings. Innovated by the court painter Nihal Chand (1710–82), many of these pictorial features carried over into paintings in the subsequent century. It is possible that the figures of Krishna, Radha, and the *gopis* were meant to be added to this landscape. However, even without them, the black river, recognizable as the river Yamuna, conjures their memory. On its distant bank is the town of Mathura, where Krishna was born; closer to the viewer is Vrindavan with its forests of Krishna's love-play.

The expert draftsmanship of the architecture and barges, and the transparent washes and watercolor treatment of foliage, evidence exposure to 19th-century British-influenced Company painting, which, combined with the pictorial features carried over from mid-18th-century Kishangarh courtly style, makes for a most original and compelling painting.

—DEBASHISH BANERJI
Professor of Philosophy and
Dean of Academic Affairs,
University of Philosophical Research,
Los Angeles

Fig. 1. Eugène Delacroix *Juno and Aeolus*, 1856–63. Oil on canvas, 78 × 65¼ in. Museu de arte de São Paolo

Fig. 2. Eugène Delacroix, *Roger and Angelica*, c. 1856. Oil on canvas, 18⅛ × 21⅝ in. Grenoble, Musée des beaux-arts

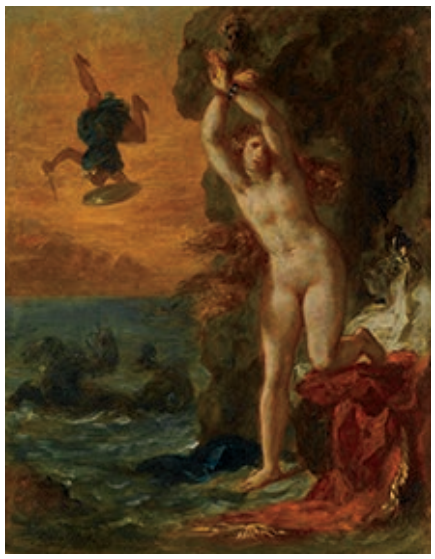


Fig. 3. Eugène Delacroix, *Perseus and Andromeda*, 1853. Paper on wood panel, 17¼ × 12¹¹⁄₁₆ in. Stuttgart, Staatsgalerie

19

Eugène Delacroix (French, 1798–1863)
Winter: Juno and Aeolus, 1856
Oil on panel
24 × 19½ in.
Museum Purchase, Ludington Antiquities Fund and Ludington Deaccessioning Fund (2013.41)

WINTER. JUNO AND AEOLUS is a preparatory sketch for a series of four large oil paintings on the theme of the Seasons, the other subjects being *Orpheus and Eurydice* (Spring), *Diana and Acteon* (Summer), and *Bacchus and Ariadne* (Autumn). Commissioned in December 1855 by Frédéric Hartmann (1822–1880), a wealthy textile manufacturer from Münster who built up an important collection of paintings by contemporary nineteenth-century artists such as Delacroix, Théodore Rousseau, and Jean-François Millet, the series was to decorate the salon in his house but was left unfinished at Delacroix's death (fig. 1).

Delacroix had painted a series of Seasons at the very beginning of his career, in 1821: these were single allegorical figures in a minimal setting without narrative content. In contrast, the late series depicted the seasons through classical stories, with multiple figures and elaborate, varied landscapes. For *Winter*, he considered mythological subjects associated with the winds, such as "Boreas, the north wind, abducting the princess Orythia" (Journal, 9 January 1856, l, 985). Exceptionally for this series, however, Delacroix, a passionate and voracious reader of literature, settled on a less conventional subject drawn from Virgil's *Aeneid*: the scene from Book I, ll. 50–80, in which the goddess Juno, angry at the Trojans ever since Paris had chosen her rival Venus as the fairest, asks Aeolus, keeper of the winds, to raise a storm and drown Aeneas's fleet.

Fig. 4. Eugène Delacroix, *The Sea at Dieppe*, 1851. Oil on canvas, 13¾ × 20 in. Musee du Louvre. Photo: Hervé Lewandowski. © RMN-Grand Palais/ Art Resource, NY

The sketch is reminiscent of other subjects set in a marine landscape that Delacroix executed in the mid-1850s, such as *Roger and Angelica* (fig. 2), and is structured somewhat like his 1853 *Perseus and Andromeda* (fig. 3), with a rocky outcrop on the side and a flying figure in the middle distance. The deep recessive view beyond Juno's cloud to where boat-flecked sea and pink-streaked sky meet, reflects Delacroix's fascination, in this period, with the sea, which he studied during his holidays in Dieppe. In addition to its very vigorous brushwork, the sketch has touches of thick impasto (for example, in the white around Aeolus's belt and on the chain in his left hand) and a rich palette, with the broad, thick swaths of brown rock, green sea, and gray stormcloud offset by the bright reds of Juno's drapery, the bluish-violet of Aeolus's costume, the squiggly accents of green, and the lemon-yellow patches on the cave. With its bold coloring, its tighter, deeper perspective, and the twisting, thrusting movement of Aeolus as he summons the winds, the sketch represents a scene of greater energy and dynamism than the later painting, reflecting Delacroix's evolving interest in the relation between the dramatic and the decorative that would find such magnificent expression in his paintings for the church of Saint-Sulpice (1861).

—MICHÈLE HANNOOSH
Professor of French, Department of Romance Languages & Literatures
University of Michigan, Ann Arbor

20

a. *Dragon Robe with Gold-Wrapped Threads*

China, Qing Dynasty, mid-18th century
Silk slit-tapestry weave with gold-wrapped threads, light silk embroidery including gold-wrapped threads and painted details
50 × 90 in.
Gift of F. Bailey Vanderhoef, Jr. (1990.23)

b. *Theatrical Costume, "Palace Robe" for the Role of an Imperial Consort*

China, Qing dynasty, 19th century
Silk satin and damask weaves, silk embroidery including couched gold and silver-wrapped threads, applied metal discs, and silk tassels
52 × 81 in.
Gift of Helen Jahnke from the Collection of Fyle Edberg and Paul Foote (2015.34.1)

THESE EXCEPTIONAL GARMENTS—one made for an emperor to symbolize his authority over the terrestrial realm (a), the other (b) made for an actor in role of an imperial woman for the Peking opera stage (most likely for the Palace troupe)—demonstrates the singular importance of dress in defining identity in late imperial China. They also exemplify the extraordinary attention to detail that was lavished on garments made for the court. While few would have had an opportunity to view either garment at close range, technical and aesthetic perfection was requisite for Heaven's most august ruler and his court.

Making the gold ground thread for the tapestry-woven (*kesi*) dragon robe was astoundingly time-consuming. Gold leaf was applied to a paper substrate and then cut into extremely narrow strips. These strips were wound around a silk thread by hand. When newly made, the threads were stiff and presented a challenge to a weaver to manipulate them into a uniformly textured ground fabric for the colored silk details of the pattern. The gold surface was fragile, subject to abrasion and breakage. Few robes remain as fresh and impressive as this example. Dragon robes with gold-wrapped thread grounds appear with regularity from the mid-17th century. Nearly all the early examples can be traced to Tibetan monastery collections, where they were bestowed by the members of the Qing imperial families and were frequently altered for local use.

In cut and ornamentation the red "palace robe" (*gong zhuang*), was among the most complicated of all theater costumes for the opera stage. A comparable garment in the Beijing Palace Museum collection suggests that this example was also commissioned for an imperial troupe. With its ancient-dress references of wide sleeves, this elaborate garment would have been worn by an actor playing the role of an imperial princess or consort, such as Yang Guifei (719–759) in *The Intoxicated Beauty*. The over-long "rainbow" sleeves, which once ended with soft white silk panels, emphasized each sweeping arm gesture; the tiny jingling discs at the end of each skirt pendant would have added sound to the allure of an actor's imitative feminine swaying walk. Together with the exaggerated collar of overlapping, scallop-shaped "mushroom-head" design, they create a visual spectacle as the character moves and dances on stage.

In the last 25 years, continued generous donations have built the SBMA's extensive collection of late Ming and Qing dynasty dress and textiles.

—JOHN E. VOLLMER
Independent Curator and Scholar of Asian Art and Textiles

a

detail (a)

b

Rosa Bonheur, *Haymaking in the Auvergne*, preparatory oil sketch, 1855. Oil on canvas, 19¼ × 33½ in. Chateau Fontainebleau (RF2389)

21

Rosa Bonheur (Marie-Rosalie Bonheur)
(French, 1822–1899)
Haymaking in the Auvergne, 1855–59
Oil on canvas
28 × 51 in.
Promised gift of Robert and Christine Emmons

ON JUNE 15, 1865, Empress Eugénie and her courtiers visited the Chateau de By, near Fontainebleau, to present Rosa Bonheur with the Legion of Honor. The recipient, then at the height of her career, had been acclaimed by critics and public alike as the foremost artist of her sex and as France's leading *peintre animalier.*

Rosa was the eldest of four offspring of Raymond Bonheur, a painter and art instructor from Bordeaux, and his wife, Sophie. In 1828, the father moved to Paris to be joined by his family the following year. An ardent Saint-Simonian, he imbued his children with the socialist movement's principles, including, significantly, the equality of the sexes. In early childhood, Rosa sketched her assorted pets as well as the animals in the nearby countryside. She trained with her father, as did her siblings, all of whom became artists. At age fourteen, Rosa, ineligible to attend the École des Beaux-Arts because of her gender, turned to the Louvre, copying the works of Nicolas Poussin and Peter Paul Rubens, among others, as well as those of Paulus Potter, the Dutch horse painter, and the Swiss painter Louis-Léopold Robert, whose *Arrival of Harvesters in the Pontine Marshes*, might have had some bearing on her work. To familiarize herself with animal anatomy, she visited abattoirs and participated in dissections at the National Veterinary School in Alfort, all the while wearing male attire for reasons of practicality.

From 1841 until 1855, Rosa exhibited at the annual Paris Salons, but her fame rests largely on several monumental works. In 1848, the State commissioned *Ploughing in the Nivernais*, in which peasants, with teams of oxen, turn over the soil, preparing a field for winter. Next came *The Horse Fair*, a scene of mighty Percheron horses being herded to market along the boulevard de l'Hôpital in Paris. Ernest Gambart, her principal dealer, toured this painting, regarded as her masterpiece, in France, and promoted it with greater success in Britain and America, where the growing middle classes proved susceptible to her naturalistic style and pastoral subjects. It was Gambart who brought about her financial success by having her compositions engraved and mass-marketed.

In 1852, the State ordered a pendant for *Ploughing in Nivernais* at the instigation of the duc de Morny, who had vested interests in the Auvergne. Even larger than its predecessor, *Haymaking in the Auvergne* drew wide attention and a gold medal at the 1855 Exposition Universelle.[5] It is a balanced, even static composition in which the hay wagon and the herder are posed in the center and the laborers and another wagon are seen beyond. The sun appears to be directly overhead and, as in many of her rural scenes, the intensely blue sky plays a dominant role. Critics interpreted this enormous painting as a paean to labor, a prevailing theme at the Exposition that year.[1]

Like many artists of her day, Rosa Bonheur was not averse to replicating her works, sometimes assisted by family members and followers. Despite the diminution in scale, the Santa Barbara painting conveys the strength of the original composition.[2]

After 1855, Rosa Bonheur no longer participated in exhibitions, relying instead on her dealers and private sales. Although her fame gradually waned in France, her reputation abroad remained undiminished throughout the century.

—WILLIAM R. JOHNSTON
Emeritus Curator of 18th- and 19th-Century Art,
The Walters Art Museum, Baltimore

1. Rosa Bonheur's development of the composition can be traced through some sketches probably dating from the 1840s when she was exploring the remote regions of France for novel subjects [Reproduced in Dore Ashton, *Rosa Bonheur, A Life and Legend* (N.Y., 1981), p. 172]. A compositional study is preserved at Fontainebleau, RF 2389, illus. p. 158.

2. Other reductions are in The Haggin Museum, Stockton, CA, and The R.W. Norton Gallery, Shreveport, LA.

22

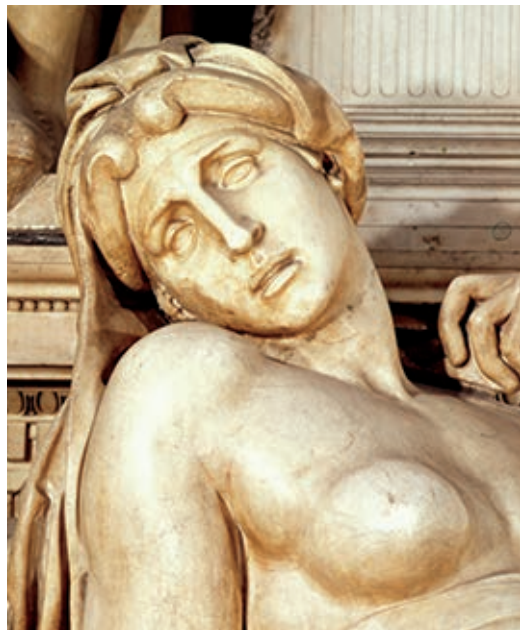
William-Adolphe Bouguereau
(French, 1825–1903)
Portrait of Mademoiselle Hoskier, 1869
Oil on canvas
18⅛ × 15⅛ in.
Gift of Joanne and Andrall Pearson (2011.12)

WILLIAM BOUGUEREAU painted Mademoiselle Hoskier during the 1860s, a period when history paintings waned in popularity; Bouguereau, rigorously trained in this tradition, felt the tide. The artist, who prided himself on his erudition, quickly sought other subjects through which to share his knowledge. One was genre painting, for which he is better known, and the other, portraiture. Since the idiosyncrasies of individuals were not the artist's forte, Bouguereau replaced specifics with painted quotations gleaned from the art he most admired. In *Mademoiselle Hoskier*, one not only sees the subject's eyes, nose, and lips, but also, for example, the eyes of Raphael's self-portrait, the nose of Michelangelo's *Dawn* and the mouth of Praxiteles' *Knidian Aphrodite*. As a result, the sitter's delicate restraint gains the weight of the Greco-Roman and Italianate tradition through association with the great works of the Renaissance and Antiquity. Still, Bouguereau considered himself a modern artist and was enthralled by his own era.

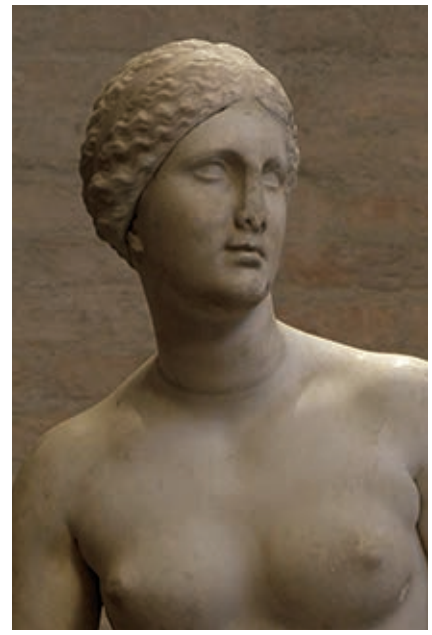
What is striking, outside of Bouguereau's scholarly form, is the sensation of his palette armed with the latest pigments culled from the laboratories of the Industrial Revolution. Despite its modest dimensions, this image, with its updated cobalts and ceruleans, would have ricocheted off the walls of the likely mansion where the work was hung. While one can place *Mademoiselle Hoskier* in a transitional time for the artist, and for art in general, one can also, in hindsight, see the image as a bellwether. Bouguereau and his colleagues eventually opened the door of the Academy for all, training both men and women and inviting the latter equally into the uncertainties of an art career. It is delightful to imagine the future *Mademoiselle Hoskier*, armed with art history, gleaming with color, and inspired by the painter who reimaged her, also reforming the values of her time.

—GRAYDON PARRISH
Artist and Bouguereau Expert

Raphael (Raffaello Sanzio of Urbino) (Italian, 1483–1520), *Self-Portrait*, ca. 1506. Tempera on wood, 18¾ × 13 in. Galleria degli Uffizi, Florence



Michelangelo Buonarroti (Italian, 1475–1564), *The Tomb of Lorenzo de Medici* (1449–92): *Dawn* (detail), 1520–24. Marble. New Sacristy, San Lorenzo, Florence, Italy



Roman (1st century CE) after a Greek original by Praxiteles (ca. 370 BCE), *Aphrodite of Knidos* (detail). Marble. Glyptothek, Munich

23

Carleton E. Watkins (American, 1829–1916)
A Storm on Lake Tahoe, Douglas County, Nevada, 1876
Albumen print
15⅜ × 21¼ in.
Museum purchase with funds provided in memory of Wm. Brian Little (2001.34)

CARLETON WATKINS is recognized as the greatest photographer of the 19th-century American West. Active from the mid-1850s through the early 1890s, Watkins produced work of unprecedented quality throughout California, north to British Columbia, and east into the territories of Arizona, Utah, Montana, and Wyoming. Watkins's photographs strike a consistent balance between information and aesthetics. He is revered today both for his technical expertise—his unmatched skill with 18 × 22-inch "mammoth-plate" wet-collodion negatives—and his precise and subtle compositions.

The originality of Watkins's vision is revealed in this photograph, made in an 1876 expedition to Lake Tahoe, straddling the California-Nevada border.[1] Like all photographers of his day, Watkins carried his darkroom into the field; all the steps to make a glass-plate negative—coating, sensitizing, exposing, developing, and fixing—had to be done on the spot, within a span of minutes. Watkins was an acknowledged master of this cumbersome technique. Technical challenges aside, however, few photographers of this era had the imagination to depict anything as fluid and ephemeral as a storm. The basic structure of this image reveals Watkins's penchant for a classical kind of balance and solidity. At the same time, his central subject is a momentary atmospheric phenomenon that, in this period, truly challenged the limits of photographic representation.

Watkins's work may be seen as "timely" in another way. The history of our valuation of his achievement reflects a larger story about the reception of photography itself. Watkins's name was all but unknown within the field of creative photography for most of the twentieth century. This only began to change in the "photo boom" years of the 1970s, a time of rapidly increasing scholarly and market interest. Watkins's well-deserved fame today is a reminder that the history of photography remains a work in progress, an on-going process of discovery.

—KEITH F. DAVIS
Senior Curator of Photography, Nelson-Atkins Museum of Art, Kansas City, Missouri

1. The work of this 1876 expedition is documented in Weston Naef and Christine Hult-Lewis, *Carleton Watkins: The Complete Mammoth Photographs* (Los Angeles, 2011), 343–55. *A Storm on Lake Tahoe* is catalogue no. 826.

24

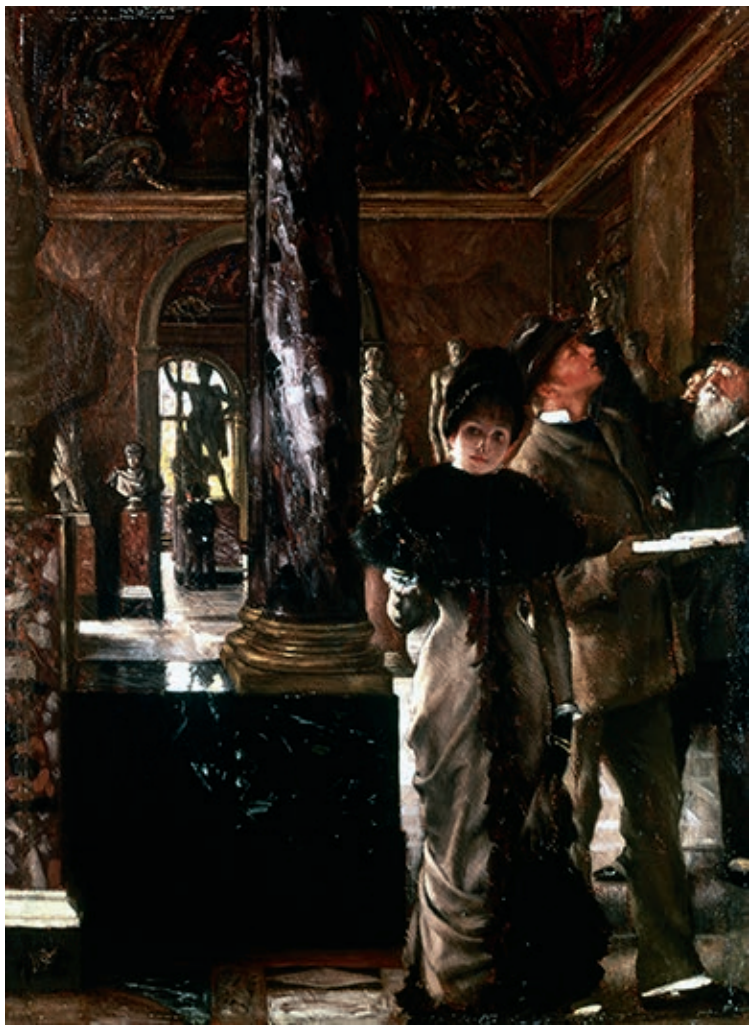
James Tissot (French, 1836–1902)
Foreign Visitors at the Louvre, ca. 1879–81
Oil on canvas
29 × 19 ½ in.
Estate of Barbara Darlington Dupee (2015.32.1)

FOREIGN VISITORS AT THE LOUVRE depicts a young woman and several men visiting a gallery of classical sculpture. Holding a lorgnette in her hand, she appears uninterested, even distracted. The men are fully absorbed in their study of the artworks, leaving the viewer and the woman in an intimate moment as she gazes directly at us. The direct gaze of the heroine is a signature convention in Tissot's work depicting modern life in Britain and France. Not only does it calm the busy composition, but, more important, it channels our attention toward what Tissot suggests may be the most priceless attraction in the gallery.

The likeness of the woman is based on Tissot's favorite model, Kathleen Newton, who resided with the artist from 1876 until her untimely death in 1882. Indeed, the painting reads as an artist's homage to his muse. Tissot presents her as a delicate marble sculpture. The folds on her dress and her polished, glistening face echo the lines and texture of the female sculpture behind her right shoulder. Furthermore, the sumptuous, monochromatic coloration of the young woman's outfit complements the marble pillar in the middle of the gallery.

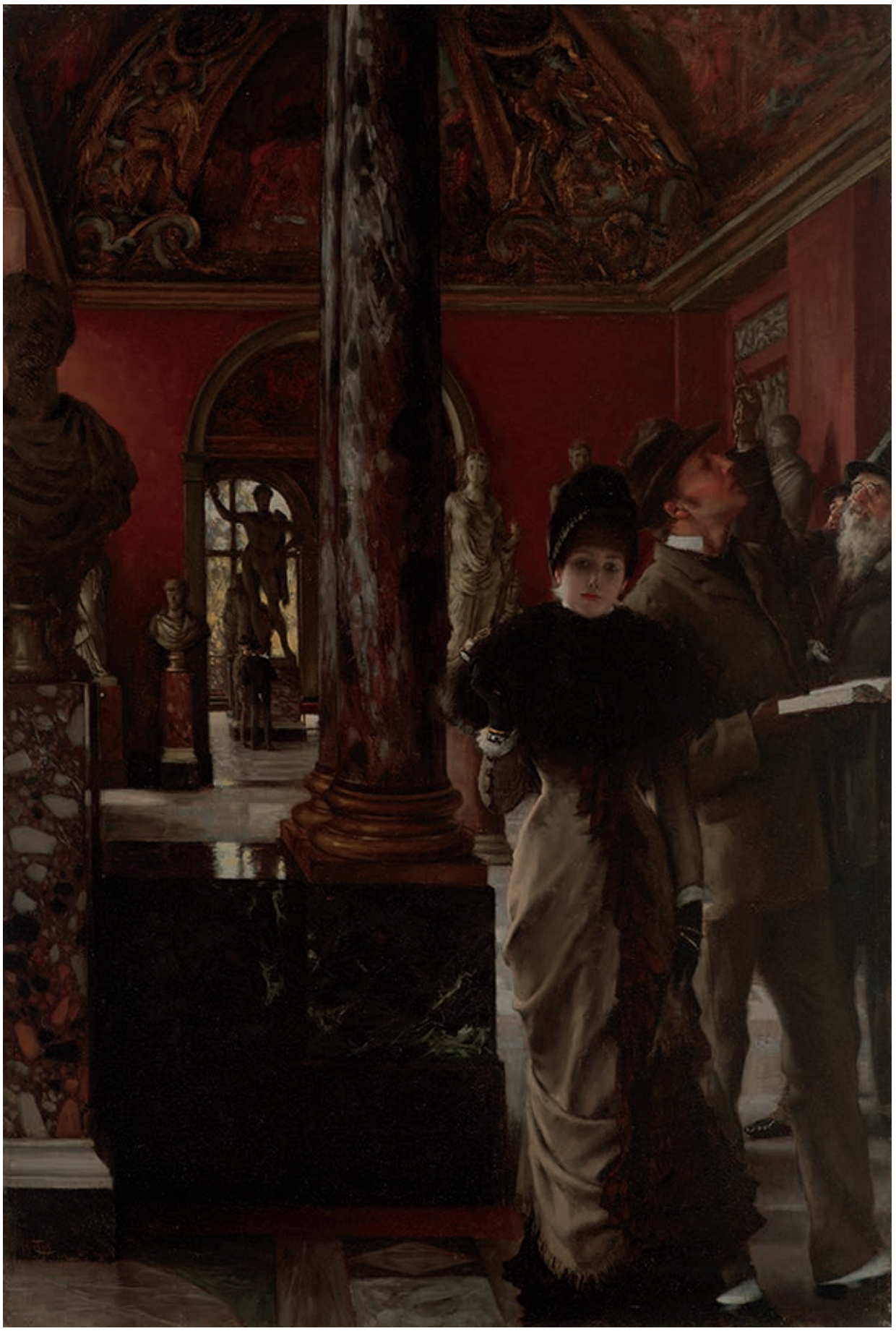
Tissot was sufficiently satisfied with this compositional idea to explore it at least twice. In this highly finished reduced version done on panel, the compositional treatment remains largely the same. However, the psychological tenor is much brighter due to the sunlight pouring in from the window and refracting off the polished marble surfaces of the gallery.

Foreign Visitors at the Louvre was most likely conceived on a business trip to Paris. A decade prior, Tissot had fled Paris for London due to persistent suspicions that he had supported the short-lived Paris Commune at the end of the Franco-Prussian War. Despite the great commercial success he had enjoyed in London during the 1870s, amnesties granted between 1879 and 1880 may have encouraged Tissot to return to his native land. The impetus for the move came when Kathleen Newton tragically died in 1882. Tissot promptly abandoned his luxurious London home and returned to France, where he would remain for the rest of his life.



James Tissot, *Visiting the Louvre*, signed, oil on panel, 14½ × 10½ in. Private Collection. Photograph courtesy of the Richard Green Gallery, London

—PHILIPP MALZL
Independent Scholar



25

Paul Signac (French, 1863–1935)
Herblay—The Riverbank, Opus 204, 1889
Oil on canvas
23 ¾ × 36 in.
Partial and promised gift of Lord and Lady Ridley-Tree (2001.65)

Fig. 1. Charles-François Daubigny (French, 1817–1878), *Orchard in Blossom,* 1874. Oil on canvas, 33½ × 61⅞ in. National Galleries Scotland, purchased 1993 (NG 2586)

ALTHOUGH THE suburb of Herblay was only a few miles northwest of the center of Paris, the neo-impressionist Paul Signac here presents an image of idyllic pastoral calm. A peasant woman walks along a serpentine towpath by the river Seine while an open field extends to the right. In the distance is a tugboat—a reference to the very real nearby presence of industrial modernity—but this is barely discernible. This painting engages with the work of the Barbizon painter Charles-François Daubigny, the greatest river painter of mid-19th-century France, who produced similar pastoral views at Herblay (fig. 1). Signac updated Daubigny's work, using the contemporary language of the uniform brushwork of neo-Impressionism. In particular, he emphasized complementary colors, contrasting areas of blue and orange on the river, and the expansive yellow field with the violet shadows of tree foliage.

Signac's picture highlights his mastery of the painting of water: he was an avid sailor who boated on the Seine, carefully studying the play of light across the river's shimmering surface. This work is one of a series of six oil paintings and three oil studies painted at Herblay in the summer of 1889, showing a range of differing light effects: from bright sunshine, as here, to sunset (fig. 2). He titled all these works with opus numbers, as if they were musical compositions, reflecting his belief in the close connections between painting and music. Signac continued to paint the Seine, as in a view further upstream at Rouen painted later in the 1920s (fig. 3). Yet, he never surpassed the works of his early years, painted in his twenties. *The Riverbank, Herblay* is from the greatest period of his career and testament to his precocity and important contribution to the neo-Impressionist project.

—SIMON KELLY
Curator of Modern and Contemporary Art
Saint Louis Art Museum

Fig. 2. Paul Signac, *Sunset, Herblay*, Opus 206, 1889. Oil on canvas, 30½ × 42½ in. Glasgow Museums, UK

Fig. 3. Paul Signac, *Rouen*, Watercolor and graphite on paper, 10 1/16 × 16⅛ in. Private Collection

26

Jean-Leon Gérôme (French, 1824–1904)
Head of Tanagra, ca. 1890
Tinted marble
17 × 11 × 9 ½ in.
Museum purchase with the European Deaccessioning Fund (1993.9)

IN AUGUST 1889, the eminent French artist Jean-Léon Gérôme, now in his mature years, wrote to his American friend and biographer Fanny Field Hering, enthusiastically announcing: "The marble has arrived!"[1] Long established as a painter of historical scenes and of the contemporary Middle East, Gérôme had embarked on sculpting in the late 1870s. The marble he alluded to, once carved, would become one of his most ambitious sculptures to date: a life-size female nude personifying the ancient Greek city of Tanagra famous for its small terracotta statuettes (fig. 1). In February 1890, Gérôme wrote again to Hering, informing her that he was close to finishing the carving of *Tanagra*, and would soon begin painting it: "I rely much on this proceeding to give life to the marble, provided that it succeeds!"[2] Hering records that this rather unusual practice of coloring a marble sculpture had long been Gérôme's intention, and he had selected the block of marble for Tanagra with that purpose in mind. Before embarking on this procedure, Hering reports, Gérôme "had made frequent experiments on fragments of the same texture."[3]

The Santa Barbara Museum of Art's *Head of Tanagra* probably pertains to this period of experimentation. *Tanagra*'s blonde and wavy hair is gathered into a loose bun at the top of her head. Under the gently curving eyebrows, a pair of steel-blue eyes gazes calmly at the viewer. The lips are rosy red, a touch darker than the pink tint that gently colors the overall surface, suggestive of skin.

Perhaps encouraged by the results of this experiment, Gérôme applied paint to the full-size *Tanagra*, and exhibited it in the Paris Salon of 1890. Whereas this sculpture, today at the Musée d'Orsay, has lost most of its polychromy, the pristine condition of the Santa Barbara *Head of Tanagra* is an invaluable attestation to this period of investigation. If initially Gérôme himself had been unsure of the outcome of applying tint to the surface of the marble (when Hering asked him what would happen if his attempt did not succeed, he responded that he would make another one),[4] he apparently arrived at the desired effect. The artist proceeded to make other polychrome as well as mixed-media sculptures in the coming years, becoming one of the foundational figures in sculptural polychromy as it developed into a widespread practice at the turn of the century.

The Santa Barbara *Tanagra* bust is devoid of the circumstantial clues that accompany the Musée d'Orsay's *Tanagra*—an archaeologist's spade, numerous tanagra figurines strewn on the ground around her, some still partially buried—that clearly denote the latter not as the portrait of an actual person, but as a symbolic figure. In the absence of such a context, the Santa Barbara *Head of Tanagra* approximates life in its starkness. Where one expects to see shoulders and chest, one encounters rough, broken peripheries, creating a sense of a fragment, as if the head is the excavated remains of a much larger piece. A fragment, dismembered, and yet palpitating with life, creates an uncanny viewing experience. This disquieting figure is a precursor to such pieces as the British sculptor George Frampton's *Lamia* (fig. 2), embodying the turn-of-the-century *femme fatale*.

—GÜLRU ÇAKMAK
Assistant Professor, 19th-Century European Art,
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University of Massachusetts, Amherst

Fig. 1. Jean-Léon Gérôme (1824–1904), *Tanagra*, holding in her hand *The Dancer with a Hoop*, 1890. Marble, 61 × 22 × 22½ in. Musee d'Orsay (RF2514: LUX52)

Fig. 2. George Frampton, *Lamia,* 1899–1900. Ivory, bronze, opals, glass, 24 × 21 ¾ × 10 in. Royal Academy of Arts, London, Given by Meredith Frampton, R.A., 1938 and Lady Frampton, 1938

1. Fanny Field Hering, *The Life and Works of Jean-Léon Gérôme* (New York, 1892), 275.

2. Ibid., 280.

3. Ibid., 281.

4. Ibid.

27

Berthe Morisot
Marthe Givaudan, 1892
Pastel on canvas
25 ½ × 21 ½ in.
Gift of Dwight and Winifred Vedder (2006.54.9)

BERTHE MORISOT exhibited in seven of the eight Impressionist exhibitions and was admired by other artists for her improvisational and sketch-like paintings. Her works depict maritime scenes and landscapes, and an occasional still life, but most frequently she painted her family, female friends, and young girls.

When a teenager, Morisot and her sister, Edma, studied painting and were especially drawn to Jean-Baptiste-Camille Corot, who encouraged them to paint landscapes outdoors. In 1868, shortly before Edma abandoned painting for marriage, they met Édouard Manet, who painted a series of portraits of Morisot. His friendship and his own work significantly informed Berthe's identity as an artist. Manet's influence is echoed in her early panoramic painting, *View of Paris from the Trocadéro* (fig. 1).

Shortly after the first Impressionist exhibition closed in Paris, the Morisot and Manet families vacationed together in Fécamp, where Morisot drew the pastel of Edma seated on the beach (fig. 2). It was at this time that Morisot and Manet's younger brother, Eugène, announced their engagement. Eugène was an amateur painter and, like Morisot's sister before him, soon became Morisot's painting companion, allowing her to work in outdoor locations where she may not have gone if painting unaccompanied.

This pastel portrait of Marthe Givaudan is one of the last works Morisot made in the garden of her Paris home. Marthe and her brother Jules, the children of the concierge, occasionally posed for Morisot. Marthe first appears playing with Morisot's daughter, Julie Manet, in an 1886 painting. Subsequently Marthe appeared in three paintings, three pastels, and a series of pencil and charcoal drawings. This pastel is Morisot's most formal portrait of Marthe, then about age 11. Eugène Manet died earlier in the year, and this portrait was drawn shortly before Morisot and her daughter moved to a smaller apartment. On the eve of her death, Morisot wrote a final note to her daughter instructing her to give remembrances to friends, including Monet and Renoir as well as to the concierge. It is likely that this is the work Julie gave to the Givaudan family.

—BILL SCOTT
Artist and Morisot Specialist

Fig. 1. Berthe Morisot, *View of Paris from the Trocadéro,* 1872–73. Oil on canvas, 18⅛ × 32⅛ in. Santa Barbara Museum of Art, gift of Mrs. Hugh N. Kirkland (1974.21.2)

Fig. 2. Berthe Morisot, *On the Beach at Fécamp,* 1874. Pastel on gray-brown Arches paper, 15⅛ × 23⅝ in. Santa Barbara Museum of Art, bequest of Katharine Dexter McCormick in memory of her husband, Stanley McCormick (1968.20.1)

Kishi Chikudō (Japanese, 1826–1897)
Crows in Early Winter, ca. 1895

Ink and color on gold-leaf ground; six-panel screen
Overall (closed) 67¼ × 24⅜ × 4 in.; each panel 66½ × 23⅝ ×⅝ in.
Museum purchase with funds provided by Lord and Lady Ridley-Tree, Priscilla Giesen, and special funds (2002.7.1–2)

THE ASYMMETRICAL composition and abundant empty space that occupy these radiant golden screens, as well as the fine brushwork and poetic evocation of nature, embody characteristics of traditional Japanese aesthetic taste. Yet, upon close observation of the visual elements—the birds, trees, stream, plants, and landscape features—it becomes evident that they subtly fuse traditional Japanese and modern Western artistic traditions.

The naturalistic manner in which the artist, Kishi Chikudō, defines the features, as well as their placement within the composition, demonstrates his fresh approach to traditional format, subject, and material, derived from his adoption of imported Western painting techniques. On the right screen, the crows are depicted tranquilly gathered by a stream with gently blowing reeds along its banks and a delicate maple tree in the near distance. Western influence is inserted subtly as birds, in the process of landing, have been depicted with a Western perspective, becoming larger as they move into the foreground. The left screen also contains Western elements in the lifelike appearance of the flying and fighting crows, which give this screen a sense of dynamism evident also in the jagged tree branches and dark gash of the cliff side beyond.

The artist of these captivating screens, Kishi Chikudō, was the fourth-generation head of the well-respected Kishi school, a painting atelier based in Kyoto. At the time Chikudō led the school, Japan was entering a period of intense modernization and Westernization. Unsatisfied with simply mastering the painting styles of his forebears, from early on in his training, Chikudō sought to modernize his lineage in a manner that reflected the changing times without completely abandoning tradition. He accomplished this by injecting a sense of lively realism into his art through his emphasis on Western-influenced sketching from nature. This allowed him to develop an original artistic style for which he received great acclaim, both within Japan and internationally.

—PATRICIA J. GRAHAM
Independent Scholar and Consultant for Asian Art;
Adjunct Research Associate, University of Kansas
Center for East Asian Studies, Lawrence, Kansas

29

Frederic Remington (American, 1861–1909)
Fight over a Waterhole, 1897
Oil on canvas
27 × 40 in.
Gift of Barbara D. Dupee (1996.24)

DURING A TRIP to the American West at age 19, Remington decided to devote himself to the preservation of what he, like others of his generation, saw as a vanishing frontier and way of life. To this end, he painted hundreds of scenes of the rustic West from his studio in New Rochelle, New York, often publishing his images as illustrations in popular magazines such as *Harper's Weekly* and *Collier's*. Several of his most enduring images depict skirmishes or standoffs between indigenous peoples and encroaching settlers.

Made around the time Remington traveled to Cuba as a war correspondent during the 1898 Spanish-American War, *Fight over a Waterhole* depicts two frontiersmen making a last stand to protect a much-coveted source of water in the desert. Intentionally painted in hues ranging from black to gray, this monochromatic painting, called a *grisaille*, accommodated the image's transference to print. With mottled sky and foreground littered with empty bottles and debris, the stark composition's bleak mood enshrouds this nightmarish fight to the finish. The square formation of the logs surrounding the small waterhole underscores its indefensibility and stresses the futility of resistance as attackers circulate easily along the sagging horizon. Indeed, the two men's hopes of outlasting the marauders are as meager as their nonexistent fortifications. The fallen horses, too, prognosticate their doom.

The precariousness of this desperate situation echoes that of the steep decent of the grizzly trapper on horseback captured in *The Mountain Man*, one of the many tabletop bronzes Remington modeled, beginning in 1894. Under Remington's hand, stasis and motion jostle against one another in renderings of rugged figures locked in fierce struggles, shootouts and hot pursuits. They endure headlong charges and protracted sieges, scenarios that play out against arid deserts and craggy peaks. Here, Remington pits man and horse against rugged mountain, suspended forever—moving yet still, endangered yet safe—in the rigid folds and varied surfaces of bronze.

—PETER JOHN BROWNLEE, PH.D.
Curator, Terra Foundation for American Art, Chicago

Frederic Remington, *The Mountain Man*, 1903. Bronze, 28⅝ × 11 × 12½ in. Santa Barbara Museum of Art, Gift of Mrs. Charles A. Smolt in memory of Malcolm McNaghton (1962.40)

30

Claude Monet (French, 1840–1926)
Afternoon on the Seine, 1897
Oil on canvas
28 ½ × 35 ¼ in.
Partial Gift of Lord and Lady Ridley-Tree (1999.64)

CONSIDER THIS. You are a professional painter. At the top of your game. You're also phenomenally rich. Your family will live off your fortune long after you die.

You have returned to your rural village from your latest triumph, an exhibition in Paris of 20 views of Rouen Cathedral, to confront your nemesis—the blank canvas, your story-telling surface.

What story are you going to tell now? Haven't you told them all in the more than 1,400 paintings you have completed since your teens? Why not just curl up with a good book? You have plenty of them—by Zola, Maupassant, Flaubert. Even Homer's *Iliad* and *Odyssey* grace the shelves of your extensive library.

Your name is Claude Monet. You don't rest. You never have. Now is no different.

You rise at 3:30 a.m., pull on your boots, and walk through your gardens laden with the dew of the night's limpid atmosphere. After a quarter-mile trek across neighboring fields, you arrive at the Seine, the aquatic equivalent of your national flag. You board a small boat specially built for you to paint on the river that has been your lifeblood. The day dawns. You move from canvas to canvas as the sun disperses the mist that initially blanketed the scene. You render these poetic transformations from the same location time and again.

The work is laborious. The purpose, perhaps elusive. Until you see them all together more than a year later. They are spectacular. The critics agree. In 1898, you show 18 *Mornings on the Seine*, maybe this one, and they anoint you the greatest French landscape painter of the 19th century.

Well deserved.

Bravo.

And best of all, you will live another thirty glorious years securing your rightful place in the pantheon of the world's most celebrated artists.

PAUL TUCKER
Professor Emeritus
Department of the History of Art & Archaeology
University of Massachusetts, Boston

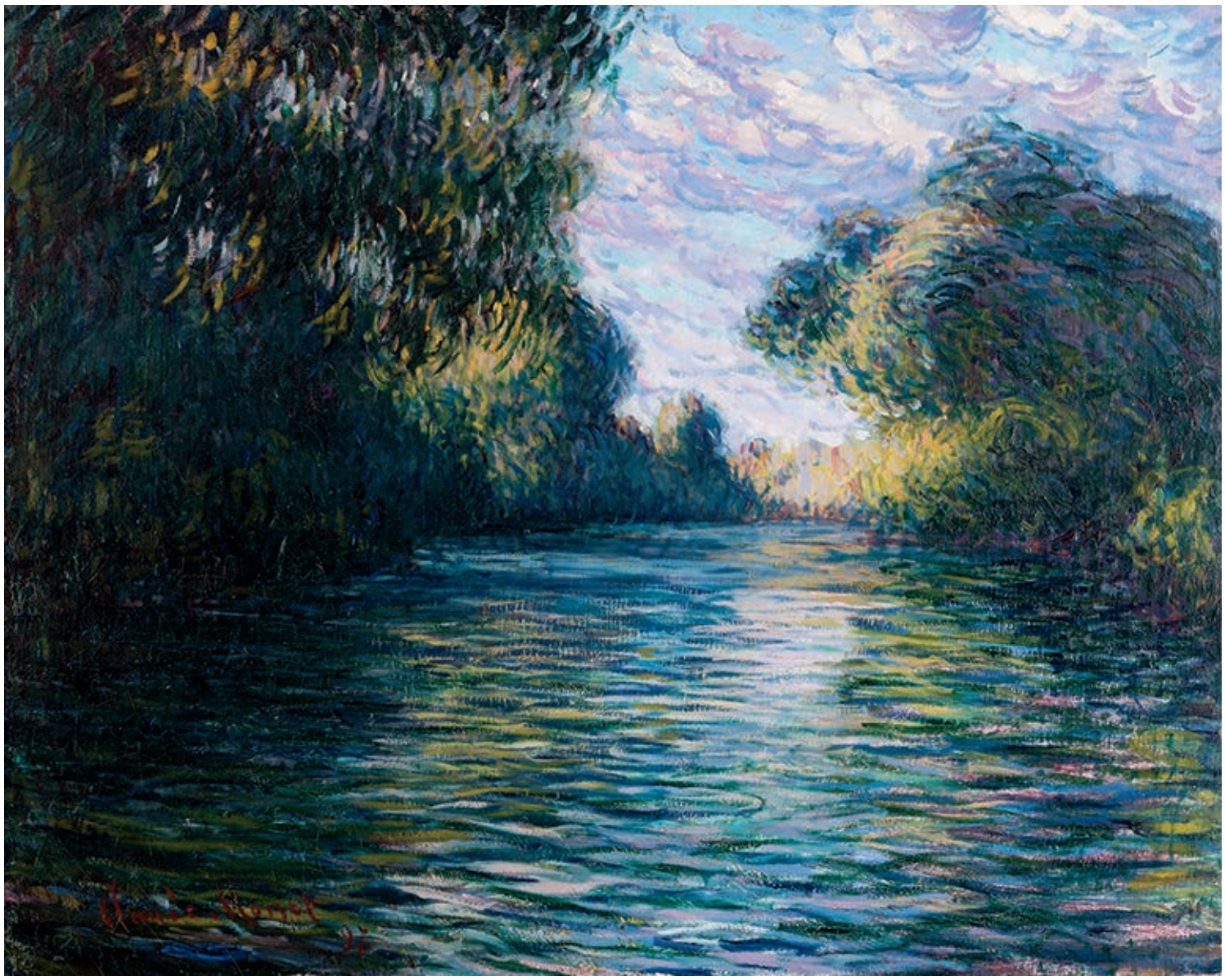
Claude Monet, *The Seine at Giverny, Morning Mists*, 1897. Oil on canvas, 35 × 36 in. North Carolina Museum of Art, Raleigh, purchased with funds from the Sarah Graham Kenan Foundation and the North Carolina State Art Society (Robert F. Phifer Bequest) (G.75.24.1)

Claude Monet, *Branch of the Seine near Giverny (Mist),* 1897. Oil on canvas, 35⅜ × 36½ in. Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson Collection (1933.1156)

Claude Monet, *Morning on the Seine near Giverny*, 1897. Oil on canvas, 32 × 36½ in. Museum of Fine Arts, Boston (11.1261)

Claude Monet, *Morning on the Seine, Giverny,* 1897. Oil on canvas, 32¼ × 36¾ in. Mead Art Museum, Amherst College, MA, USA, Bequest of Miss Susan Dwight Bliss

Claude Monet, *Morning on the Seine near Giverny*, 1897. Oil on canvas, 32⅛ × 36⅝ in. The Metropolitan Museum of Art, New York, bequest of Julia W. Emmons, 1956 (56.135.4)



31

Cherry Blossoms on a Meandering Stream

Japanese, late 19th–20th century
Mulberry paper, persimmon tannin, and silk thread
22½ × 15¾ in.
Gift of Virginia Tobin (1994.48.73)

Japanese, late 19th–early 20th century, *Stencil of Grape Leaves on a Vertical Striped Ground*. Mulberry paper, persimmon tannin, and silk thread, 27 × 17⅜ in. Santa Barbara Museum of Art, Gift of Mrs. Lockwood de Forest (1984.53.9.55)

PAPER STENCILS, or *katagami*, are a rare example of tools collected as works of art. As the essential pattern-bearing tools in a dyeing process known as *katazome*, they are used to apply dye-resistant paste to cloth. Despite their utilitarian role, *katagami* have long captivated Western collectors and artists with their striking designs and masterful carving. They embody an extraordinary archive of two-dimensional design ranging from miniature pointillistic patterns to bold pictorial compositions with motifs drawn from nature, poetry, and daily life.

In the late 19th and early 20th centuries, stencils were collected in the tens of thousands by Western artists, designers, and connoisseurs of Japanese art when Japan ended three centuries of seclusion and reopened its doors to the West. *Katagami* were a major source of inspiration in the Art Nouveau Movement in France, the Applied Arts movement in Vienna, and the Arts and Crafts Movement in Britain and America. Santa Barbara's stencil collection was established with the gift of 75 stencils from the estate of Lockwood de Forest (1850–1932), a key figure in the American Aesthetic Movement who was at one time a business partner of Louis Comfort Tiffany.

Although they look fragile, stencils are designed to withstand extended use. They are made of thin sheets of mulberry paper laminated together with persimmon tannin, which makes them resistant to water. Many stencils are reinforced with fine silk webbing laminated between the sheets after the stencil has been cut. Most designs reflect the Japanese preference for asymmetry, diagonal composition, and the dramatic use of positive and negative space, such as the stencil of flowing water and cherry blossoms. Natural forms of birds, butterflies, and leaves are typically treated as flat silhouettes filled with dots or stripes and scattered across a lattice or striped ground. Stencil designs were intended to be viewed, not as isolated compositions, but as rhythmic patterns on the fluid surface of cloth.

Most of the stencils in Santa Barbara's collection were produced in the late Edo and Meiji periods (1850–1912) when the Japanese demand for new fashions stimulated an outpouring of stencil patterns that has rarely been equaled in the world of design. Since few everyday garments have survived, stencils remain the principal record of this rich textile tradition.

—SUSANNA CAMPBELL KUO
Independent Scholar, Illustrator,
and Authority on Japanese Stencils

Stencil designs are intended to be viewed not as isolated compositions, but as rhythmic patterns on the fluid surface of cloth. This illustration shows how the stencil on the right would look as a length of yardage.

32

Pilgrimage to Mt. Shatrunjaya
West India (Rajasthan or Gujarat), ca. 1900
Color on cloth
114 × 86 in.
Gift of Dr. Narendra and Rita Parson (2013.47)

THIS LARGE maplike cloth painting (*pata*) depicts the site of Shatrunjaya, the sacred mountain in Saurashtra (Gujarat, western India)—one of the foremost pilgrimage centers for Jains, in particular of the Shvetambara ("white-clad") sect. This painting was likely commissioned by a Jain family and displayed as an object of devotion for ritualized worship on special occasions. Devotees with sufficient merit see not a painting but the actual site in its locale. Through this *darshan* (sacred viewing) these worshipers receive otherworldly benefits from making the pilgrimage to Shatrunjaya that they are otherwise unable to physically undertake.

The sanctity of Mount Shatrunjaya ("place of victory") is due to its association in the biographies of numerous Jain teachers, known as Tirthankaras ("makers of a ford (*tirtha*)") and Jinas ("Conquerors"), who are revered as spiritual models. From the 11th century to the present day, the site has attracted an influx of patrons, fueling successive building campaigns. The expansive view in this painting captures the hilltop site through a proliferation of people, animals, topographical features, and recognizable shrines.

Domestic life in the walled town of Palitana, on the lower right, starkly contrasts with the darker wilder realm of the sacred mountainside. Flanked by the fish-filled Shetrunji River, monks and laypeople on foot or in royal palanquins ascend winding pathways leading from Palitana to temples on the northern and southern summits and valley. They are shown performing meritorious acts of piety at numerous enshrined icons of Tirthankaras dotting the pilgrimage route. The groupings of gilded Tirthankara images are represented in the two postures of meditation: seated and standing. From the Elephant Gate (Hathi Pol), on the bottom left, the path leads to and encircles the main Adishvara Temple, on the upper left, for the rite of circumambulation. Dedicated to Rishabha, the first of the 24 Tirthankaras of the current cycle, this palatial temple enclosure is rendered the largest to represent its utmost importance. A time-honored feature of Shatrunjaya is the shrine with five standing figures (on the right side), representing the heroic Pandava brothers of the ancient epic *Mahabharata*. According to Jain tradition, they attained liberation at the site.

The considerable space devoted to the forested terrain is distinctive. Trees, tufts of grass, and streams are enlivened with seemingly countless wildlife. Such imagery resonates with Jain ethics that an individual's path to enlightenment and full liberation is through non-violence (*ahimsa*) toward all beings. By embodying Shatrunjaya for communal or private worship, this painting offers a splendid vision for the efficacious pilgrimage experience.

—JACQUELINE GANEM
Independent Curator of South and Southeast Asian Art

33

Henri Marius-Camille Bouvet
(French, 1859–1945)
Self-Portrait in the Studio, ca. 1900
Oil on canvas
63 ¾ × 38 ¼ in.
Promised gift of Christine and Robert Emmons

THIS DASHING self-portrait proclaims the artist's status as a successful and urbane professional. In this almost life-size canvas, Henri Bouvet presents himself at the age of 40 as a supremely confident painter at the height of fashion. Distinguished by a tall, highly polished silk top hat, his perfectly coiffed black mustache set off against a clean-shaven clear complexion, he wears the uniform of the *boulevardier*: black redingote and trousers; crisp, starched collar; cashmere overcoat with velvet lapels; and a silver-pointed walking stick. His monocled gaze is direct and unwavering, and his pose is active as he turns to face the viewer with his arms akimbo and hands on his hips. He stands in his studio, a Japanese parasol hanging on the wall behind him next to painted works-in-progress.

Bouvet specialized in landscapes of the French countryside and coast, recorded at different times of the day with an "Impressionistic" sensitivity to light that was fashionable at the time. Academically trained in Lyon and Paris, Bouvet participated in the official art world in the French capital, exhibiting regularly at the official salons, joining the Salon de la Société Nationale des Beaux-Arts, and serving on the jury of the Salon des Artistes Français. At the 1900 Exposition Universelle, the great Paris world's fair that heralded the dawn of a new century, he won a bronze medal for his atmospheric evocation of an empty Normandy beach at dusk, *Soir* (Fonds municipal d'art contemporain de la Ville de Paris). The same year he beat out avant-garde artist Paul Signac in a competition to decorate the town hall of Asnières, a prestigious public commission. Bouvet remained successful well into the 20th century, exhibiting internationally and joining high society in the Côte d'Azur and on the French Riviera in the 1920s.

—MARY MORTON, PH.D.
Curator and head, Department of French Paintings
National Gallery of Art, Washington, DC

34

Lockwood de Forest Sr. (American, 1850–1932)
Carmel, 1909
Oil on board
Mat window 9½ × 13⅝ in.
Gift of Elizabeth Asche (1992.79)

DON'T BE MISLED by the modest scale of Lockwood de Forest's 1909 *plein-air* sketch of Carmel. The artist brought thousands of hours of experience and an arsenal of sophisticated painting techniques to bear on this quiet stand of trees seen in soft April light. Preferring the enchantment of a captured moment and the portability of a 9½ by 14-inch board to the elaborate studio contrivances of the Hudson River School masters with whom he had apprenticed, de Forest typically finished one of these small landscapes in a few hours. The remarkable balance he achieved between a scrupulous recording of minute detail and the loose, impressionistic gestural feeling of visible brushstrokes may have seemed eccentric to his contemporaries, but today the approach looks fresh and honest in just the way that this modest and resourceful artist originally intended. Seeking the same exuberance and compositional integrity in nature that he had found in the decorative arts of his beloved India, Lockwood de Forest raised the improvisational art of *plein-air* painting to the level of a secular spiritual practice, and in the process laid down aesthetic principles that continue to guide Santa Barbara's best landscape painters.

At this point in his career, de Forest had left the day-to-day demands of managing a business behind, and could travel the world stalking the intangibles of atmosphere with his highly portable painting kit. De Forest painted virtually every place he visited, from the islands of Maine to the banks of the Nile, yet it was the then-untouched coastal plains of central California that provided him with his most fertile and representative subjects, as can be seen again in *California Coastal Range*, a larger de Forest work in oil on canvas from 1923. Moving up in scale from his earlier *plein-air* sketches allowed de Forest to play with figure and ground in a more in-depth visual investigation of the particulars of the central coast microclimate. Bare, light-colored trees set off the painting's intricate overlapping planes of foreground, mountain, and cloud, and put a subtle emphasis on the ubiquitous interconnections among weather, vegetation, and geology.

—CHARLES DONELAN
Journalist

Lockwood de Forest Sr., *California Coastal Range*, 1923, Oil on canvas, 24 × 34⅛ in. Santa Barbara Museum of Art, Gift of the Estate of Alice de Forest Sedgwick (1988.49.3)

35

Granville Seymour Redmond (American, 1871–1935)
Moonlight, ca. 1918
Oil on canvas
12 × 16 in.
Promised gift of Dr. Paul Guido

WHEN GRANVILLE REDMOND traveled to Paris to finalize his art training in the early 1890s, he followed the standard student pattern: he honed his drawing skills at the top school, produced a figural painting for inclusion in the French Salon, and familiarized himself with the numerous art styles then practiced in the French capital. Then he returned to California to earn his living as an artist.

Early on, one of his favorite subjects was an intimate slice of landscape, often containing a foreground pool bordered by oaks. Realistic (as opposed to ideal), such unprepossessing slices of raw nature had been introduced as a valid artistic subject in France about 1830 by a group of artists painting in Barbizon near the Fontainebleau forest. Redmond's predilection for this quiet, pastoral theme, in the opinion of some contemporary writers, stemmed from his moody personality—possibly a result of having lost his hearing in a childhood illness. However, in California, at the turn of the 20th century, this theme and style was followed by many others including Northern California's William Keith, whose personal goal was to capture a "subjective" as opposed to a photographic interpretation of nature. Redmond's moonlights exhibit some characteristics of Tonalism, a late 19th-century style identified by hazy outlines and overall color tone, such as the orange of sunset, the pink of dawn, and the blue-white of moonlight.

Throughout his working career of nearly 40 years, Redmond continued producing emotional, thought-provoking landscapes, particularly moonlights, parallel with his very different and extremely popular California poppy fields backed by an expansive, sometimes panoramic landscape (fig. 2).

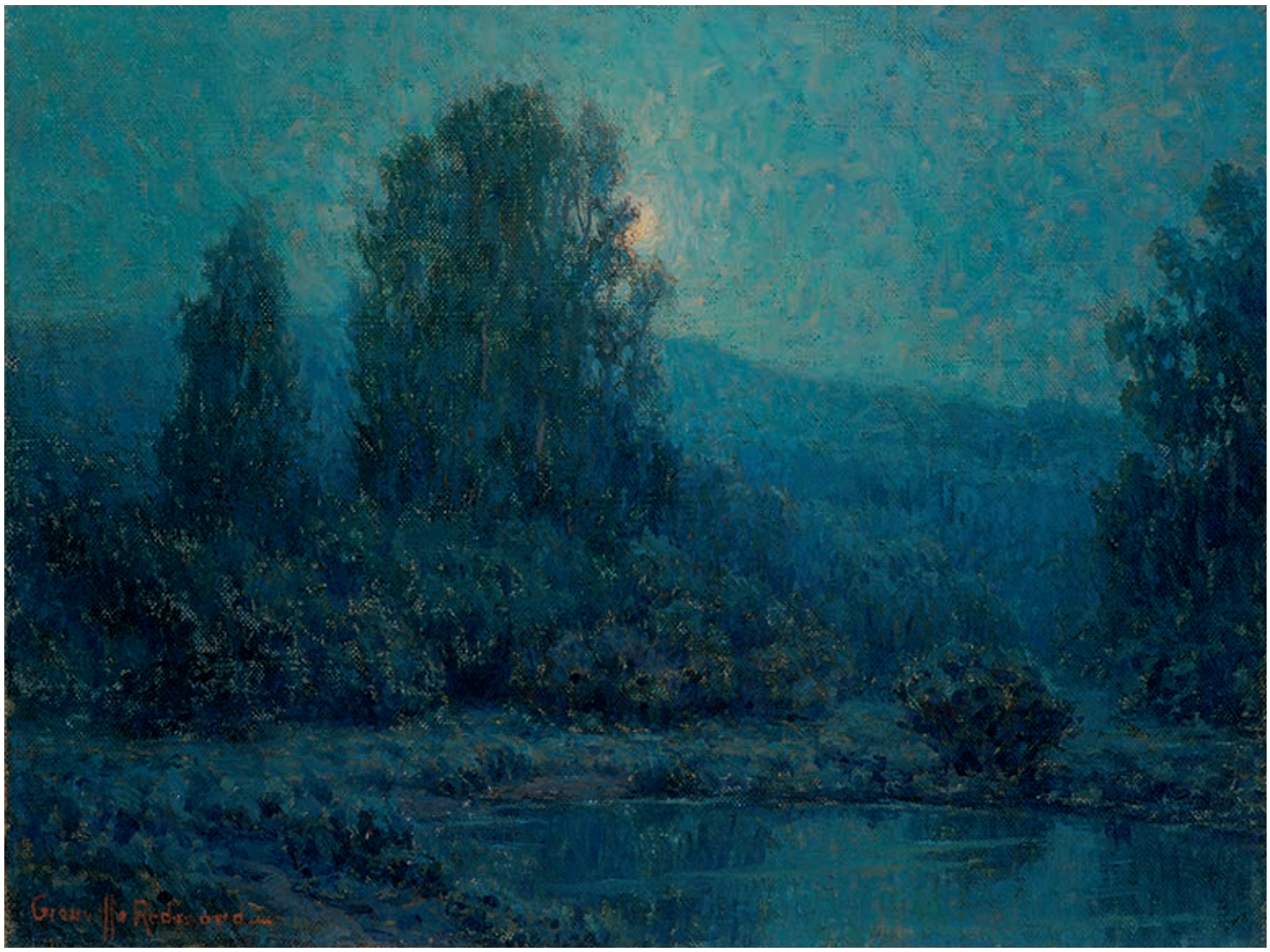
Fig. 1. William Keith (American, 1839–1911), *Landscape*, undated [ca. 1875–1900]. Oil on board, 12¾ × 26⅛ in. Santa Barbara Museum of Art, Gift of Mrs. Charles F. Smith (1960.49)

Although this work is undated, we know it was probably painted later in Redmond's career. Keeping abreast of changing artistic tastes, he slowly modified his landscape elements, his brushwork and his color for a California audience. Here, instead of using only horizontal elements, such as low trees, a flat horizon line, and a placid pool, to carry out the tranquility of the theme, such as he did when he painted moonlight scenes over a quiet Pacific ocean, he inserted two vertical elements: California eucalyptus trees. Replacing the slickly glazed "brown sauce" of his 1890s works, he increasingly used color and broken brushwork, two stylistic elements associated with Impressionism. The style first intruded in Southern California in the early 1890s but only really took hold with artists and audience alike a couple of decades later.

Thus *Moonlight*, though grounded in European ideas, has become a "California" picture.

Fig. 2. Granville Seymour Redmond, *Rolling Hills with Poppies and Lupine*, ca. early 1930s. Oil on canvas, 15 × 15 in. Collection of Dr. Paul Guido

—NANCY MOURE
Independent Scholar



36

Max Pechstein (German, 1881–1935)
The Old Bridge, 1921
Oil on canvas
31 × 39 in.
Gift of the Joseph B. Ann S. Koepfli Trust (2011.2)

OLD BRIDGE originated during Max Pechstein's first summer stay in the Baltic coast village of Leba (in present-day Poland). It is figurative, but the artist is not exclusively interested in the subject matter; he also emphasizes the color and light contrasts of the scene, juxtaposing the red of the houses and the green of the trees, as well as the yellow of the bridge's wooden beams and the blue and green of the water. The different areas of color are surrounded by darker contours, adding to the impression of flatness and to the intensity of the color scheme, a painterly technique Pechstein had already adopted during his earlier membership in *Die Brücke* group more than a decade beforehand, which had probably been inspired by the work of his artistic hero, Paul Gauguin.

In his painting the artist depicted the town's small wooden bridge, called the *Kleine Mühlengrabenbrücke*. The artist's perspective can be reconstructed: he is right on the canal looking across the water onto the row of brick stone houses on the other side. It is a scene that he depicted several times over the years to come, in his oil paintings as well as watercolors and drawings. The three men in blue work overalls create a sense of scale, but they also point to a leitmotif in his landscape paintings, since they can be read as personifications of the timeless working life, consisting of fishermen and agricultural workers, that he encountered far away from the metropolis of Berlin.

For decades, Pechstein had spent the summers away from the city of Berlin, preferably at the sea. These brief excursions over the summer months in order to escape city life and to collect new visual impressions for his artistic production were central to his artistic understanding. Unlike his Brücke colleague Ernst Ludwig Kirchner, who was equally interested in the depiction of city life, as manifested in his legendary Streetwalkers series, Pechstein preferred to focus on the rendering of landscape and village scenes, seemingly untouched by the industrial modern life that he experienced in Berlin. In spring 1921 he discovered a thin stretch of land in East Pomerania, between the Baltic Sea and a large lake, the Lebasee. In the summer of 1921 he, his wife Lotte, and their 7-year-old son Frank traveled from Berlin to the seaside village for their summer holiday. Pechstein stayed on in order to continue to paint and draw. He fell in love with Martha, the hotel owner's 16-year-old daughter

The painting ended up with the Berlin-based gallery van Diemen in the mid-1920s. Its co-owner Karl Lilienfeld, one of the most passionate collectors of Pechstein's works for more than a decade, took the work with him to New York when he left Germany to open a New York branch of the gallery.

—AYA SOIKA
Professor, Department of Art History
Bard College Berlin

Max Pechstein, *Der Mühlengraben*, 1921. Oil on canvas, 31½ × 39⅜ in. Private collection, Germany. This painting of the same year also depicts the canal with the wooden bridge in the distance. The color palette, too, resembles that of Pechstein's work in the Santa Barbara Museum of Art.

The canal called "Mühlengraben" which served as a motif for many of Pechstein paintings. Postcard, ca. 1920

37

Adrian Paul Allinson (English, 1890–1959)
Ruth, ca. 1912
Oil on canvas
12½ × 9 ½ in.
Gift of Mary and Will Richeson, Jr. (1997.71.4)

STRONG, CLEAN PATTERN, as evinced in this portrait, painted around 1912, was to become the outstanding hallmark of Adrian Allinson's painting throughout his life, whether figure, landscape, or still life. Allinson was a complex character, son of a freethinking vegetarian North Country English doctor and a Polish Jewish mother, herself the grandniece of the American women's rights champion Ernestine Rose. His father was expelled from the medical profession for "non-medical practices"—the advocacy of the prevention of disease through diet—prior to founding a bakery that still carries the family name. Adrian began studies in medicine at the Middlesex Hospital before switching to art and entering the Slade School, London University.

The Slade at that time was dominated by the irascible, but brilliant professor of drawing Henry Tonks, who described the years immediately prior to the outbreak of World War I as a "crisis of brilliance."

Allinson's fellow students included Britain's most talented artists of the first half of the 20th century: Stanley Spencer, Mark Gertler, C.R.W. Nevinson, David Bomberg, and Edward Wadsworth among them. Gertler, Nevinson, Wadsworth, and Allinson himself were celebrated in 1912 by another fellow student—John Currie, who committed suicide in 1914 after shooting his mistress—along with the proprietor of a Soho café, in a seminal group portrait, *Some Later Primitives and Madame Tisceron*.

Allinson never fulfilled his full talent as a painter, his wide interests leading him to dissipate his energies designing sets and costumes for Sir Thomas Beecham's opera company, drawing caricatures for the press, studying direct carving and pottery, as well as pursuing his musical interests. His manuscript autobiography, with annotations by the novelist Dorothy Richardson, whose portrait he painted, is preserved with her papers in the Special Collections Department of the McFarlin Library, University of Tulsa, Oklahoma.

—PEYTON SKIPWITH
Independent Scholar

John Currie (English, 1883–1914), *Some Later Primitives and Madame Tisceron*. Tempera on canvas, 18⅛ × 40¼ in. Stoke on Trent Museums (FA.1957.FA.18)

Mark Gertler, *The Violinist,* 1912. Oil on panel, 16 × 11½ in. Private collector

Adrian Paul Allinson, *Brindha*, 1942. Oil on canvas, 39¾ × 49¾ in. Santa Barbara Museum of Art, Gift of Mary and Will Richeson, Jr. (1997.71.3)

38

Imogen Cunningham (American, 1883–1976)
Edward and Margrethe 3, 1922, printed 1982
Gelatin silver print
7¼ × 9½ in.
Gift of Jenifer Angel (2005.45.1)

PHOTOGRAPHERS Edward Weston and Margrethe Mather were professional colleagues for a decade (1913–23), and for a time they were romantically involved as well. Although Mather had her own studio in downtown Los Angeles, she also worked side-by-side with Weston in his Glendale studio, where her actor and writer friends often came to have their portraits made. Both photographers showed their work widely and were highly regarded by their contemporaries. In 1921 Weston and Mather began exhibiting jointly, as "art partners," even co-signing their studio portraits. But in spite of their intimate and longstanding relationship, Weston never publicly credited Mather with having influenced the evolution of his artistic vision. Only in his private journals did he later refer to her as "the first important person in my life, and perhaps even now, though personal contact has gone, the most important."

In the summer of 1922 photographer Imogen Cunningham traveled to Los Angeles with her artist husband Roi Partridge. Weston had recently sent her a group of his platinum photographs, together with a few taken by Mather, and she responded that his work was "literal in a most beautiful and intellectual way" and that Mather's photographs had made her "grieve that I cannot have a piece of raw platinum in my hand. . . . Since seeing the work of you two I feel, when I let myself think about it, as if I had a stone in my stomach and my hands tied behind my back." During Cunningham's stay in Southern California she visited Weston's studio, where she took a series of dual portraits of her two photographer friends—the only ones that exist. The image depicted here, in which Weston and Mather gaze intently in opposite directions, seems to presage the bittersweet conclusion of their professional association, which occurred just a few months later when Weston departed for Mexico. He would go on to become one of the most famous and important photographers of the 20th century, while Mather, who suffered from poverty and ill health, faded into obscurity.

In 2002 the Santa Barbara Museum of Art organized and traveled an exhibition of Weston's and Mather's work titled *A Passionate Collaboration*. It marked the first time their photographs had been seen together since the early 1920s and highlighted the contributions Mather had made, both to Weston's career and to the history of photography. Cunningham's image of Weston and Mather was printed by her son Rondal Partridge, six years after his mother's death. The print was donated to the Santa Barbara Museum of Art by Jenifer Angel, daughter of actor Frayne Williams, who was one of Weston's and Mather's close friends.

—BETH GATES WARREN
Independent Photography Historian

39

Edward Steichen (American, 1879–1973)
Greta Garbo, 1927
Gelatin silver print
9⅝ × 7½ in.
Museum purchase with American Art Deaccessioning Funds (2006.74)

WHEN EDWARD STEICHEN died, on March 25, 1973, such was his reputation that the *New York Times* saw fit to report it on the front page, with the obituary spilling over to fill an entire additional page. Of all the thousands of pictures they might have selected to celebrate America's most famous photographer, they chose portraits of J.P. Morgan, Carl Sandburg, and Greta Garbo. All three portraits would have been well known to readers of the *Times*; indeed, the Morgan and the Garbo were truly iconic. Almost twenty years earlier the Garbo had appeared on the cover of *Life* magazine; and the picture wasn't at all recent; it had been made in 1928 for *Vanity Fair*. Like the *New York Times*, *Life* could have chosen from thousands of photographs, but selected the Garbo for good reason: it stood out as something unusual, sidestepping the overly glamorous promotional variety that the studios churned out for the masses.

The photograph was made at the MGM studio during the filming of *A Woman of Affairs*.[1] For every MGM film, Garbo was photographed on the set by a stills photographer (in this case James Manatt, who took 141 shots) and by at least one portrait photographer, the honor this time going to Ruth Harriet Louise. But *Vanity Fair* wanted something out of the ordinary, non-standard studio fare, and sent its own chief photographer, Edward Steichen, renowned for the extraordinary. Steichen had already been at Condé Nast for six years producing fashion photographs for *Vogue* and portraits for *Vanity Fair*, both of such originality that the editors knew they could expect something that would convey an intimacy—and exclusivity—that the studio imagery lacked.

On its side, MGM knew that any star being pictured in *Vanity Fair*, let alone by Steichen, was a promotional gift, but it still kept him on a tight leash: five minutes were all they would allow. Steichen made his customary several exposures, but suddenly stopped to complain about Garbo's "curled and fluffy movie hairdo." Instinctively the actress swept it backwards with her hands, and Steichen, delighted by the gesture, asked her to repeat it. Steichen's biographer, Penelope Niven, rightly notes: "The haunting picture that emerged from that revealing instant is one of Steichen's best-known images, as well as the single picture by which many movie fans came to remember Greta Garbo." Steichen himself put it more dramatically: "At that moment the *woman* came out like the sun coming out from behind dark clouds. The full beauty of her magnificent face was revealed."

And there *is* something direct about that gaze, a frank and honest quality. There is even something severe—none of the usual ornamentation, jewelry, or elegant furniture as props. There is a nakedness of spirit implied, a vulnerability revealed. The viewer feels privileged, given access to the soul of a great actress. And what does it matter if that soul can never be caged in a single photograph. Steichen's masterful illusion is rewarding enough.

—WILLIAM EWING
Director of Curatorial Projects, Thames & Hudson

1. Steichen mistakenly called the film *The Green Hat* in his autobiography. Penelope Niven, Steichen's biographer, noted that he had previously photographed Katherine Cornell in *The Green Hat* when it was playing on Broadway; *A Woman of Affairs* was the film adaption of the play, hence his slip.

40

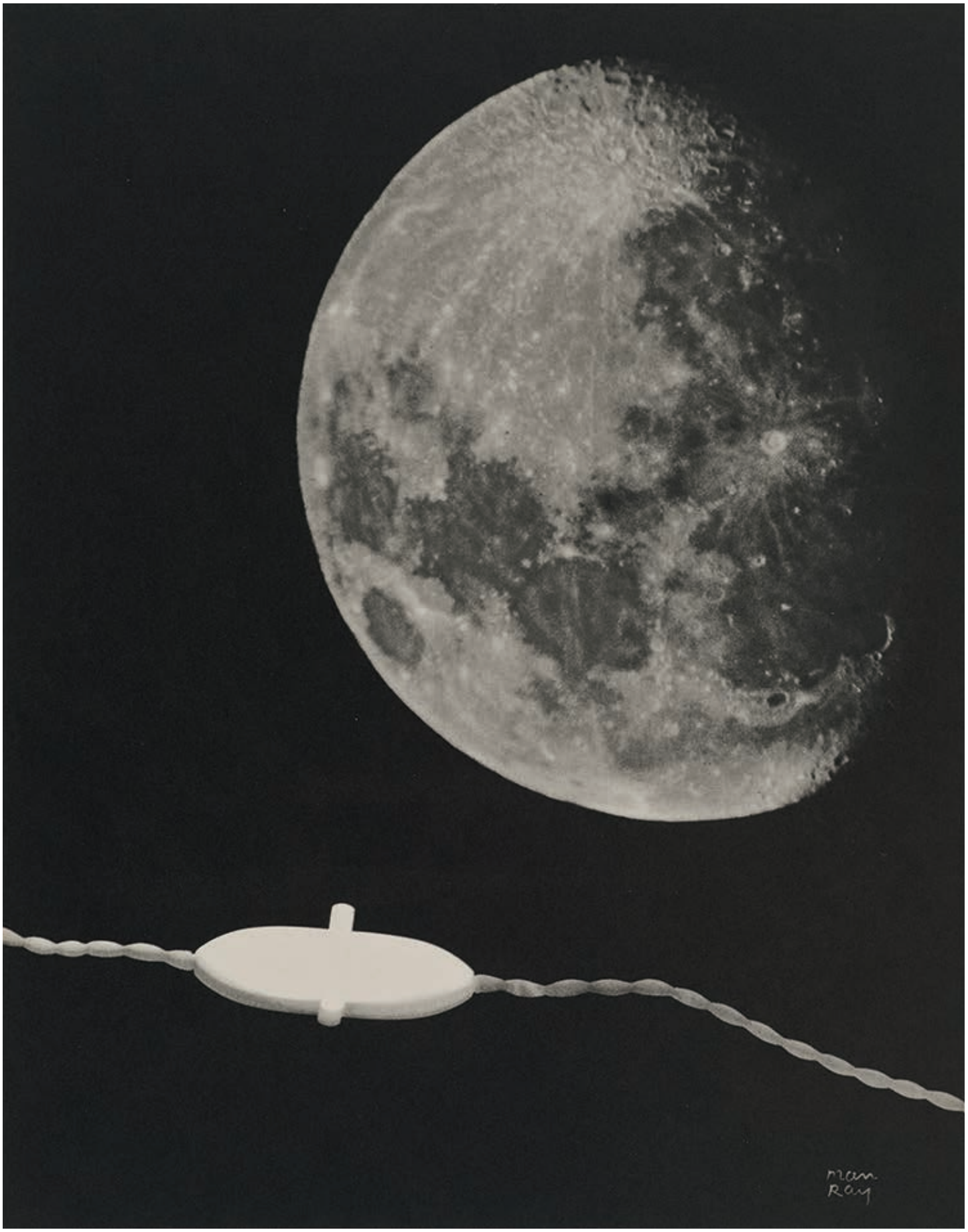
Man Ray (American, 1890–1976)
Le Monde, 1931
Photogravure
10¼ × 8 in.
Museum purchase with funds provided by PhotoFutures (2010.32)

BORN EMMANUEL RADNITSKY, the American artist Man Ray came to prominence within the context of the Dada and Surrealism movements, first in New York then in Paris, between the two world wars. Although he strove for recognition as a painter, it was with his photographs—and in particular with his mastery of experimental techniques such as the photogram, solarization, and multiple exposures—that he made a lasting name for himself as one of the most innovative artists associated with Modernism. Whether portraying artist colleagues, reinventing the classical genre of the nude, or assembling still lifes from commonplace objects, his photographs are often infused with the enigmatic qualities and strange juxtapositions that are the hallmarks of Dada and Surrealism.

Le Monde is one of ten images that Man Ray created in 1931 for *Électricité*, a portfolio commissioned by one of several private electric companies competing for customers in France. Other images depict household appliances—a toaster, an iron, and a fan—as well as a single light bulb and the pulsing lights of the city. Produced as photogravures and issued in an edition of 500, the images were intended to promote the consumption of electricity in domestic settings. Electricity was still a novel form of energy, accessible primarily to industry and the wealthy; the onset of the Depression encouraged La Compagnie Parisienne de Distribution d'Électricité to target middle-class consumers. Man Ray was the perfect candidate for such a commission; not only did he live in one of the first electrified buildings in the district of Montparnasse, but electric light was essential for his livelihood.

Le Monde exemplifies the innovative, playful spirit with which Man Ray approached both personal and commercial projects. While printing a negative of the moon using the electric light of his enlarger, he laid an electrical cord across the lower half of the sheet of photographic paper, combining the actual size of the photogrammed on-off switch with the distant orb, as if to suggest that the light of the moon could be so easily controlled.

—VIRGINIA HECKERT
Curator and Departmental Head, Photographs,
J. Paul Getty Museum, Los Angeles



41

Joaquín Torres-García (Uruguayan, 1874–1949)
Composition, 1932
Oil on canvas
32¼ × 25¾ in.
Museum purchase with funds provided by the 20th Century Art Acquisition and Endowment Funds, the Grace Jones Richardson Trust, Jon B. and Lillian Lovelace, and Les and Zora Charles (1997.69).

THIS PAINTING embodies one of the most important stylistic breakthroughs in this Uruguayan artist's career. Painted in Paris, it shows how Torres-García worked to reconcile seemingly conflicting goals: the depiction of a recognizable subject and the abstract arrangement of elements on a flat surface. In preceding years, he had alternated between painting nearly flat, rectilinear abstract forms and more conventional depictions of traditional subjects such as portraits, still lifes, and urban scenes.

In 1931, however, he had a revelation: He would utilize an asymmetrical, rectilinear array of dividing lines to both compartmentalize the picture space and create an abstract rhythm. The principal influence on this decision of his was Piet Mondrian, who structured his works with rigid, clear lines, dividing the canvas into irregular rectangular sectors painted in pure, primary colors. Torres-García admired that strategy but not its impersonal style. Rather, Torres-García involved the artist's touch in shading, brushwork, and earthy color. He then populated the subdivisions of the work with symbolic representations of objects that spoke of modern life: clocks, ships, fish, homes, tools, buildings, and people. Such a work, he thought, should appeal equally to both the eye and the mind.

Composition embodies these ideas exceptionally well, and it shows a wider palette than most works that he painted around 1932. Brick red and dusty yellow elements echo each other across a field controlled by a blue-gray center, enlivened by a rhythm of light gray vertical bars. Two years later, after his return home in 1934, he would shift the symbolic elements in the direction of Latin American subject matter, but this work shows Torres-García firmly on the path that would lead there.

—PATRICK FRANK
Author

42

Lewis P. Tabor (American, 1900–1974)
Untitled Astronomical Study, ca. 1935
Gelatin silver print
24 × 20 in.
Museum purchase with funds provided by
Howard Stein (2000.7)

THE FACTS of a photograph's origin, the where and when, have a unique significance as attributes of content and meaning. A photograph is, after all, quite literally an imprint—a piece of physical evidence. This photograph was made in the 1930s, at the Cook Observatory in Wynnewood, Pennsylvania, looking out toward the constellation Orion and into the infinite depth of the night sky. By the 1930s analog black and white photography had arguably reached its technical pinnacle. In this image the industrial technologies of chemistry and optics are deployed in the interest of scientific research—to see further and to see deeper. Time is collapsed through a very long exposure, tracking the earth's movement, to gather light in a manner unavailable to the human eye.

The scientific and the existential are not mutually exclusive. Here we have incomprehensible distance, incomprehensible power, and we are thus left to reevaluate our own position and significance.

Commenting on Edmund Burke's *Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757), the French philosopher Jean-François Lyotard noted:

> Beauty gives positive pleasure. But there is another kind of pleasure that is bound to a passion stronger than satisfaction, and that is pain and impending death. In pain the body affects the soul. But the soul can also affect the body as though it were experiencing some externally induced pain, by the sole means of representations that are unconsciously associated with painful situations. This entirely spiritual passion, in Burke's lexicon, is called terror. Terrors are linked to privation: privation of light, terror of darkness; privation of others, terror of solitude; privation of language, terror of silence; privation of objects, terror of emptiness; privation of life, terror of death.[1]

An analog photograph is both an image and an object. Before us is an object with the patina of aged paper and oxidized silver: an object that resonates with the ironic intersection of the dead, metallic, industrial surface presenting an address to the most fundamental of human aspirations, desires, and fears.

—JOHN DIVOLA
Photographer and Professor of Art,
University of California, Riverside

1. Jean-François Lyotard, "The Sublime and the Avante-Garde," in *The Lyotard Reader*, ed. and trans. Andrew E. Benjamin (Oxford, 1989), 196–211.

43

Yagaki Shikanosuke (Japanese, 1897–1966)
Untitled, ca. 1935
Gelatin silver print
10¾ × 13½ in.
Museum purchase with funds provided by the Donald Bowey Memorial Fund (2006.57.3)

YAGAKI SHIKANOSUKE traces the contours of three commuters riding an electrically powered train in a winter morning light, creating a complex space of the train's interior and a passing landscape in a soft-focused and darkroom-manipulated photograph. The commuters, reading a newspaper or looking at a magazine spread, are indicative of an aspect of modern life in urban Japan in the early Showa period.

An active member of several amateur photography clubs in Osaka and Kyoto in the mid to late 1930s, the self-trained photographer Yagaki actively participated in local and national exhibitions, including the International Photography Salon exhibition, winning awards, and was featured in such national photo magazines as *Asahi Camera*. In the wake of the Great Kanto Earthquake in 1923, there arose new expressions in art, architecture, and photography that would address the concerns of the reconstructed and further modernized society. Despite this progressive tendency, pictorialism as modified, with perfected techniques to make a photograph painterly, had become part of the popular photographic styles in Japan. Like his contemporaries in western Japan, such as the photographer Teiko Shiotani, Yagaki contributed to the development of pictorial and art photography in Japan beyond the 1930s.

Here, Yagaki evinces his modern tendency by selecting the subject of an interior of an electrically powered train, rather than a portrait or a landscape, which traditional pictorial photographers preferred, often making reference to traditional Japanese art.

—YASUFUMI NAKAMORI
Associate Curator of Photography,
Museum of Fine Arts, Houston

44

Left: Beatrice Wood (American, 1893–1998)
Untitled (Helen Freeman), 1938–39
Glazed ceramic
5½ × 3¾ × 2⅞ in.
Gift of Francis M. Naumann (1997.57.3)

Right: Beatrice Wood (American, 1893–1998)
Untitled (Beatrice Wood and Steve Hoag), 1938–39
Glazed ceramic
6½ × 5⅛ × 5⅛ in.
Gift of Francis M. Naumann (1997.57.2)

WITH A CAREER spanning nine decades, Beatrice Wood pursued art as a way of life—an ever-evolving, experimental process that included painting, drawing, and ceramic sculpture, and the lusterware pottery for which she became known. She first garnered attention from the art world as a central member of New York's provocative Dada community in the 1910s. Infused with humor, wit, eroticism, and pathos, her works delve into the full spectrum of human nature.

The intimacy of drawing allowed Wood to explore personal, often socially taboo, subject matter in abstract and figurative styles, often merging the two. Largely autobiographical and frequently revisiting earlier themes, Wood's drawings allowed her "to live in the timeless," as she wrote to a friend at the age of 103. The subjects of Wood's works on paper found three-dimensional form in her early clay figures—a natural transition into this new medium. Friends such as actress Helen Freeman served as her favored models. In 1938, a flood destroyed her studio and the home she shared with friend, Steve Hoag, an aviation engineer working as a real estate appraiser. Suspecting they would receive more relief aid as a couple, they decided to get married in Las Vegas. While the figures represent a conventional bride and groom, their sagging clothing and downcast expressions seem to suggest a less than perfect union. Nevertheless, the pair remained together until Hoag's death in 1960.

These ceramic figures, some of the earliest examples of Wood's foray into the medium, are part of a 1997 gift by Francis M. Naumann of six works. The same year, Naumann curated the exhibition *Beatrice Wood: A Centennial Tribute*, a major retrospective that opened at the American Craft Museum, New York, and traveled to the Santa Barbara Museum of Art. This was followed by another gift by Naumann and Marie T. Keller of 166 works on paper to SBMA in 2013. The Museum has a long history of exhibiting Wood's work, dating back to her first solo museum exhibition in 1950.

—PATRICIA LEE DAIGLE
Director, The Martha and Robert Fogelman Galleries of Contemporary Art, The University of Memphis

45

Milton Avery (American, 1885–1965)
Beach Riders, 1941
Oil on canvas
28 × 36 in.
Gift of Leatrice Luria, Trustee of the Survivor Trust under the Luria Family Trust, established September 18, 1981 (1997.28)

MILTON AVERY was a poetic painter and one of the great colorists in American art. On his death, Mark Rothko (another great colorist) paid him tribute: "Avery's repertoire [was] his living room, Central Park, his wife Sally, his daughter March, the beaches and mountains where they summered. . . and whatever world strayed through his studio: a domestic, unheroic cast. But from these there have been fashioned great canvases."

Avery, born in upstate New York, came slowly into his career: he was 42 before his first exhibition in New York City, and only in 1944 was he able to begin to paint full time. By then he had been taken on by the two great European dealers of the day, Paul Rosenberg and Paul Durand-Ruel, both of whom acknowledged his affinity to the work of Henri Matisse.

While Avery's subtle and rich color harmonies are reminiscent of Matisse, his compositions acknowledge a debt both to Cubism and Surrealism, and to his own heritage as an American artist. The flat, square forms descend from his appreciation of the turn-of-the century work of Albert Pinkham Ryder as much as from European abstraction.

Avery, like most of his contemporaries, summered outside the city, for many years either in Gloucester, Massachusetts, or in Vermont. In 1941, he and his family (and the dog) drove across country, through Yellowstone, to California. They spent a month in Laguna, and *Beach Riders* is a record of that leisurely summer. Clearly Milton and Sally spent a lot of time on the beach (they are the two figures sun-bathing), as they did in Gloucester: many of Avery's paintings depict beach-goers. The horses, however, are a very California touch: an image of how close Southern California was to its ranching heritage, and the kind of physical freedom that California often evokes.

—BRUCE ROBERTSON
Professor, History of Art and Architecture Department, and Director, Art, Design & Architecture Museum, University of California, Santa Barbara

46

Baule artist (Côte d'Ivoire, West Africa)
***Mask*, undated**
Wood and paint
8½ × 5¼ × 4½
Anonymous Gift (1997.11.2)

THE BAULE PEOPLES, who live in Côte d'Ivoire, West Africa, surround themselves with sculpture. Their artists carve doors in bas-relief and zoomorphic stools, embellish everyday utensils such as spoons and weaver's pulleys (fig. 1), and create an amazing array of figures and masks. Baule objects are known for their stylization and detail, and the refined features of their faces, characteristics that can be discovered in this mask. The semi-closed eyes, leaving thin openings through which the dancer was able to see enough to move with confidence, convey a sense of serenity and introspection. The finely carved coiffure consists of a central bun framed by other buns of diminishing size, while rows of delicate scarifications adorn the forehead between the eyes and the temples on both sides.

For the Baule, physical attractiveness expresses moral rectitude. This can also be seen in a small figure from the SBMA collection made to lure a particular spirit and representing an idealized man (fig. 2). His upright bearing, inwardly turned gaze, carefully braided hair, strong legs, and patterns of body scars on neck, back, and belly express Baule ideals of beauty and morality. The thick, encrusted surface of this sculpture is the result of numerous applications of animal blood and other libations that were ritually poured as a sacrifice to win over its spirit.

Baule masks are worn exclusively by men, whether they represent a man or a woman. Without collection data, however, it is often difficult to determine the function and type of any given mask. The Baule themselves distinguish two kinds: sacred masks, to be seen by adult males only, and entertainment masks, performed during daytime festivals open to all. The mask at hand, with its remains of white pigment, appears to belong to the latter category. Some entertainment masks explicitly depict a specific person and are called portrait-masks, but we do not know if this is one. The mask has holes in the partially damaged edges, to which pieces of cloth were attached that covered the dancer's neck and shoulders. This reminds us that the wooden object is merely a small part of an artistic whole, consisting of mask, costume, music, dancing, singing, and interactions with an audience.

—JAN-LODEWIJK GROOTAERS
Curator and department head,
Arts of Africa and the Americas,
Minneapolis Institute of Arts

Fig. 1. Baule artist (Côte d'Ivoire, West Africa), *Weaver's Pulley*, 20th century. Wood and metal: 7⅜ × 3¼ × 3 in. Minneapolis Institute of Art, The Ethel Morrison Van Derlip Fund (89.61.1)

Fig. 2. Baule artist (Côte d'Ivoire, West Africa), *Figure*, 20th century. Wood with traces of paint, figure: 12¼ × 2⅜ in. Santa Barbara Museum of Art, Gift of Mrs. Herbert S. Miller (1979.55.3)

47

Brett Weston (American, 1911–1993)
Shoreline, Mono Lake, 1958
Gelatin silver print
10¾ × 13⅞ in.
Gift from the Christian K. Keesee Collection
(2008.75.71)

WHILE NATURE served as primary subject for both Edward and Brett Weston, Brett's imagery differed distinctly from that of his well-known father. Despite often shooting side by side or returning to the same locations, Brett Weston's vision of the natural world was more transformative than documentary in both impulse and production. His was never purely landscape photography, nor still life, but a practice that converted the language of black and white into personal statements. And unlike Edward, Brett practiced a modernist approach from the outset—referring to a dismissal of early pictorial emphasis on soft focus, toning, or hand-manipulation of the print—resulting in a body of work that had a decisive trajectory from modernism to abstraction.

Brett returned often to Mono Lake, and the site's rather fantastical, yet fully naturalized, alkaline features are well suited to a more theatrical style. *Shoreline, Mono Lake* is not so much abstracted nature as it is a finely tuned balance of the sublime and the peculiar. The sharply defined sky and its mirrored reflection in the still waters are bisected by a crusty line of outcroppings, creating a satisfying visual and meditative loop for the viewer.

As seen in *Shoreline, Mono Lake*, Brett's photography is often high in contrast, with brooding darkness and veritable glistening silvers. Strong compositions by themselves, they are also a testament to his expertise as one of the finest printers. Having studied under his father from an early age, traveling with him to Mexico when he was just thirteen (after which he renounced school and became a full-time photographer), Brett was the one son of four to have reached similar critical acclaim in his lifetime. Eventually he went on to print many of his father's later works, and it is this blurring of their practices that can often be detrimental to Brett's lineage within the photographic canon. His inimitable blend of the bold and the abstract, married with the contemplative, as in works such as *Shoreline, Mono Lake*, do well to insert him back into the pantheon of master photographers.

EVE SCHILLO
Curatorial Assistant,
Wallis Annenberg Photography Department,
Los Angeles County Museum of Art

48

Alberto Korda (CUBAN, 1928–2001)
Don Quixote of the Lamppost (El quijote de la farola), 1959, printed 1998
Gelatin silver print
13¼ × 9 in.
Museum purchase with funds provided by
Mrs. Rowe S. Giesen (1999.35.3)

ALBERTO KORDA is best known for his iconic image of Che Guevara, yet here, in SBMA's collection, is the lesser-known Don Quixote. Especially with photography it is easy for smaller collections to acquire the biggest names and feature the well-known pieces. *Che* is the easy play, the quick solution; but *Don Quixote* is indicative of the depth and breadth of the Museum's collection of photography.

I have an attachment to this time and this place. Christmas 1958 I was 11, on a cruise ship in the port of Havana and the city was abuzz. By January 1959, Fidel Castro had entered Havana. The Latin American collection of images is one of the Museum's strong suits, and this image is a microcosm of Latin America. The field of protesters surrounds the lone figure on the pole. He is sharp, in focus, and sits quite unconcerned as to his precarious perch. He poses casually, languidly with a cigarette as if he is on a park bench rather than 20 feet above the ground. The bokeh, or the blurring effect of the out-of-focus points of light, is made up of the environment that surrounds—a uniformity of white hats and clothing: the *campesinos*. The symmetry is relieved by the noticeable depth of field. Quixote stands out from the sea of humanity, those points of light. He is the single *campesino*, the worker, who predates by a year the world-known image of Che. Quixote, not glamorous, not self-conscious of his power, sits amid a landscape of men in contrast to the graphic simplicity of Che. Now half a century on we are opening the doors to a relationship. Who of these people remain? What were their dreams of on the day of the photograph? What were these lives like? Cubans have lived almost in a time capsule from this date—political suspended animation. I would love to return to Cuba and talk to the man, now old, incapable of balancing with the grace of youth on the lamppost. . . and ask him about that day and this. What a lovely photograph. And, ah to be 11 once more. . . .

—RICHARD ROSS
Photographer and Distinguished Professor of Art,
University of California, Santa Barbara

49

Joan Brown (American, 1938–1990)
Gypsy Nativity, 1960
Oil on canvas
68⅜ × 77¼ in.
Museum purchase with funds provided by the Challenge Fund, 20th Century Art Quasi Endowment Fund, and Judith Little (2012.29)

JOAN BROWN'S background as a student at the California School of Fine Arts in the heyday of Abstract Expressionism of the late 1950s stamped her early approach to figuration. The movement's emphasis on subjectivity and interior investigation is everywhere evident in Brown's quirky self-examinations, which opened provocative terrain unknown to the previous generation of Bay Area figurative artists. Brown's early work also seems generated from the collective energy of her extraordinary peer group. While living with Manuel Neri from 1959 to 1966, Brown was neighbor and friend to artists Jay DeFeo, Wally Hedrick, Wallace Berman, Jess, George Herms, and Jean and Bruce Conner, most of whom she showed with at San Francisco's artist-run galleries: Spatza, Six, and Batman. Brown shares with these artists an existential quest for identity and meaning through art-making. Her figurative explorations settle on a notion of soul that transcends descriptive reality and animates the mechanics of her image-making and metaphors.

Inspired by the expressionistic figuration of her teacher Elmer Bischoff, in the early 1960s Brown discovered her unique subject matter in off-kilter depictions of domestic life. These immensely appealing paintings of her apartment, son, and pets feature vivid colors, slathered impasto, and homespun comedy. In her early experiments with thick slabs of paint, Brown was particularly interested in Rembrandt-like contrasts of light and color. She remarked about the making of *Gypsy Nativity* in a letter to her New York dealer: "I'm onto something new in my light. I'm handling it more directly and a lot stronger, almost making it an image in itself." This painting is an eccentric rendering of the traditional religious subject, slyly personalized to suggest a family portrait of husband Manuel Neri, and son Noel, accompanied by their favored and oft-depicted pet, Bob the Dog.

—MICHAEL DUNCAN
Critic, Independent Curator, and Corresponding Editor for *Art in America*

50

Gunther Gerzso (Mexican, 1915–2000)
Le Temps mange la vie (El Tiempo se come a la vida), 1961
Oil on masonite
17¾ × 25½ in.
Museum purchase with funds provided by Jon B. & Lillian Lovelace, Eli & Leatrice Luria, The Grace Jones Richardson Trust, an Anonymous Donor, Lord & Lady Ridley-Tree, SBMA Modern & Contemporary Art Acquisition Fund, the Ala Story Fund, and the SBMA Visionaries (2002.50)

> O grief! O grief! Time eats away life,
> And the dark Enemy who gnaws the heart
> Grows and thrives on the blood we lose.
>
> CHARLES BAUDELAIRE,
> *L'ENNEMI* (THE ENEMY) 1857,
> TRANS. WALLACE FOWLIE

NO PAINTING by the Mexican modernist Gunther Gerzso better epitomizes the artist's philosophical preoccupation with the Sublime than *Le Temps mange la vie* (Time Eats Away Life). By titling this signature work after an elegiac line from Charles Baudelaire's *L'Ennemi* (The Enemy), Gerzso revealed his identification with the poem's main theme of human mortality. Baudelaire's literary conjuring of cool, dark, watery graves and unfathomable psychic depths takes on a visual life in Gerzso's quietly dramatic composition.

Like the first-generation Abstract Expressionists in New York, with whom he is linked, Gerzso developed a highly distinctive approach to reinvigorating the romantic quest for the Sublime. In exploring its contemporary implications, he proved that Surrealism in exile in Mexico was as crucial to the development of his unique form of mid-twentieth-century abstraction as it was for members of the New York School. Classic Gerzso paintings like *Le Temps mange la vie* share in the shift inward among artists like Jackson Pollock, Mark Rothko, and Adolph Gottlieb to a new focus on the self and on myth, psychoanalysis, and indigenous art.

These Abstract Expressionists each invented a pictorial icon that distinguishes their modern abstractions: Pollock's compositions are defined by whirling skeins of dripped paint; Rothko's by floating bands of luminous color; and Gottlieb's by bursting black orbs. The floating plane is Gerzso's signature icon, and the shimmering opalescent composition of *Le Temps mange la vie* is dominated by a central plane that shields a constellation of smaller layered planes. Together, they magically pulsate, advancing and receding in space

Gerzso's enchantment with the Mexican landscape and its ancient architecture was fundamental to creating singular achievements like *Le Temps mange la vie*. Through this profound connection, he channeled personal emotions and feelings of transcendent mystery. "I believe that the emotional content of my paintings has to do with the landscape of this country," Gerzso once declared. Whether stirred by the flat expanses of Mexico's arid deserts, the dense entanglements of its moist tropical forests, or the enduring majestic remnants of its lost civilizations, in *Le Temps mange la vie*, Gerzso transformed the traditional theme of landscape as a scenic view into an expressive abstraction, dependent on the visual power of the detail to call forth the whole.

Gerzso's *Le Temps mange la vie* also serves as a case study in the artist's celebrated technical finesse. Conservation analysis reveals that the work was painted on the reverse of the Masonite, or its smooth side, thus emulating the porcelain-like surfaces of Old European masterworks rendered on wood panel. This scientific research also discloses how Gerzso further followed Renaissance tradition by priming the support—but with a modern substance called Duco instead of the classic gesso—and by extensively reviving the practice of glazing. Since recession was a tactical aspect of Gerzso's expressive abstraction, he used these classic layering techniques because of their potential for mesmerizing clarity, luminosity, and depth. Compared with the swift and spontaneous methods of the Abstract Expressionists, Gerzso's slow and painstaking process reevaluated the role of reason in modern art.

—DIANA C. DU PONT
Former Curator of Modern and Contemporary Art,
Santa Barbara Museum of Art

Adapted by the author from her essay "Gerzso: Pioneering the Abstract in Mexico" in the exhibition catalogue *Risking the Abstract: Mexican Modernism and the Art of Gunther Gerzso* (Santa Barbara, 2003)

51

Danny Lyon (American, b. 1942)
A Street in Albany, GA, 1962, printed 2008
Gelatin silver print
9 × 13 in.
Museum purchase (2012.41.4)

IN THE fall of 1962, Danny Lyon traveled south from Illinois to document the civil rights work of the Student Nonviolent Coordinating Committee (SNCC) in Albany, Georgia. For more than a year, SNCC organizers had worked to increase the capacity of local blacks to fight against the racial injustices then endemic to the South. Many of Albany's blacks lived in neighborhoods with unpaved streets that lacked sewer lines, and all were subject to arbitrary police brutality, barriers to voting, meager public and private sector employment opportunities, and segregated public facilities. Lyon arrived after the SNCC had joined with local groups to form an umbrella organization, the Albany Movement, that was founded to harness the collective power of black civic and activist organizations to push for change.

Lyon's photographs from Albany documented planning meetings, church rallies, and protest marches, but they also captured quieter, everyday moments of Southern life. This photograph foregrounds six black men sitting on and leaning against a 1949 Packard parked on a tree-lined residential street as a 1960s Rambler drives by. Two older men, one of whom grips a cane, converse in the center foreground, with younger figures arrayed behind them. The photograph depicts a community of men as it hints at change and the passage of time, through the image's juxtaposition of young and old—men, fashions, automobiles, and even trees. While mainstream journalists covering civil rights stories hungered for dramatic scenes that illustrated clashes between civil rights marchers and the police or white mobs, Lyon prized images that told more nuanced stories.

In the early 1960s, conservative whites routinely pointed to the supposed timelessness of the South and its deeply rooted attachment to tradition as a defense of segregation. In the popular white imagination, the South was a region in which—to invoke William Faulkner—"The past is never dead. It's not even past." *A Street in Albany, GA* offered a visual rejoinder to the fantasy of a timeless South. It provided context for the demands of Albany's blacks for social and political reform by illustrating change as a normal feature of Southern life.

—MARTIN A. BERGER
Acting Dean of the Arts, Professor of History of Art and Visual Culture, University of California, Santa Cruz

52

William Dole (American, 1917–1983)
Tower of Babel, 1962
Watercolor and collage on board
35 × 23 in.
Gift of Dean Valentine and Amy Adelson, Los Angeles
(2005.9)

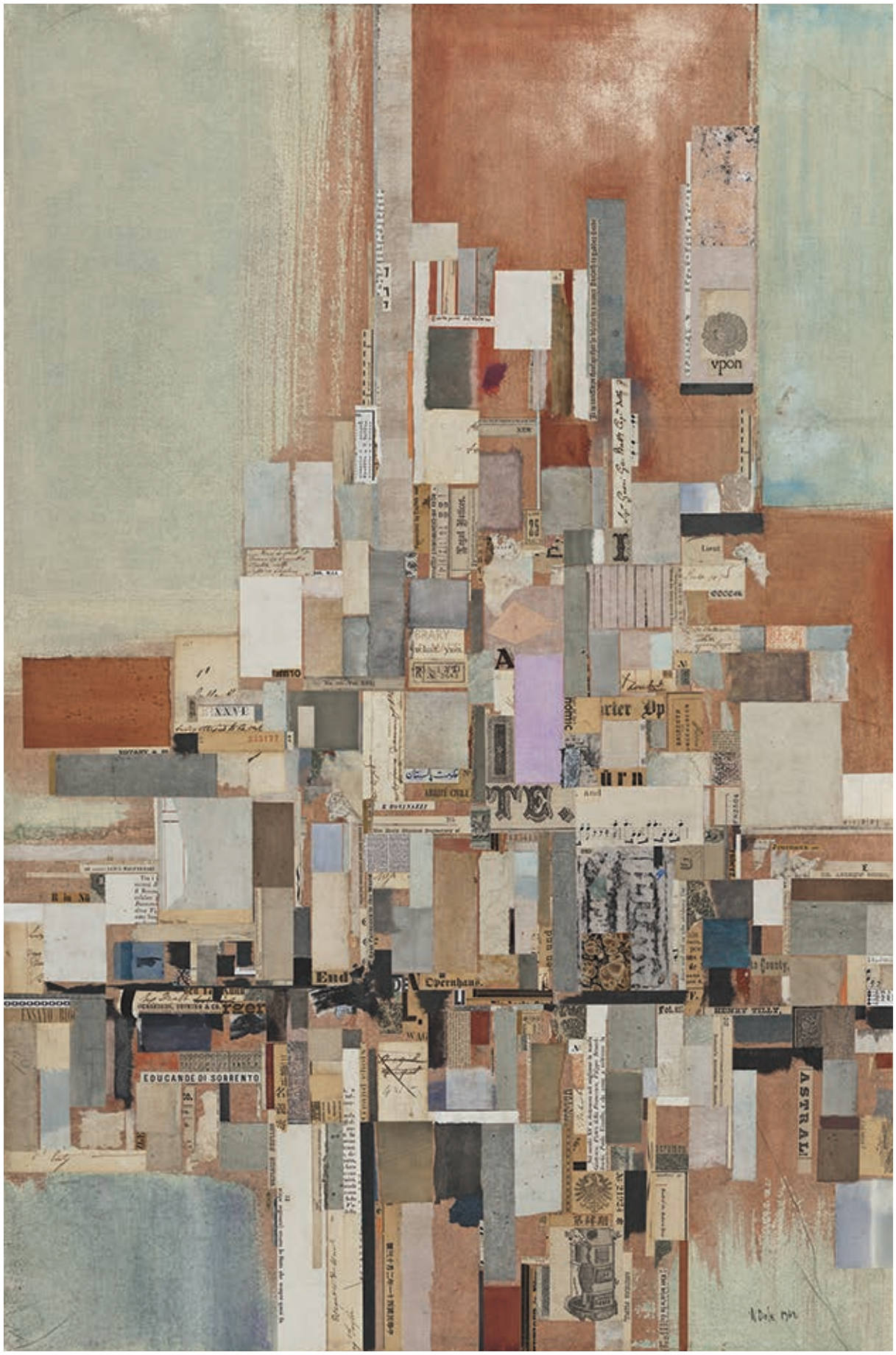
WILLIAM DOLE, a major figure in the field of collage in the latter half of the 20th century, had an international reputation, but he was also one of the more significant fine artists with a home base in Santa Barbara. Born in Angola, Indiana, he studied at Mills College in Oakland and at the University of California, Berkeley, and taught art at the University of California, Santa Barbara (UCSB), for many years, while building an expanding career in the larger art world. The Santa Barbara Museum of Art showed his work many times over the decades, including the 1992 exhibition *William Dole: The Collage Years, 1955–1989*.

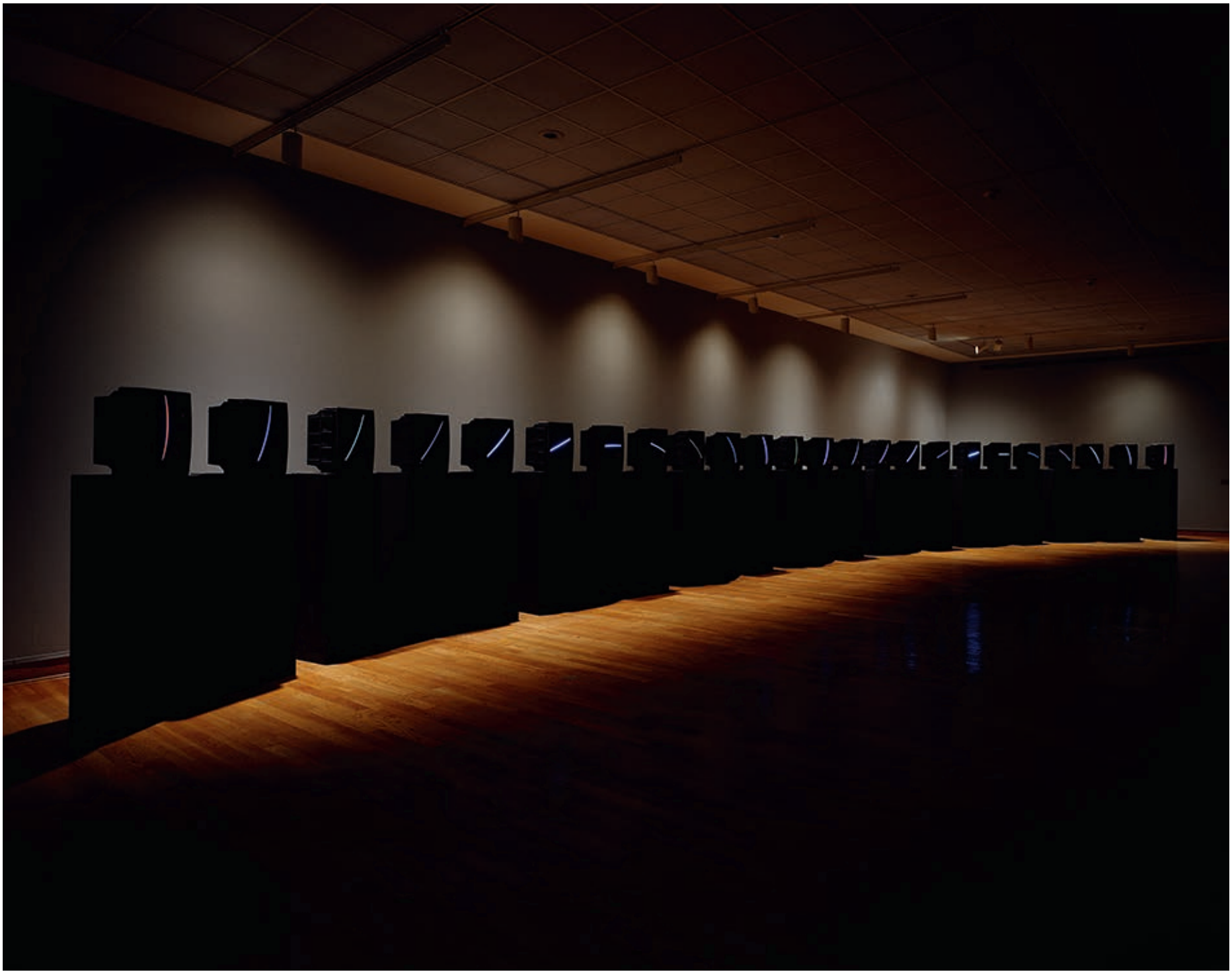
Those nearly 40 years, up to his death at 65, in 1983, were productive, evolving ones. Dole's collages were often compact and deceptively light in spirit, enigmatic and abstract, yet also structurally assured. He was keenly aware of what magic could be wrought through the subtle and surprising processes (surprising to the artist himself, as well) of juxtaposing and contrasting materials, from exotic papers from Japan and elsewhere, quotidian scraps of paper or letterheads, wisps of text and Asian characters, and other odds and ends, to poetic effect.

Dole created *Tower of Babel* in 1962, the same year he became a full professor at UCSB and just a few years after he committed himself to the collage medium, and it serves as a potent illustration of the unique aesthetic dimensions he brought to this medium. Collage can be, by its nature, a polyrhythmic, polymorphic idiom and expressive entity, and the apt title—nodding to the biblical parable involving the scattering of languages and divinely obscured human communication—relates laterally to the knotty visual matrix of the work itself.

Combining delicate cut-and-paste fragments with watercolor swatches, the construction is both chaotic and orderly, and it could suggest analogies to circuit boards, urban blight, or crazy quilts; it also echoes such early art historical heroes of Dole's as Cubist pioneer Georges Braque and proto-deconstructionist Kurt Schwitters. As evidenced in this early piece in his collage adventure, Dole's art was of the world and literally owed to worldly materials, but ultimately leaned idealistically toward abstract worlds as-yet unseen or unnamed.

—JOSEF WOODARD
Art Journalist and Critic





53

Nam June Paik (South Korean, 1932–2006)
TV Clock, 1963/1989

Twenty-four fixed-image color television monitors mount on twenty-four pedestals; color and black-and-white, silent
Installation dimensions variable; height approx. 76 in.
Museum purchase with funds provided by the Grace Jones Richardson Trust, Lillian and Jon B. Lovelace, Leatrice and Eli Luria and the Luria Foundation, Zora and Les Charles and the Cheeryble Foundation, Wendy and Elliot Friedman, and Lord and Lady Ridley-Tree (1999.33a–x)

NAM JUNE PAIK, who studied aesthetics and music in Japan and then participated in Fluxus performances in Europe in the early 1960s, is widely acknowledged as a primary innovator of video art. In 1963 he altered the signals on black and white televisions for his *Zen for TV* sculptures, each with a single fixed image, a line of light on the dark screen.

Paik's *TV Clock* (1963/89) was initially part of these experiments, and then was remade with color televisions. In this installation of 24 monitors on pedestals arranged in a 40-foot arc, he compressed the red, green, and blue colors into a single static white line on each screen, to represent one of the twenty-four hours of the day. The glowing white lines appear in a temporal sequence like the hands on a clock or the linear shadows on a sundial, and move dynamically across the arc of black screens, as the monitors disappear into darkness. While they are "drawn" with electronics, these spare, singular lines also reference concurrent minimalist works in other media, such as Barnett Newman's horizontal and vertical "zips," Agnes Martin's painted pin stripes, and Dan Flavin's fluorescent tube sculptures.

Eventually, all of these white lines will slowly shift and move out of register. At some unknown future date, the television tubes will no longer function—the lines will gradually morph into ghost-like traces, then entirely disappear from the screen. *TV Clock,* therefore, becomes a *memento mori*, reminding us how the material eventually becomes immaterial, time after time.

—KAREN MOSS
Curator in Residence and Adjunct Professor,
Otis College of Art and Design, Los Angeles

54

John Altoon (American, 1925–1969)
Untitled (Sunset series), 1964–65
Oil on canvas
60 × 56¼ in.
Museum purchase with the Ludington Deaccessioning Fund (2010.9)

JOHN ALTOON was a post-modernist before the concept existed, working in a style at once purely abstract and highly figurative, with an uncanny ability to move fluidly between the two. His sense of color, particularly in his abstractions, is extraordinary, with a liveliness and freshness that make his paintings and drawings look as if they could have been made yesterday. By contrast, Altoon's figurative work is very much of its time, reflecting on pressing social issues of the 1960s, including gender and race relations; it shares with Pop Art an interest in elevating the everyday and the mundane, though in Altoon's case with a satirical and visceral bent.

Born in Los Angeles in 1925 to Armenian-immigrant parents, Altoon was raised in Glendale and began his art studies at Otis Art Institute. His schooling was interrupted by service in the U.S. Navy during World War II, after which he came back to Los Angeles, reenrolling at Otis. Soon thereafter Altoon transferred to the Art Center School (now Art Center College of Design) to study commercial illustration. He worked sporadically in advertising during his Art Center years, but ultimately transferred to Chouinard Art Institute (predecessor to CalArts) to study fine art. After Chouinard, Altoon lived briefly in Santa Barbara, where he had his first solo exhibition in 1951 at the Santa Barbara Museum of Art. Following stints in New York and Europe, Altoon returned to Los Angeles and became affiliated with the Ferus Gallery; his work was included in the gallery's opening show in March 1957 and in numerous solo and group exhibitions subsequently. A beloved figure in the Southern California art community, Altoon died unexpectedly of a heart attack in 1969.

Untitled is exemplary of Altoon's abstractions, with its striking palette and voluptuous organic forms suggestive of body parts ranging from torso and arms to fingers and genitalia. This canvas is from Altoon's Sunset series; he named several of his series after the neighborhoods or specific streets where his studio was located at different points in his career. Works from his Ocean Park series date from 1962, the Hyperion series from 1962–64, the Sunset series from 1964–66, and the Harper series from 1966–67.

—CAROL S. ELIEL
Curator of Modern Art,
Los Angeles County Museum of Art

55

Pirkle Jones (American, 1914–2009)
Black Panther Demonstration, Alameda County Court House, Oakland, California, during Huey Newton's Trial, 1968
Gelatin silver print
13¼ × 10 in.
Gift of Pirkle Jones (2002.19.35)

PIRKLE JONES felt that the moment we take a picture we become political.

Pirkle and his wife, Ruth-Marion Baruch (1922–1997), documented the early days of the Black Panther Party in Bay Area history. Their 1968 photographic essay reflects a desire to capture in images a closer understanding of the Black Panthers, to chronicle the young revolutionaries' dignity and humanity. Pirkle's seminal image was taken on July 30, 1968. It presented three Black Panthers—holding "Free Huey" flags—facing 5,000 demonstrators around the Alameda County Court House in Oakland, California, where Huey Newton was on trial for allegedly killing an Oakland police officer. The police were also present, guarding every elevator, doorway, and floor of the courthouse.

In 2001, the Santa Barbara Museum of Art mounted *Pirkle Jones—Sixty Years in Photography.* Co-curated by Karen Sinsheimer and Tim Wride, the retrospective included photographs from the 1968 Black Panther series. Huey Newton and Bobby Seale, while students at Merritt College in Oakland, had founded the Black Panther Party for Self-Defense in 1966. Their goal was to bring about fundamental change that would make black people's lives better in the United States, as documented in the Ten-Point Program. By 1968, this optimism had taken some serious hits, due in part to the assassinations of civil rights leader Martin Luther King, Jr. and presidential candidate Robert Kennedy, and the undercover operations of the FBI.

"Pirkle Jones was a man of huge social conscience," stated Karen Sinsheimer, then Curator of Photography at the Santa Barbara Museum of Art. "But he also made absolutely beautiful prints, just perfect, with crisp detail and a vast tonal range in black and white." Pirkle thought of his work as a bridge between the classic photography of Ansel Adams and the documentary work of Dorothea Lange.

Photographer Pirkle Jones created an idiosyncratic visual sensibility in a career spanning over six decades, capturing the geography and promise of Northern California.

—JENNIFER MCFARLAND
Former Director of the Pirkle Jones Foundation

56

Gyula Košice (Argentine, b. 1924)
Rojo (Red), 1968
Acrylic, lightbox, wood, and electrical cord
37 × 23½ × 12½ in.
Gift of the ARCO Collection (1995.53.7)

KOŠICE, born in present-day Slovenia to Hungarian parents, was one of the pioneers of kinetic art and is still active today. Arriving in Argentina as a young boy, he was soon orphaned, as a consequence of which he spent much of his pre-adolescence on the streets of Buenos Aires, eventually educating himself through the galaxy of second-hand bookstores that proliferated in the late 1930s and early 1940s. By his early 20s, with no formal training, Košice began making art and writing poetry, and was instrumental in founding the journal *Arturo*, which, despite only resulting in one issue, helped jump-start the Argentine avant-garde in 1946, and led soon after to his cofounding of the group Madi with Uruguayan artist and theorist Carmelo Arden Quin.

An inventor at heart, Košice is perhaps best known for his *Hydrospatial City* project, which he has developed on and off since 1946, and for his constant experimentation with sculptural movement through the force of water. His sculpture *Rojo* was created in the late 1960s, at a moment when kinetic art had become an international sensation and Košice was exploring ways that the form of the receptacle could be used to explore the properties of light and space. Although *Rojo* does not move or incorporate water, its dynamic shape and glowing light elements suggest an early television set enveloping the viewer in a campfire-like glow. Košice continues to be largely unknown in the United States despite the presence of his work in major museum collections around the world; his *La Ciudad hidroespacial* (*The Hydrospatial City*) (1946–72) forms a centerpiece of the current display of kinetic art at the Centre Georges Pompidou in Paris.

—DAN CAMERON
Independent Curator

57

Diane Arbus (American, 1923–1971)
Jorge Luis Borges in Central Park, 1969
Gelatin silver print
14¼ × 14¼
Gift of Beth Wallis (2011.47.1)

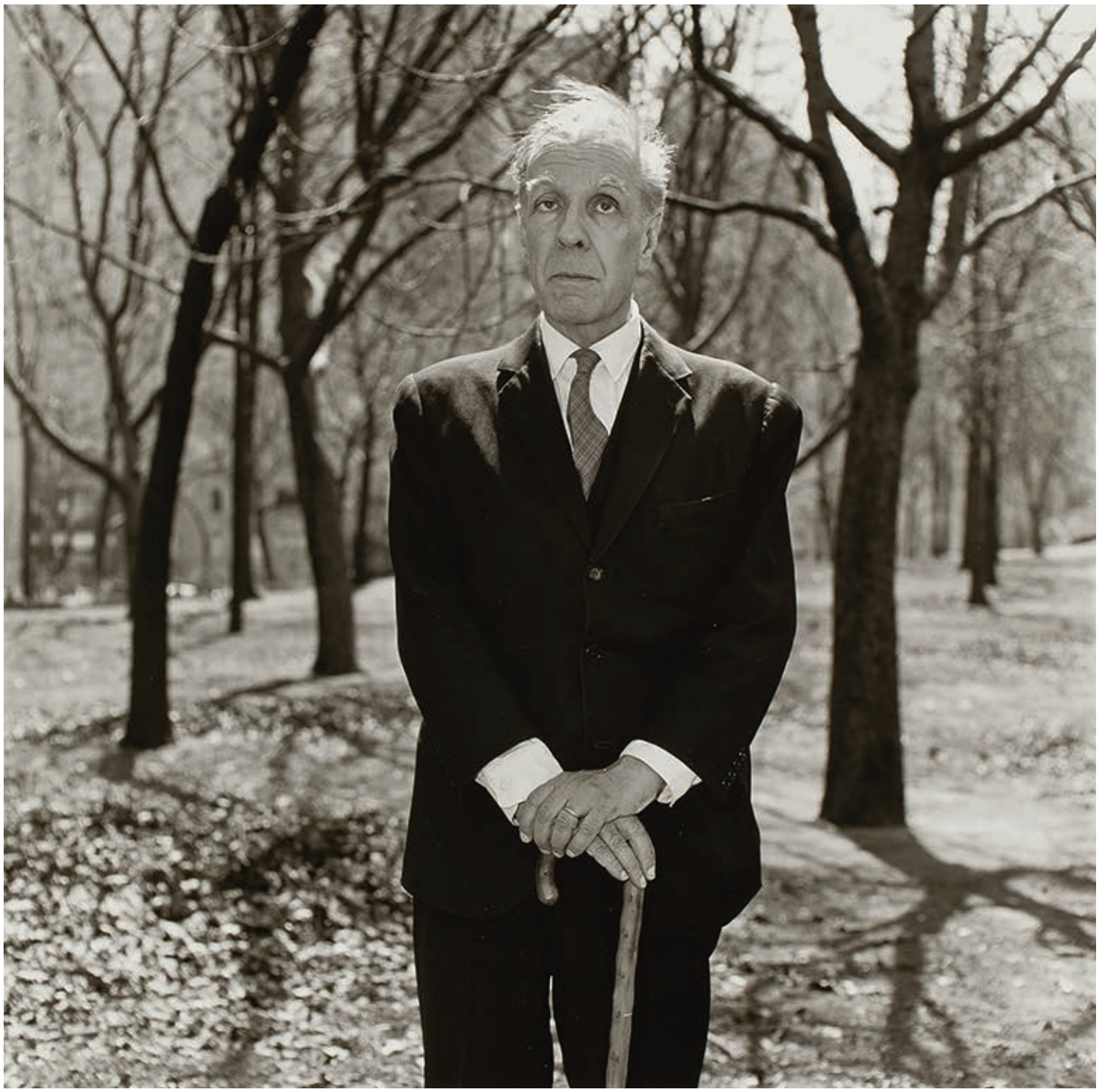
THERE ARE two people in this photograph, a man and a woman. The man wears a suit; his hands are crossed on his cane; his hair stands up (perhaps there was a breeze). His tie slightly askew mirrors the shape of the branches behind him. The surroundings are out of focus, giving the appearance of a backdrop. His lips are turned down and his eyes are wide open—they seem to stare at us, but something is not quite right.

The image snaps to attention if you know the work of its subject: the blind Argentine storywriter, poet, and essayist Jorge Luis Borges, who created worlds where fact and fiction are indistinguishable. The woman in this photograph is Diane Arbus, the photographer. All the signs are there: the square format, the figure in the middle, the straightforward gaze. She created such an indelible stamp on her photographs that she became a subject of her works as well. This portrait was made in 1969 to fulfill an assignment for *Harper's Bazaar*, where it appeared with several of Borges's poems. Some accounts say that Arbus wanted to photograph Borges; she also liked to photograph the blind "because they can't fake their expressions. They don't know what expressions are, so there is no mask."[1] Yet in another portrait, taken during the same session, the writer stands alongside his wife, with a hint of a smile on his face.

Diane Arbus said, "Lately I've been struck with how I really love what you can't see in a photograph." If you know the work of these two artists, you can start to peel away layers of meaning: the collision of their worlds; their dual presence here. If you don't, it is a picture of a man in a park.

—EILEEN COWIN
Artist based in Los Angeles

1. Quoted in Andrea Scala, *About Photography* (Lulu.com, 2012).



58

Joe Deal (American, 1947–2010)
Malibu Beach, CA, 1978
Gelatin silver print
16 × 16 in.
Museum purchase with funds provided by Stephanie and Fred Shuman, Jane and George Eagleton, Jane Gottlieb, and PhotoFutures (2007.48)

ALONG WITH Lewis Baltz, Joe Deal was the key figure behind the game-changing 1975 exhibition *New Topographics: Photographs of a Man-Altered Landscape*. The subject matter they'd originally thought they were sharing was architecture: the way cookie-cutter tract housing was debasing how Americans lived. It was Deal, however, who had the insight that their real subject was the landscape and the way suburban sprawl was blocking our view of the horizon that Ansel Adams had celebrated. Like the 1978 photograph seen here, all of Deal's works in *New Topographics* were made from a vantage point looking down on the landscape. Cutting off the horizon thus conveyed the airless, foreclosed feeling that the New West instilled.

Having been asked to write on Joe Deal as part of the memorial tribute to Karen Sinsheimer has a special poignancy for me. Joe was a key figure in my Pacific Standard Time exhibition *Seismic Shift*, in preparation for which I'd flown to Providence to interview Joe a month before he died. Weakened though he was by cancer, he gave me his full attention for two days. Concerned after the first day, I asked his wife Betsy whether I wasn't wearing him out. No, she assured me; talking about his life's work was the best tonic he could have now that all medical options had been exhausted.

On a visit to SBMA last January with a collectors' group, I had a similar experience with Karen. I had requested some prints from the collection that I wanted to talk about. I hadn't contacted Karen, knowing how ill she was, nor did I expect to see her. But when we arrived, she had brought the pictures to an empty gallery where she led me in a wonderful discussion of the work for the group's benefit. It's how I'll always remember her.

—COLIN WESTERBECK
Historian and Curator of Photography

59

Charles Garabedian (American, b. 1923)
Prehistoric Figures, 1978–80
Acrylic on panel
40 × 30 in.
Gift of Thomas and John Solomon in Memory of Holly Solomon (2014.94)

THE YEAR he initiated the series of nine panels that would become his *Prehistoric Figures* series (1978–80), Charles Garabedian was also involved in one of the most controversial group exhibitions of the decade. *"Bad" Painting*, presented by the New Museum in New York, was organized by Marcia Tucker to highlight "figurative work that defies, either deliberately or by virtue of disinterest, the classic canons of good taste, draftsmanship, acceptable source material, rendering, or illusionistic representation. In other words," she continued, "this is work that avoids the conventions of high art, either in terms of traditional history or very recent taste or fashion."[1] Indeed the fashion in painting during the late 1970s was neither figurative in the classical sense, nor outside constraints of the prevalent conventions of Minimalism or Photo-Realism. Works by Garabedian were, rather, part of what Tucker affiliated with an avant-garde: one that was uncharacteristically and "openly nostalgic, figurative, and art-historical."[2]

Garabedian has long referred to the figures in this series of paintings as "precognitive"—free from the influence of knowledge and therefore innocent of what may be considered human err. This series of men and women, tightly framed within each panel's dimensions, are depicted at the moment of awakening: physically encountering the surrounding world for the very first time. In a way these personages are also stand-ins for the artist, who, after many years of studying traditional figure drawing, was at the time deliberately unlearning these skills to create an entirely new body of work. The sense of discovery in these paintings is palpable.

All nine of the *Prehistoric Figures* were exhibited together for the first time in the survey exhibition, *Just a Great Thing To Do* at the La Jolla Museum of Contemporary Art (1981), and in the *Aperto* exhibition at the Venice Biennale in 1982. The *Prehistoric Figures* painting that recently became part of SBMA's permanent collection was, for decades, in the private collection of the legendary New York art dealer Holly Solomon, who exhibited Garabedian's work in the early 1980s. How fitting for this painting to have recently returned to the Museum, where it was for the third time reunited with the entire series in the exhibition, *Charles Garabedian: A Retrospective* (2011).

—JULIE JOYCE
Curator of Contemporary Art,
Santa Barbara Museum of Art

1. Marcia Tucker, "*Bad* Painting," in *"Bad" Painting* (New York: The New Museum of Contemporary Art, 1978).

2. Ibid.

Prehistoric Figure series, 1978–80 (nine paintings), installation view in the exhibition *Charles Garabedian: A Retrospective*, Santa Barbara Museum of Art (2011)

60

John McCracken (American, 1934–2011)
Untitled, 1985
Polyester resin, fiberglass, and plywood
102¾ × 19¾ × 2 in.
Gift of Dr. and Mrs. Albert E. Amorteguy (1998.36)

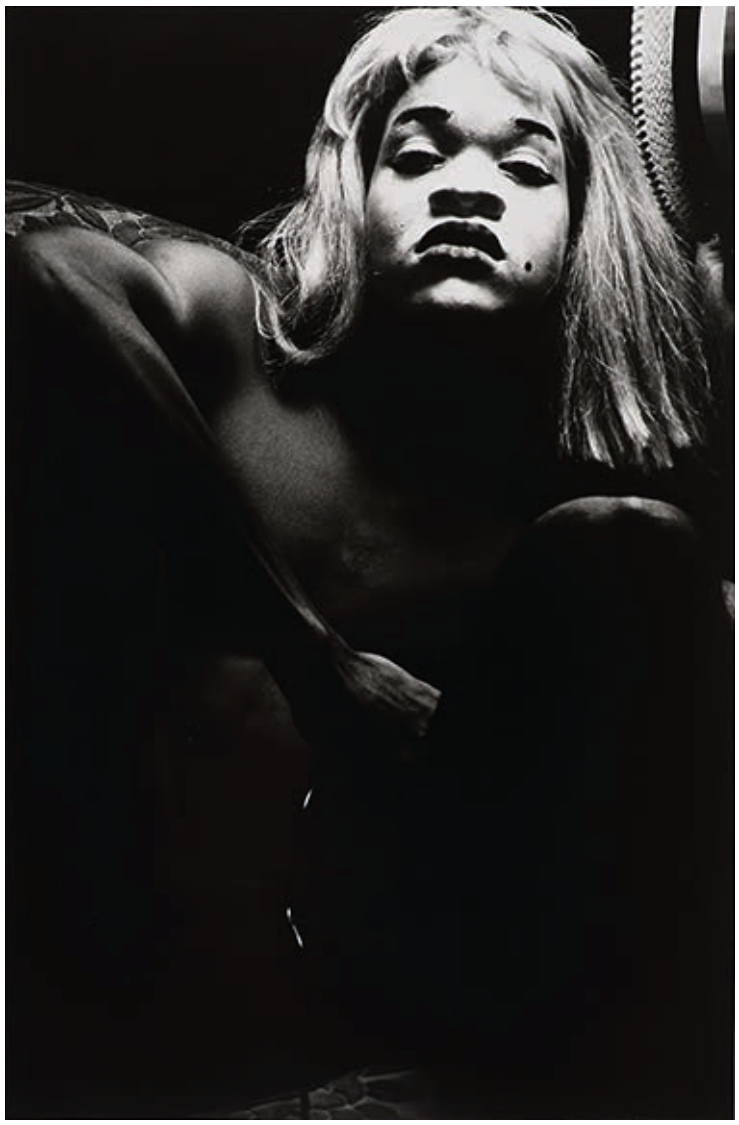
JOHN MCCRACKEN'S leaning "planks," from 1966 onward, are recognized for their significance in American Minimalism. From an early investigation of repeating blocks, slabs, and columns, the plank evolved as an expression of neutral form and pure color. In that they are hybrid works of art, neither painting nor sculpture, leaning as they do against the wall from the floor, McCracken stated, "I liked these actions the plank seemed able to do . . . as existing between two worlds—the floor representing the physical world of standing objects, trees, cars, buildings, human bodies . . . and the wall representing the world of the imagination, illusionistic painting space, human mental space . . . that at the same time have an otherworldly appearance."[1] Whereas East Coast Minimalism—exclusive to New York City in the early 1960s—is typified by colorless geometric sculpture made from construction materials such as bricks, metal plates, and plywood, West Coast Minimalism, unique to Southern California, comprised an aesthetic of light through highly polished surfaces redolent of car and surfing culture. McCracken's work demonstrated equal conceptual rigor with that of his New York counterparts, Donald Judd and Robert Morris, among others, but it differed materially in that it produced gleam, glint, and reflection; the planks, being no taller than 96 inches, are on par with the upright human experience.

McCracken's mastery of materials, and of intense color, resulted in a vast body of work that appears neither handmade nor machine-made. It has been said that it affords a balance of contradictions. In effect, the single color or closely modulated color planks belong to the monochrome tradition in modernism that is an essential subset of Minimalism. Throughout an oeuvre that spanned more than 45 years, John McCracken's art may be summarized in his own words: "My First Rule of art-making, The work must have Being, Presence. Second Rule: It must be Strong and Beautiful. Third: It must be Positive."[2]

—E. LUANNE MCKINNON, PH.D.

1. Thomas Kellein, *McCracken*, exh. cat., Kunsthalle Basel (Basel, 1995), 32.

2. *John McCracken* (Paris, 2000), 15.



61

Lyle Ashton Harris (American, b. 1965)
Americas (triptych): a: Miss Girl; b: Kym, Lyle & Crinoline; c: Miss America, 1987–88
Gelatin silver prints, ed. 10/10
Image (a): 30⅛ × 19½ in.
Image (b/c): 30 × 19⅞ in.
Gift of Lenore and Herbert Schor (2013.53.16a–c)

AT THE relatively young age of 50, Lyle Ashton Harris has achieved international acclaim for his provocative photographs, collages, installations, and performance works. An award-winning artist with numerous exhibitions in prestigious venues, his works are in the collections of some of the most prominent museums throughout the world. African American and gay, he creates enigmatic portraits that offer a complex vision of personal identity in a rapidly changing society. He has regularly used his own body as part of his daring strategy to disorient audiences' perceptions about race, gender, and sexual orientation. His artworks deliberately challenge conventional attitudes and invite viewers to reflect and change their stereotypical assumptions.

Americas is a dramatic example of his artistic approach. From his *White Faces* series, this triptych characteristically focuses on the nude figure. In the first segment, Harris dons a blond wig and make-up, exaggerating his features, inviting, even demanding, viewers to question his true identity. In the middle segment, he appears nude in whiteface, next to a pale nude female shrouded in a veil. The whiteface is a subtle mockery of the makeup worn by black actors playing white characters. The final segment shows a nude black Miss America draped in an American flag, also appearing in whiteface.

Americas generates confusion and even anxiety among many of its observers. These images, after all, defy all historical notions about how black people should appear. They also defy conventional attitudes about nudity and sexual identity, especially in association with the U.S. flag. But in the early 21st century, what do race, gender, and sex really mean? Gay marriage is fully legal and mixed race identity is increasingly common—and proudly proclaimed. *Americas*, like Lyle Ashton Harris's work generally, forces an uncomfortable encounter with troubling but ultimately liberating realities. Like brilliant artists throughout history, he performs a magnificent public service in the process.

—PAUL VON BLUM
Senior Lecturer, African American Studies
and Communication Studies,
University of California, Los Angeles

62

Nicholas Nixon (American, b. 1947)
The Brown Sisters, Wellesley, Massachusetts, 1988
Gelatin silver print, ed. 24/50
8 × 10 in.
Museum purchase with funds provided by Mrs. Rowe Giesen (1989.56)

NIXON WAS in the New Topographics, but he has since returned to the subject of landscape/architecture only twice that I'm aware of: in a 1990s series on Boston's "Big Dig" and in more recent, incredibly claustrophobic views of Boston. As this photograph of the Brown sisters suggests, Nixon has been more attentive to people-scapes. He began photographing his wife, Bebe, and her three sisters in 1974. That image didn't suit him, so he discarded it. But the following year he tried again and liked the result enough to keep it. Then, in the year after that, when the graduation from college of one of the four became the occasion for another group portrait, the pictures became a series. *Nicholas Nixon: The Brown Sisters, Forty Years* was published in 2014, when the whole series was also exhibited at New York's Museum of Modern Art.

While these photographs celebrate life and longevity in an irresistible way, Nixon has been drawn to the subject of mortality —of the fragility of human life—too. The range of his interest in human beings is what gives this subject its substance and makes it the mainstream of his career. He has photographed every phase of human existence, from the growth of his own children to advanced old age and the approach of death in a hospice care center. During the 1980s, he photographed AIDS victims in extremis as well. He had his subjects' co-operation in that series, where he was able to look unflinchingly, yet with great compassion, at the ravages of the disease. The tenderness he's capable of with subjects who are so vulnerable makes his portraits of the fortitude and endurance of the Brown sisters the true triumph of his career.

—COLIN WESTERBECK
Historian and Curator of Photography

63

Grant Mudford (Austrian, b. 1944)
Chris Burden, 1989
Gelatin silver print, ed. 1/5
64⅛ × 50 in.
Gift of Barry Sloane (2009.74.1)

POISED TENTATIVELY before the camera of his contemporary, Chris Burden (d. 2015) appears disheveled yet engaged. Just over a decade following Burden's controversial video projects of the 1970s, including *TV Hi-Jack (1972)*—in which Burden physically and verbally threatens a television interviewer in order to maintain ultimate control of the broadcasting—Grant Mudford has captured the artist in a manner that presents a paradox. Burden, well versed in the art of performance, is depicted here as a figure vulnerable and apprehensive to the camera. The larger-than-life gelatin silver print from Mudford's 1989 series of portraits presents the complexity not only of the project but also of Burden himself—contentious in his own work but unguarded and fragile in the lens of a fellow artist.

In 1989, Mudford invited fifteen Southern California artists to present themselves for the singular series of portraits to which this image belongs. The artists were allowed to manipulate and alter their own images. Despite the appropriated style of a driver's license or mug shot and the suggested objectivity of such a portrait study, the artist-subject's control of her or his portrait became a subjective performance. For instance, whereas the Burden photograph might appear to be an honest depiction of the artist in his early 40s, the image is in fact a consciously created presentation—curated in attire, posture, gaze, and expression.

Mudford's series reveals the complexity of his sitters—the artist, the individual—and the molding of the artist-image. In this brief shift away from the iconic architectural images for which he is commonly recognized, Mudford here investigates the intersection of photography, portraiture, and fiction. Printed in his well-known monumental scale, Mudford has created a captivating and psychologically engaging image. As he once noted, "I think photography, at its most interesting, and at its best, is full of illusion and abstraction. That's kind of what photographs do to things. They transform them into photographs. The photographs are no longer reality."[1] Whether through his portraits or his images of structures, Mudford's artwork poignantly encapsulates the friction between photographic truth and reality.

DELPHINE SIMS
Curatorial Assistant, Photography,
Santa Barbara Museum of Art

1. "New Faces of the Collection," *ArtweekLA* 34 (July 11, 2011).

64

Lari Pittman (American, b. 1952)
Transcendental and Needy, 1990
Acrylic and enamel on mahogany panel
66 × 82 × 2 in.
Museum purchase with the Ludington Deaccessioning Fund (2009.61)

AMONG THE most influential artists working in Southern California today, Lari Pittman likes to seduce and vex his viewers. His signature large-scale canvasses are meticulously layered, mixing sensuous lines, vibrant colors, and beautifully rendered images into cacophonous compositions that resist easy interpretation. Although he regularly appropriates or references urban signage, mid-20th-century graphics, textile patterns, Victoriana, decorative arts, and folk arts in his paintings, they only hint at his mysterious narratives. As he states, "I like the idea of the ruse, the pretext, the code, the subtext. . . . I like that the work is very visually available and declarative to everybody. But watch out: there's a code, and you better know it." Pittman invites speculation based on the familiar symbols that allude to the big, messy, sprawling business of life. For this reason many of the themes he dissects and wrestles with in his work tend to be universal: love, life, death, desire, identity, romance, and home. He also, however, metabolizes many of these themes to reveal his socio-political critique, especially as they relate to current events.

Pittman typically works serially, including recurring icons and symbols that are used to different effect or narrative. *Transcendental and Needy* is part of a series that prominently features an owl, arrows proclaiming "this way out," and the number 69. Here, the owl reclines apparently felled by a bloody wound in its lower body. Just left of center, a microscope sits perched atop the wounded bird's body and adds an air of clinical callousness to this mournful scene. A series of tumbling towers, visible on the right, add a calamitous tone to the painting. Executed in 1990, this work arguably underscores the deep sense of vulnerability and anxiety in the face of the AIDS epidemic. In this way, it functions as a contemporary *memento mori* for the thousands of lives already claimed by the virus and its complications.

—ELYSE A. GONZALES
Acting Director/Assistant Director, AD&A Museum, University of California, Santa Barbara

65

Alison Saar (American, b. 1956)
Terra Firma, 1991
Wood, tin, tar, and found objects
18 × 74 × 22 in.
Museum purchase, with funds provided by the Twentieth-Century Art Acquisition Fund and the SBMA Friends of Contemporary Art in celebration of the Museum's 50th anniversary (1992.20)

WHILE ALISON SAAR lived in New York in the 1980s and 1990s, the homeless population swelled as economic forces eliminated jobs and income. Mental care facilities closed; former patients fended for themselves on the streets. During winter, people slept on grates in the sidewalks for warmth from the heat rising from the subway system below. Any sense of security disappeared for many.

Saar's sculpture *Terra Firma* was made while the artist lived in an industrial area of Chelsea in New York. Buildings there were being renovated as gentrification set in. Saar rescued media for this sculpture from dumpsters filled with old construction materials. Gluing old floorboards together, she fabricated blocks of wood that were carved to shape the figure. She used sections of patterned tin, previously used on ceilings and walls, to create pants. She attached found objects to the torso. The figure's chest area was filled with objects for empowerment and protection, as African artists do in creating ritual spirit objects known as *Nkisi*. An ornamental cast iron rose, part of a gate, reflected both the past and hope for the future. Her use of tar on the body signified skin color. It also suggested the history of *tar baby* as a derogatory term for African Americans.

Together image and materials powerfully became an indicator of race, class, and economic conditions. In light of current racial tension and wealth disparity, *Terra Firma* remains as potent today as when it was created. It is an iconic American artwork.

Instead of giving us an anchor, *Terra Firma* rattles the status quo, unleashing uncomfortable questions: Who ends up on the street and why? In an era of extreme wealth, why is there hunger and homelessness? Why are African Americans, in particular, victims of major economic discrepancies? What is our responsibility in all this? How close are any of us to being on the street?

Saar is a member of an eminent American art family. Previous families of talent, such as the Peales and the Wyeths, were painters based in the eastern United States, working in Northern European traditions and rooted in patriarchy. The Saar family, however, centered far from Europe in Los Angeles, represents an evolution of the American experience. It is multiracial, multimedia, and matriarchal. Along with her mother, artist Betye Saar, and sisters, artist Lezley and writer Trayce, Alison Saar offers up a complex, full vision of contemporary America.

—DANE GOODMAN
Artist and Independent Curator

66

Anish Kapoor (Indian, b. 1954)
Turning the World Inside Out, 1995
Cast stainless steel, ed. 3/3
60 × 70 in.
Museum purchase, 20th Century Art Acquisition Fund and funds provided by Leatrice and Eli Luria and the Luria Foundation, Lillian and Jon B. Lovelace, Jr., Smith Richardson and the Grace Jones Richardson Trust, and the SBMA Visionaries: Jill and John C. Bishop, Jr., Poney and George D. Eagleton, Mercedes B. Eichholz, Amanda and James MacIntyre, Mary and Robert M. Looker, Lillian and John B. Lovelace, Jr., Leatrice and Eli Luria and the Luria Foundation, Smith Richardson and the Challenge Fund, and Karen and Matthew T. Yonally (1998.48)

Anish Kapoor, *Cloud Gate*, 2004. Stainless steel, 33 × 66 × 42 ft. Millennium Park, Chicago

ANISH KAPOOR is widely recognized for work that is effective in both public and private spaces. Producing large-scale sculptures using materials such as stainless steel, concrete, stone, PVC, and wood, the artist's work is visceral, provoking an activated relationship between the viewer and the object. Born in Bombay, India, to a Hindu father and a Jewish-Iraqi mother, he has lived and worked in London since the early 1970s. Kapoor came to the fore in the 1980s and was part of a group of young artists who reinvigorated British sculpture.

In the mid-1990s, Kapoor began working with cast metal, resulting in polished stainless steel works such as *Turning the World Inside Out* (1995). One of the artist's first sculptures made of such reflective material, this work—and the decision to use stainless steel—marks a pivotal moment in Kapoor's career. These cast metal works have since grown in size, stature, and visibility, resulting in larger-scale pieces such as the widely popular site-specific sculpture *Cloud Gate* (commonly known as *The Bean*), which was installed in Chicago's Millennium Park in 2004.

Turning the World Inside Out engages the viewer in an exercise of perception. In the work, a biomorphic form is made both present and at the same time absent by its mirrorlike surface. Reflecting not only the viewer but also the surrounding environment, the piece invites consideration of notions of presence and absence as well as body and spirit. Kapoor has said, "I don't want to make sculpture about form. . . . I wish to make sculpture about belief, or about passion, about experience that is outside of material concern." Nonetheless, material is a vital element in *Turning the World Inside Out*: the work's amorphous form creates illusions of distortion, urging the viewer to consider the way we perceive ourselves and our surroundings.

—JULIA RUTHERFORD DALY
Curatorial Assistant, Contemporary Art,
Santa Barbara Museum of Art

67

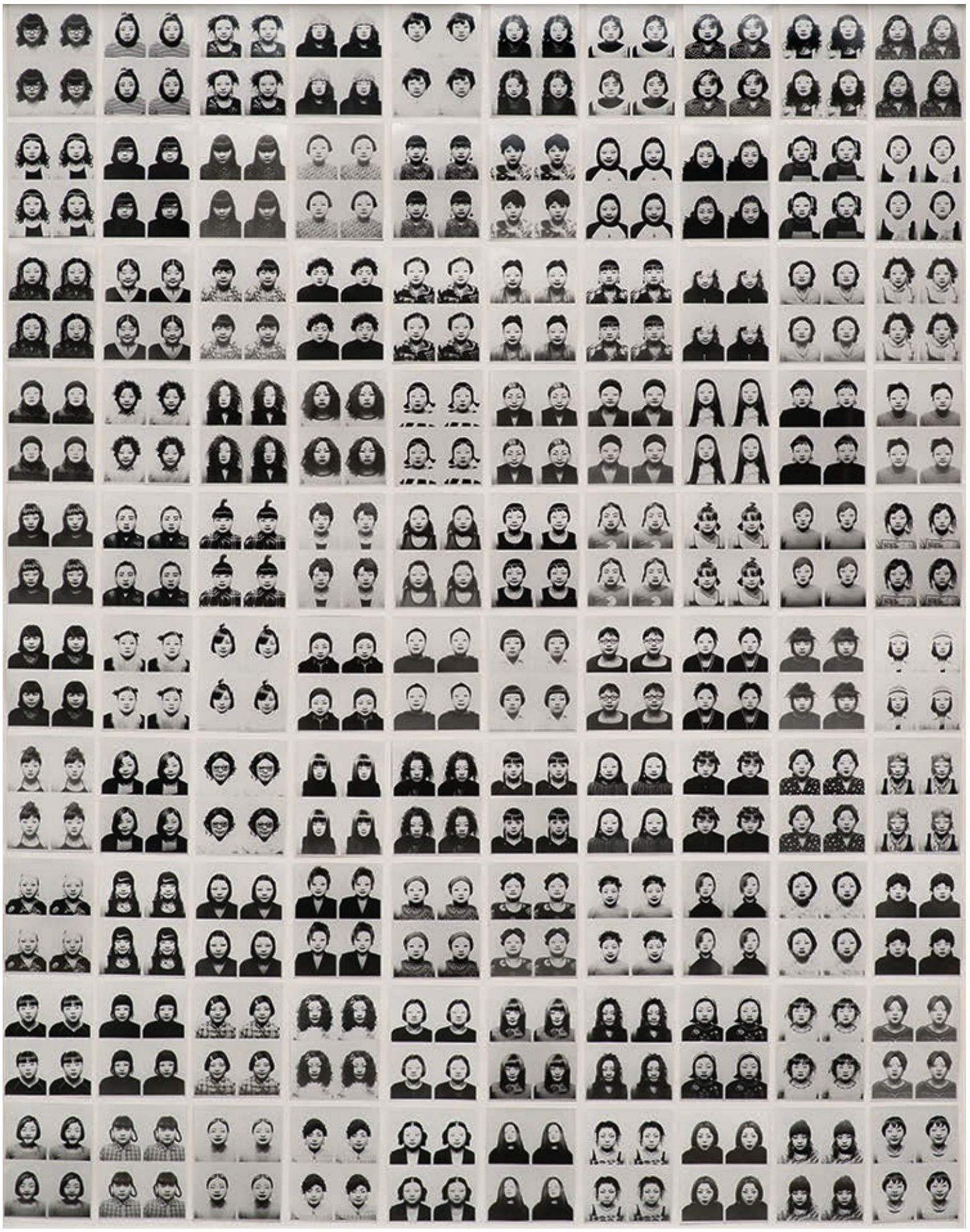
Tomoko Sawada (Japanese, b. 1977)
ID400, 1998
100 gelatin silver prints, ed. 1/15
48 × 37¼ in.
Museum purchase with funds provided by the Wallis Foundation (2003.67)

TOMOKO SAWADA works within a strong photographic tradition of making multiple and diverse images of one's self, not as revelatory self-portraits, but as an actor would, to evoke other personalities. Predecessors include Claude Cahun, Andy Warhol, Cindy Sherman, and Yasumasa Morimura, as well as her contemporary Nikki Lee, with the works of each being distinct from the others in craft and intention.

Sawada's self-portraits more specifically explore the relationship between one's inner self and outer image. *ID400* was part of a three-year investigation that emerged during her early career and gained international attention. To create 400 different appearances, she used a parking lot photo booth located alongside a metro line station in Kobe, Japan. Each day she brought changes in costume, make-up, and wigs with which she staged her various selves in a nearby rest room. With the only constant being a neutral facial expression, she presented a schoolgirl, businesswoman, housewife, and punk, among other stereotypes. The women she becomes are from different stages and walks of life. With one person presenting such diverse societal types, Sawada appears to question the fallacies of stereotypes. The identification-style photograph and great variety of personalities within one complex work intentionally force viewers to search for meanings. As critic Olivia Sand observed, "She intelligently plays with the duality between anonymity and intimacy."[1]

—ANNE WILKES TUCKER
Curator Emeritus, Museum of Fine Arts, Houston

1. Olivia Sand, "Tomoko Sawada: Interview," *Asian Art,* April 23, 2015, asianartnewspaper.com/article/tomoko-sawada



68

Charles Long (American, b. 1958)
Sundae Sculpting School, 2000
Modeling clay, fiberglass, concrete, light bulb, metal, Height 60 in., diam. 48 in.
Gift of the Artist and Shoshana Wayne Gallery, Santa Monica, CA (2009.7a–f)

> What has always been important to me. . . is the ineffable experience, the pondering of the complexity of experience and why *this* experience.
>
> —CHARLES LONG[1]

INFORMED BY a vast range of cultural phenomena, works by Charles Long are metamorphic in ways that are as peculiar as the shapes they take. Long has engrossed his own work with that of a diverse cast of cultural forms and icons, from the choreographer Merce Cunningham to the musician Brian Wilson. Inherent in his work is a disposition of process—one that continues in one form or another beyond its departure from his studio. Iconic examples of such work set him apart early in his career, as in the biomorphic series *The Amorphous Body Study Center* (1995), a group of candy-colored blobs from which emerge headphones enabling visitors to listen to music by the Retro-futurist group Stereolab. Part of the provocative exhibition *Performance Anxiety*,[2] work from this series became a bellwether for a participatory form of art that was being critically examined as museums were making a concerted effort to engage their audiences through interactivity, and in part set the stage for the current critical interest in performance and social practice.

Sundae Sculpting School (2000)—a sculpture of hard white fabricated forms sandwiching and proffering 400 pounds of soft brown clay—was made for the group exhibition *Almost Warm and Fuzzy*,[3] which featured works that investigate different views of childhood. This interactive work rose directly from Long's first manipulative work, *Bubble Gum Station* (1995), and relates to an even earlier body of biomorphic, hand-molded forms such as *Miranda* (1991). Depending upon whatever conglomeration of forms viewers may shape from its heft of mud, *Sundae Sculpting School* interminably mutates. The experience it provides is visceral, conjuring empathies vacillating from the innocence of childhood memory—reflecting our shared childhood experiences with clay—to the complex scatology of adulthood. This work also heralds Long's much larger interactive clay works, including the expansive *100 Pounds of Clay* (2001). On many levels, *Sundae Sculpting School* is one of Long's most engaging works.

—JULIE JOYCE
Curator of Contemporary Art,
Santa Barbara Museum of Art

1. *Artists in Conversation: Charles Long* by Andrew Winer, BOMB 119 (Spring 2012).

2. *Performance Anxiety* was organized by Amada Cruz for MCA Chicago in 1997 and traveled to MCA San Diego and SITE Santa Fe, New Mexico.

3. *Almost Warm and Fuzzy: Childhood and Contemporary Art* was organized by Susan Talbott and Lea Rosson DeLong for ICI [Independent Curators International] in 2000 and traveled to Tacoma Art Museum, Scottsdale Museum of Contemporary Art, P.S.1, Fundacio "la Caixa" Barcelona, Crocker Art Museum, Art Gallery of Hamilton, Canada, Memphis Brooks Museum of Art, and Cleveland Center for Contemporary Art.

Charles Long, *Bubble Gum Station*, 1995. Modeling clay, sound equipment, furniture. Height 91 in., diam. 60 in. Courtesy of the artist and Tanya Bonakdar Gallery, New York (included in *The Amorphous Body Study Center*, Tanya Bonakdur Gallery, 1995; and in *Performance Anxiety*, MCA Chicago, 1997)

Charles Long, *Sundae Sculpting School*, 2000 (alternate view: detail)

69

Larry Sultan (American, 1946–2009)
Woman in Curlers, 2002
Chromogenic print
47¼ × 37¼ in.
Museum purchase with funds provided by the Wallis Foundation (2003.37)

PHOTOGRAPHER LARRY SULTAN consistently challenged photographic conventions, from the use of found images to alternative methods of display, in his billboards, installations, books, and color photographs. The boundaries of documentary photography were fluid in Sultan's work as he moved easily between capturing and posing his subjects. Home and family thematically dominate his images alongside an active investigation into collaboration, identity, and photography's narrative capabilities.

Woman in Curlers is an iconic photograph from Sultan's series *The Valley* (1997–2003), which originated from an editorial assignment for *Maxim* magazine titled "A Day in the Life of a Porn Star." Traveling from his home in Northern California, Sultan arrived on location and found himself in the San Fernando Valley neighborhood of his youth—a few blocks from his high school and within walking distance of his first crush's house. Nostalgia for childhood freedom and the memories of an anxious adolescence mingled with the seamy underbelly of suburbia to inform this series.

At the time *Woman in Curlers* was made, the Valley was the epicenter of the mega-million dollar adult entertainment industry, and residents regularly rented out their homes for a two- or three-day film shoot. A dentist's living room quickly gave way to randy coeds, and Sultan's fascination turned to the details of suburban domesticity—potted plants, family photos, and magnetized to-do lists—shot in stark contrast to the twists and turns of jumbled nude bodies. He gained the trust of the film directors and established a collegial rapport with the performers, picturing them disarmed and out of character in t-shirts, shorts, running shoes, and curlers. Sultan worked collaboratively amid these ad hoc families and used the charged arena of the adult filmmaking industry to reveal something hidden, mysterious, and paradoxically intimate.

—REBECCA MORSE
Associate Curator,
Wallis Annenberg Photography Department,
Los Angeles County Museum of Art

70

Candida Höfer (German, b. 1944)
Musée du Louvre, Paris, XI, 2005
(Galerie d'Apollon)
Chromogenic print
89¼ × 70¼ in.
Museum purchase with funds provided by an Anonymous Donor in loving memory of SMD and Tangerine from EAD (2008.48)

> What interests me about public spaces is the blend of different eras and the way their differences can be seen.
>
> —CANDIDA HÖFER[1]

THE HALLMARK of Candida Höfer's oeuvre is architectural space, with an emphasis on public space, in particular libraries and museums, where encyclopedic knowledge is placed on view to be appreciated by the masses. Here in *Musée du Louvre, Paris, XI* she captures the magnificence and vastness of the largest and the most visited museum in the world with its extravagant décor and luxurious period rooms. This photograph is one of 18 images of Louvre interiors that Höfer created in 2005; they illustrate her signature style in depicting marvelously ornate rooms that both highlight the exquisite detail of the space and reveal the artist's interest in the play of light and pattern within her compositions. To create this body of work, Höfer visited on several Tuesdays, the one day of the week that the museum is closed to the public, and spent time in the usually crowded painting and sculpture galleries while they were devoid of visitors.[2] The resulting photographs span the chronology of the galleries, from the Renaissance to the 19th century, methodically revealing the difference of each era. The space depicted here is the spectacular Galerie d'Apollon, completed in 1663 and famous for its high vaulted ceilings and elaborately painted decorations.

Here, the spectacular gallery opens up before our eyes and allows us to feel as though we have stepped inside its grand, sumptuous space. Höfer reminds us that galleries in museums are rooms intended for the activity of pure aesthetic observation and appreciation. Prolific in her travels and her straightforward imagery of such spaces, she has created stunning artwork that is not simply a faithful portrait of architectural wonders. It also makes a powerful plea for the primacy of the sensory experience of being in a place that is all about looking for pleasure.

—MARY-KAY LOMBINO
The Emily Hargroves Fisher '57 and Richard B. Fisher Curator and Assistant Director at the Frances Lehman Loeb Art Center, Vassar College

1. Quoted in *Candida Höfer: Louvre*, by Henri Loyette and Marie-Laure Bernadac (Munich, 2006), 14.

2. Ibid.

71

Holly Roberts (American, b. 1951)
Couple in Love, 2006
Pigment prints and acrylic paint on wood panels
Diptych (each): 24 × 20 in.
Gift of Daniel Greenberg and Susan Steinhauser
(2014.108.7a, b)

HOLLY ROBERTS is the embodiment of a true artist. Abjuring art trends and practices throughout her thirty-year career, Roberts has made art-making the central focus not only of her everyday work but of her life.

Her photo-based artwork reflects difficult and perplexing issues. Initially the artist drew from her own life experience as an artist, woman, wife, and mother. Roberts approached her work with fearless intensity, realizing that her personal narratives reflect broader and deeper concerns common to us all, though different works speak to different viewers. By the mid-2000s, her work came to reflect more of what exists in the world outside of her internal experience, such as social and environmental concerns, or extreme political and religious views.

The two hands of *Couple in Love,* extended and reaching toward one another, never meet. The couple of Roberts's work, in love though separated, illustrates a personal, real relationship between husband and wife in which the husband died from cancer. Roberts creates a scene of their partnership, an image of a tree house solid and central in the torso of the woman, and fractured sticks, rusted springs, and twigs scattered in the body of the man. The cancer destroying him is metaphorically represented by decay, whereas the wife and the tree house, the lasting symbols of their love, remain upright, reinforcing their relationship.

Holly Roberts's artistic practice, as well as her art, is challenging and provocative. Her work is neither simple nor pretty; it is sometimes baffling or confrontational; but it demands the viewer's deep participation. There are many messages embedded in her work, and they come from a deep place of passion and commitment. Roberts hopes that her work "starts a conversation about the things that matter most." Each piece is a unique vision of life.

—KAREN SINSHEIMER
Former Curator of Photography,
Santa Barbara Museum of Art

72

Hendrik Kerstens (Dutch, b. 1956)
Paper Roll, 2008
Chromogenic print
39⅜ × 31½ in.
Museum purchase with funds provided by PhotoFutures (2009.13)

DUTCH PHOTOGRAPHER Hendrik Kerstens's *Paper Roll* acknowledges an aesthetic debt to the 17th-century Dutch Baroque painter Johannes Vermeer's *Girl with a Pearl Earring*. These two artworks share similar personal and compositional attributes, yet Kerstens's 21st-century photograph reflects a very different perspective and attitude, especially apparent in the context of the gaze.

Paper Roll perfectly personifies the aesthetic, psychological, and emotional implications of the contemporary gaze. The figure in *Paper Roll* returns her gaze to the viewer defiantly, almost confrontationally. This compositional decision subverts the conventional concept of authority and advances a dynamic relationship between artist and subject.

Historically, the gaze in portraiture has been one-directional: the traditionally male viewer held the implied power of observation. In Vermeer's painting, his daughter looks out from the picture plane with vulnerability; the expression of Kerstens's daughter Paula, on the other hand, is much cooler and more confident. She appears to be in full control and neither invites nor discourages a returned gaze. That arresting gaze is two-directional; she looks at the viewers looking at her, and we are held in thrall.

This change in contemporary portraiture alters the long-established hierarchy of artist and model and often extends into a partnership in which both contribute to the creative process. When, as in *Paper Roll*, the sitter is an active participant, rather than a passive subject, an active negotiation is set into motion that further challenges, complicates, and enriches the accustomed notion of portraiture. This type of photographic portrait can reflect the sitter, the photographer, the viewer—or an amalgam of all three.

Thus, in *Paper Roll*, Hendrik Kerstens confronts the validity of voyeuristic privilege while also reconsidering traditional representations of gender and aesthetic conventions. That he does so with humor, gravitas, and beauty makes this photograph memorable and places it in a distinctive art historical context.

—SUSAN HILLHOUSE LEASK
Independent Scholar and Curator

73

Yinka Shonibare (British, b. 1962)
The Sleep of Reason Produces Monsters (Asia), 2008
Chromogenic print mounted on aluminum
72 × 49½ in.
Museum purchase with the Austin Fund in Honor of Wright S. Ludington (2009.14)

EVER SINCE Yinka Shonibare's tutor in art school asked him why, as an artist of Nigerian ancestry, he wasn't making "authentic" African art, the artist has sought to subvert and parody the very notions of "Africanness" and cultural authenticity. Toward this end, he has employed the use of colorfully patterned fabrics that are ubiquitous throughout West Africa, but whose origins actually point to European colonialism in Southeast Asia. Originally manufactured in Holland as imitations of traditional Indonesian batik, the cloths were later marketed in West and Central Africa, where they have been appropriated and transformed by their new context. Shonibare dressed mannequins and actors in these fabrics, often tailoring each costume to resemble Victorian-era fashions and assimilating them into masterpieces of Western art. His sculpture *The Swing (After Fragonard)* (2001) re-staged the eponymous artist's best-known Rococo canvas, featuring a mannequin donned in Dutch wax gown and petticoat, kicking her orange-hued slipper into the air. The piece addresses questions of leisure and frivolity while reminding us that much of Europe's 18th-century wealth derived from colonial exploits.

The Sleep of Reason Produces Monsters (Asia) is one of five large-scale photographs that borrow title and composition from Francisco Goya's 1797 etching of the same name; part of a series entitled Los Caprichos, the print depicts the artist asleep at his desk, haunted by creatures of the night. Goya's work has been interpreted as a political critique as well as a warning against the obsession with rationalism over imagination that characterized the Age of Enlightenment. In Shonibare's print, a figure clad in "African" cloth is similarly hunched over his table and visited by Goya's frightening owls, bats and lynx. Each photograph allegorizes a different continent, yet like the fabrics, the figures do not conform to the assumed racial identities for each location, perhaps embodying the post-colonial dispersal of peoples across the world. That sense of contradiction or irony is well suited to Shonibare, an artist of African heritage who has proudly accepted his induction as a "Member of the British Empire," even as his work is rebelliously anti-imperialist.

—ALLISON K. YOUNG
Doctoral Candidate in Art History at the Institute of Fine Arts, New York University

Fig. 1. Francisco Jose de Goya y Lucientes (1746–1828), *El sueño de la razón produce monstruos (The Sleep of Reason Produces Monsters)*, Plate 43 from Los Caprichos, 1797–1798, Minneapolis Institute of Arts, MN, USA / The William Hood Dunwoody Fund by exchange, and Gift of funds from Mr. and Mrs. John T. Adams, Dr. and Mrs. David Bradford, Mr. and Mrs. Benton J. Case, Mr. and Mrs. W. John Driscoll, Mr. and Mrs. Reuel Harmon

Fig. 2. Yinka Shonibare, *The Swing (After Fragonard)* (2001). Mannequin, cotton costume, 2 slippers, swing seat, 2 ropes, oak twig and artificial foliage. Dimensions variable. Collection of the Tate, London

74

Diana Thater (American, b. 1962)
Untitled Videowall (Butterflies), 2008
6 flat-panel monitors, 1 DVD player, synchronizer, and orange gels
Dimensions variable
Museum purchase with the Suzette Morton Davidson Art Acquisition Endowment Fund, (2009.16)

A NATURAL EXTENSION of her ecosophical work with wolves, bees, dolphins, and gorillas, Diana Thater's *Untitled Videowall (Butterflies)* was instigated by the Monarch Butterfly Project of 2006–2008. The artist was asked to respond to the threat caused by reckless overdevelopment to the butterflies' winter home in Michoacán, Mexico, as they make their way south from Canada every November. That particular year a harsh frost killed off millions of the butterflies; Thater recorded the tragedy through her usual strategy of video documentation, as a self-reflexively sculptural installation whereby nature is brought into the gallery space less as a passive "landscape" than as an active catalyst for exploring the material nature of video itself—its production as well as its exhibition—by foregrounding technical aspects such as signal, tape, camcorders, monitors, and projectors.

In this case, Thater creates a "broken video wall" by scattering six flat-screen video monitors, each focused on a single butterfly flapping its wings, on the gallery floor in the rough shape of a flower but also as a direct allusion to the distribution of the butterflies on the artist's arrival in Michoacán, as they struggled to survive on the forest floor due to the shrinking of the local eco-system. Fluorescent light fixtures add an orange glow, extending the vibrant color of the butterfly's wings to the surrounding space so that the spectator is forced to negotiate the space phenomenologically as well as scopically.

Thater makes no attempt to hide the mechanics of her arrangement: wires and plugs are fully visible in much the same way that structural film lays bare the device so that the filmic apparatus is implicated in the very act of (re)presentation. In this way, Thater activates the time and place of the work of art in relation to its ostensible subject so that video acts a spatio-temporal *event*, as much virtual as actual. In fact, the work is less a video sculpture than a deterritorializing *assemblage* featuring what Gregory Bateson calls three interconnected trajectories: the material (ecology, the biophysical); the social (cultural and human); and perhaps most important, the perceptual—images, sounds, looks, and audibilities—which are transmitted within and between the intra- and extra-filmic worlds.

—COLIN GARDNER, PH.D.
Academic; Ph.D. in Cinema Studies, University of California, Los Angeles; and Professor, Integrative Studies / Critical Theory and Chair of the Department of Art, University of California, Santa Barbara

75

John Divola (American, b. 1949)
D24 Run Sequence, from the series
Dogs Chasing My Car in the Desert, 1996–98
Pigment print on rag paper
44 × 94 in.
Museum purchase (2011.4)

COMING OF AGE and then attending art school in Southern California in the 1960s and 1970s, John Divola witnessed the outbreak of social revolution and the emergence of conceptual art. He would channel the criticality of both movements into a unique and often paradoxical body of work. Divola gravitated toward photography as a means of observation and participation more than expression or documentation. From early on, he used the camera in conjunction with other actions and performances, embracing chance and valuing the trace.

Divola tends to work in series, some of which arise from particular questions or self-assignments, others from random circumstances. *Dogs Chasing My Car in the Desert* (1996–2001) is one of the latter, emerging from another series (*Isolated Houses*) that required the artist to spend long hours driving through the desert in San Bernardino County. After being chased by dogs a few times, Divola began to anticipate, and then to photograph, these quixotic pursuits, using a motorized 35mm camera and high-speed film and exposing anywhere from a few frames to a whole roll. Reviewing his contact sheets, Divola discerned deeper meanings: "Contemplating a dog chasing a car invites any number of metaphors and juxtapositions: culture and nature, the domestic and the wild, love and hate, joy and fear, the heroic and the idiotic."[1]

Santa Barbara's print *D24 Run Sequence*—featured prominently in the museum's 2013 exhibition *John Divola: As Far As I Could Get*—comprises six frames from a single contact sheet, capturing movement in time. Referencing Eadweard Muybridge's analytical motion studies of the 1880s, this sequence of frames is a study in chaos and energy. Dark silhouettes against a blurred, illegible desert background, the animals appear menacing and intent on attack, but Divola experienced it differently, feeling a kind of kinship with their impulse. "The dog will never catch a car, and the camera will never capture reality. But [the dogs] come out and physically just dive into the doing of the thing, and to me that's pure joy."[2]

—BRITT SALVESEN
Department Head and Curator,
Wallis Annenberg Photography Department
and the Department of Prints and Drawings,
Los Angeles County Museum of Art

1. John Divola, "Preface," in *Dogs Chasing My Car in the Desert* (Portland, Ore., 2005).

2. John Divola interviewed by Simon Baker, August 24 (California) and November 22 (London), 2012. Quoted in *John Divola: As Far As I Could Get* (Santa Barbara, 2013), 101.

Contributors

ELIZABETH ANGELICOUSSIS received her Ph.D. from the Institute of Fine Arts, New York, in 1979; her dissertation, *The Panel Reliefs of Marcus Aurelius*, was published in *Römische Mitteilungen* (1982). Angelicoussis's work has centered primarily on Roman sculptures in private British houses. She is a Fellow of the Society of Antiquarians, a member of the Institute of Classical Studies, London, and a Senior Member of the American School of Classical Studies, Athens. Among her publications are *The Woburn Abbey Collection of Classical Antiquities* (Phillipp von Zabern, 1992) and *The Holkham Collection of Classical Sculpture* (Philipp von Zabern, 2002).

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PETER JOHN BROWNLEE is Curator at the Terra Foundation for American Art in Chicago. His recent exhibitions include *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic; Samuel F. B. Morse's "Gallery of the Louvre"; and the Art of Invention*, and *Home Front: Daily Life in the Civil War North.* He was also the guest curator for the Santa Barbara Museum of Art's traveling exhibition *Scenery, Story, Spirit*, in 2013. His forthcoming book, *The Economy of the Eyes: Print Culture, Painting and Perception in Antebellum America*, will be published by the University of Pennsylvania Press.

GÜLRU ÇAKMAK is Assistant Professor of 19th-Century European Art in the Department of the History of Art and Architecture at the University of Massachusetts, Amherst. She received her Ph.D. from Johns Hopkins University. She received her M.Phil. degree from the Amsterdam School of Cultural Analysis, an M.A. in Gender Studies from Central European University in Budapest, and an M.F.A. degree from Bilkent University in Ankara. In 2011, Dr. Çakmak was designated a New

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DAN CAMERON is an independent curator and art writer who has worked with numerous Latin American artists since the early 1990s, and will be Curator of the 13th Bienal de Cuenca in Ecuador in October 2016. He lives in Long Beach and Lower Manhattan.

EILEEN COWIN'S work has been presented in more than 30 solo exhibitions and in more than 165 group exhibitions and has been acquired by major public and private collections, including the Brooklyn Museum, the J. Paul Getty Museum, and the Los Angeles County Museum of Art. She has received numerous awards, including three Individual fellowships from the National Endowment for the Arts, a CCF Fellowship for Visual Artists, and commissions from the Public Art Fund in New York, Los Angeles World Airport Arts, and the MTA in Los Angeles

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JULIA RUTHERFORD DALY is Curatorial Assistant, Contemporary Art, at the Santa Barbara Museum of Art. She received an M.A. from the University of Southern California and a B.A. in Art History and Spanish from the University of California, Santa Barbara. Her graduate studies focused on Allan Kaprow's notion of reinvention and its application to the artist's impermanent works, particularly as staged in *Allan Kaprow—Art as Life* (2008) at the Museum of Contemporary Art, Los Angeles.

KEITH F. DAVIS is Senior Curator of Photography at the Nelson-Atkins Museum of Art, Kansas City, Missouri. From 1979 to 2005, he guided the growth of the Hallmark Photographic Collection, which was later transferred to the Nelson-Atkins Museum of Art. The curator of nearly 100 exhibitions, Davis is the author of some 20 books, including *An American Century of Photography: From Dry-Plate to Digital* (Abrams, 1999) and *The Origins of American Photography: From Daguerreotype to Dry-Plate* (Yale University Press, 2007).

JOHN DIVOLA received a B.A. from California State University, Northridge, in 1971 and completed his M.F.A. at the University of California, Los Angeles in 1974. Since 1975 he has taught photography and art at numerous institutions including California Institute of the Arts (1978–88); since 1988 he has been Professor of Art at the University of California, Riverside. Among Divola's Awards are Individual Artist Fellowships from the National Endowment for the Arts, a John Simon Guggenheim Memorial Fellowship, and a California Arts Council Individual Artist Fellowship.

CHARLES DONELAN has lived in Santa Barbara since 2001 and has worked at the *Santa Barbara Independent* since 2004, writing about music, theater, visual art, literature, dance, and film. His background as a teacher and a scholar includes a B.A. from Yale University, a Ph.D. in English and Comparative Literature from Columbia University, and teaching stints at Tufts University, Bard College, the University of California, Santa Barbara, and, for the last eleven years, at the Laguna Blanca School, where he is an English instructor.

MICHAEL DUNCAN is a critic, independent curator, and a corresponding editor for *Art in America*. His writings have focused on individualistic artists of the 20th century, West Coast modernism, 20th-century figuration, and contemporary California art. His curatorial projects include surveys of works by Pavel Tchelitchew, Kim MacConnel, Lorser Feitelson, Eugene Berman, Richard Pettibone, Alberto Burri, and Wallace Berman.

DIANA C. DU PONT, former Curator of Modern & Contemporary Art at the Santa Barbara Museum of Art, is a writer-curator. Her recent publications include "Florence Henri: The Mirror and Self-Identity," *Jeu de Paume: le magazine*, 2015; "Made Public: Siqueiros' "Portrait of Mexico Today," in *The Siqueiros Legacy: Challenges of Conserving the Artist's Monumental Mural* (The Getty Conservation Institute/The J. Paul Getty Trust, 2012); and *You Can't Eat Dirt: Leading America's First All-Women Tribal Council and How We Changed Palm Springs* (Fan Palm Research Project, 2012).

CAROL S. ELIEL is Curator of Modern Art at the Los Angeles County Museum of Art, where she has organized numerous exhibitions including *John Altoon* (2014). She received her B.A. from Yale and her M.A. and Ph.D. from the Institute of Fine Arts, New York University, has lectured across the United States, and has organized shows and written on subjects ranging from 18th-century French painting to cutting-edge contemporary art. In 1999 the French government named Eliel *Chevalier de l'Ordre des Arts et des Lettres*; from 2011 to 2013 she served as President of the Association of Art Museum Curators; and in 2015 she was a Center for Curatorial Leadership Fellow.

From 1977 to 1984 WILLIAM EWING was Director of Exhibitions at the International Center of Photography, New York, and between 1996 and 2010, Director of the Musée de l'Elysée, Lausanne. Since the late 1970s his exhibitions have been shown at many museums in the United States and Europe, including the Museum of Modern Art, New York; the Centre Pompidou, Paris; the Hayward Gallery and the Serpentine Gallery, London; the Kunsthaus Zürich; The Folkwang Museum, Essen, and the Montreal Museum of Fine Arts. Mr Ewing is Director of Curatorial Projects for the international publishing house Thames & Hudson. His most recent publications are *Landmark: The Fields of Landscape Photography* (Thames & Hudson, 2014), and *Edward Burtynsky: Essential Elements* (Thames & Hudson, forthcoming 2016.)

PATRICK FRANK is the co-author (with Jacqueline Barnitz) of the revised and expanded edition of *Twentieth-Century Art of Latin America,* published in 2015 by University of Texas Press, editor of *Readings in Latin American Modern Art* published by Yale University Press, and author of *Painting in a* State of Exception: New Figuration in Argentina, 1960–65, forthcoming from University Press of Florida. He earned an M.A. and Ph.D. at George Washington University in Washington, DC.

JACQUELINE GANEM is the Academic Program Coordinator of the Southeast Asia Studies Program at Johns Hopkins University, Paul H. Nitze School of Advanced International Studies (SAIS). She served as co-curator on the Asia Society exhibition, *Devotion in South India: Chola Bronzes* (2009). She has authored several essays, including "Athar: Traces of the Calligrapher and Prophet," and was a contributing author on publications, including *Pilgrimage and Buddhist Art* (Asia Society and Yale University Press, 2010). Her doctoral study examined the significance of the reliquary shrine-type known as *qadam rasūl* (footprint of the Prophet) in 18th-century Indian society. She received a B.F.A. in design from Syracuse University, and an M.A. and Ph.D. in art history from the University of Virginia.

COLIN GARDNER is Professor of Integrative Studies/Critical Theory and Department Chair of the Department of Art at the University of California, Santa Barbara. He is the author of critical studies on Joseph Losey and Karel Reisz for Manchester University Press; *Beckett, Deleuze and the Televisual Event: Peephole Art* for Palgrave Macmillan and is currently co-editor of two anthologies with Patricia MacCormack (Anglia Ruskin University): *Deleuze and the Animal* (Edinburgh University Press) and *Ecosophical Aesthetics* (Bloomsbury).

ELYSE A. GONZALES is Acting Director/Assistant Director at the Art, Design & Architecture Museum, University of California, Santa Barbara, where she has curated numerous exhibitions related to modern and contemporary art including *The Stumbling Present: Ruins in Contemporary Art; Peake/Picasso*; and *Catherine Opie Photographs Cliff May*. She also directs the museum's ongoing artist-in-residence program and has curated exhibitions of work by artists Ann Diener, Fran Siegel, Stephen Westfall and Eric Beltz.

Works by artist and independent curator DANE GOODMAN, former Director of the Atkinson Gallery, Santa Barbara City College, have been exhibited across the United States and are in numerous museum, corporate, and private collections.

PATRICIA GRAHAM is a former professor and museum curator specializing in Japanese art, and an Adjunct Research Associate at the University of Kansas Center for East Asian Studies who lectures widely and serves as a professional consultant and certified appraiser for Asian Art. She has been the recipient of various fellowships, including those from the Japan Foundation Center for Global Partnership, the Asian Cultural Council, the Fulbright Program, and the National Endowment for the Humanities. Her ongoing scholarly research focuses on Japanese arts, aesthetics, and

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JAN-LODEWIJK GROOTAERS is a social anthropologist (Ph.D., University of Chicago) who specializes in the cultures of the Ubangi Region in central Africa and the arts and architecture of Islamic Africa. He is the Curator of African Aart and Head of the Arts of Africa and the Americas at the Minneapolis Institute of Art, where he recently reinstalled the African art galleries to integrate an open, immersive design with interactive technology.

SARAH HANDLER is a historian of Chinese art, and a former Curator of the Museum of Classical Chinese Furniture and has taught at the University of California, Los Angeles, University of Illinois, and the University of Michigan. She has published widely in journals, collected volumes, and is the author of recent books *Ming Furniture in the Light of Chinese Architecture* (Ten Speed Press, 2005) and *Austere Luminosity of Chinese Classical Furniture* (University of California Press, 2001). She co-authored, with Nancy Berliner, *Friends of the House: Furniture from China's Towns and Villages* (Peabody Essex Museum, 1996), and also edited and translated Wang Shixiang's *Classic Chinese Furniture: Ming and Early Qing Dynasties* (China Books and Periodicals, 1986). She received her Ph.D. from the University of Kansas.

MICHÈLE HANNOOSH is Professor of French at the University of Michigan, Ann Arbor. She has published extensively on 19th-century French literature, art, and society. In 2009 she published a major new critical edition, in French, of Eugène Delacroix's Journals (José Corti). She is also the author of *Painting and the Journal of Eugène Delacroix* (Princeton University Press, 1995), *Baudelaire and Caricature: From the Comic to an Art of Modernity* (Penn State, 1992), *Parody and Decadence: Laforgue's* Moralités légendaires (Ohio State University Press, 1989), and the co-editor (with Lee Johnson) of *Eugène Delacroix: Nouvelles Lettres* (William Blake & Co., 2000).

VIRGINIA HECKERT joined the Department of Photographs at the J. Paul Getty Museum in 2005, where she currently serves as Curator and Department Head. She has been affiliated with the Norton Museum of Art, West Palm Beach, Florida; the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; and the Berlinische Galerie. Her exhibitions and publications have focused on the work of Albert Renger-Patzsch, Bernd and Hilla Becher, Candida Höfer, Irving Penn, Judy Fiskin, and Ed Ruscha among others, with *Light, Paper, Process: Reinventing Photography* (J. Paul Getty Museum, 2015) as her most recent project.

STEPHEN P. HUYLER is an art historian and cultural anthropologist who has surveyed Indian craftsmanship and ritual art for over forty years. He has published six books on Indian and Hindu art and curated numerous exhibitions, including projects at the Smithsonian Institution and the American Museum of Natural History. His photography has appeared in 41 exhibitions in museums and galleries worldwide. He received his Ph.D. from the School of Oriental and African Studies at the University of London.

Curator of 18th- and 19th-Century Art at the Walters Art Museum from 1966 to 2010, WILLIAM R. JOHNSTON previously served as general curator of the Montreal Museum of Fine Arts (1964–66) and as curator of the Robert Lehman Collection, New York (1962–63). He received his M.A. from the Institute of Fine Arts, New York University, in 1963 and a fellowship at the Metropolitan Museum of Art in 1962. Over the years, he has organized, or co-organized, numerous exhibitions devoted to 18th and 19th- century European paintings, sculpture and decorative arts and American paintings. He is the author of *William and Henry Walters, the Reticent Collectors* (Johns Hopkins University Press, 1999).

JULIE JOYCE is Curator of Contemporary Art at the Santa Barbara Museum of Art (2008–present) and has nearly 20 years of experience as a professional in the field of contemporary art. She received her M.A. in Art History and Museum Studies at the University of Southern California, Los Angeles, and most recently was a visiting scholar at the American Academy of Art in Rome.

EIK KAHNG is Assistant Director and Chief Curator at the Santa Barbara Museum of Art, and served as general editor for this volume. While she continues to originate and travel scholarly

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SIMON KELLY is curator and head of the Department of Modern and Contemporary Art at the Saint Louis Art Museum. He has published widely on 19th-century French painting, especially the Barbizon School and Impressionism. He is currently working on an exhibition, *Degas, Impressionism, and the Paris Millinery Trade*. He received his B.A. from the University of Cambridge and his Ph.D. from Oxford University, where he also taught art history.

SUSANNA CAMPBELL KUO is an independent scholar, artist, and authority on Japanese paper stencils. She received her Ph.D. in English literature from Indiana University. Kuo is the only non-Japanese to have served an apprenticeship in the Ise Stencil Carving Guild. Since 1981 she and her husband, Frank F. Kuo, have documented the world of the Ise stencil carver in thousands of photographs. She is also the author and co-curator of the Santa Barbara Museum of Art exhibition and publication *Carved Paper: The Art of the Japanese Stencil* (1998).

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SUSAN HILLHOUSE LEASK, an independent curator, is currently working on exhibitions for the Crocker Art Museum, Palo Alto Art Center, San Jose Museum of Art, and the Sanchez Art Center. She has served as Exhibition Curator and Interim Senior Curator for the San Jose Museum of Art; Curator of Collections and Exhibitions at the Santa Cruz Museum of Art & History; Chief Curator at the Triton Museum of Art in Santa Clara, California; and Curator of Education at the Triton Museum of Art. She has an M.A. in Museum Studies from San Francisco State University and a B.A. in Art History from the University of California, Santa Cruz. She teaches art history at California State University, Monterey Bay in Seaside, California.

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JENNIFER MCFARLAND met the noted California photographer Pirkle Jones in the early 1970s at her studio in Sausalito near the Gate 5 houseboat community; their friendship spanned almost four decades. She is the former Director of the Pirkle Jones Foundation and was an associate of Pirkle Jones for thirteen years, archiving his collection and overseeing day-to-day business including sales of fine art, exhibitions, and publications until his death in 2009. Jennifer is president of KWMR West Marin Community Radio.

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MARY MORTON is Curator and Head of the French Paintings Department at the National Gallery of Art in Washington DC. She received her B.A. from Stanford University in history, and her Ph.D. from Brown University. Dr. Morton began her curatorial career in the European art department at the Museum of Fine Arts, Houston, and spent five years as associate curator of paintings at the J. Paul Getty Museum in Los Angeles. At the National Gallery, she organized the installation of *Gauguin: Maker of Myth* (2011), and in January 2012, a reinstallation of the Gallery's renowned 19th-century collection. Recent exhibitions include *Gustave Caillebotte: The Painter's Eye* (2015).

KAREN MOSS is Curator in Residence and Adjunct Professor at Otis College of Art and Design. Moss has organized major exhibitions, international artists' residences, and public programs in her curatorial positions at MOCA, Los Angeles, Orange County Museum of Art, San Francisco Art Institute, Santa Monica Museum of Art, and the Walker Art Center. Early in her career she was Assistant Curator at the Santa Barbara Museum of Art, and later consulted on the museum's presentation of *In the Spirit of Fluxus* exhibition. She teaches art history, critical theory, and curatorial practice in graduate programs at Otis and at the University of Southern California Roski School of Art and Design.

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REBECCA MORSE is Associate Curator in the Wallis Annenberg Photography Department at the Los Angeles County Museum of Art, where she recently curated *Larry Sultan: Here and Home*. She was previously Associate Curator at The Museum of Contemporary Art, Los Angeles (MOCA) where she organized *Amanda Ross Ho: Teeny Tiny Woman, Cai Guo-Qiang: Ladder to the Sky*, *Rodarte: States of Matter*, *The Artist's Museum*, and *Florian Maier-Aichen*.

YASUFUMI NAKAMORI, Ph.D., is Associate Curator of Photography at the Museum of Fine Arts, Houston, where he focuses on modern and contemporary photography. Nakamori has taught the history of modern and contemporary Japanese art and architecture at Rice University. His exhibition catalogue *Katsura: Picturing Modernism in Japanese Architecture, Photographs by Ishimoto Yasuhiro* received the Alfred H. Barr, Jr. Award for Smaller Museums, Libraries, or Collections, from the College Art Association in 2011.

A realist painter living in Austin, Texas, GRAYDON PARRISH is both trained in and an exponent of the atelier method, which emphasizes classical painting techniques. Parrish graduated from the Booker T. Washington High School for the Performing and Visual Arts, Dallas, Texas, in 1988. Unable to find further classical art training, he learned of the newly formed New York Academy of Art, created by Andy Warhol and Stuart Pivar, in the summer of that year. Parrish has remodeled color theories by Albert Munsell and Josef Albers to fit traditional painting methods. In some ways,

he and his colleagues share the reformist attitude of the Stuckist movement in England and are likewise often at odds with mainstream critical taste.

BRUCE ROBERTSON is Professor in the History of Art and Architecture Department, and Director, Art, Design & Architecture Museum, University of California, Santa Barbara. He has organized exhibitions and written on such artists as Paul Sandby, Winslow Homer, John Singer Sargent, Marsden Hartley and Georgia O'Keeffe, as well as on many other topics, ranging in date from 1710 to 2014. *Views and Visions: American Landscape before 1830* (in collaboration with Edward Nygren, 1987) won the first Charles Eldredge Prize of the National Museum of American Art (now the Smithsonian American Art Museum).

RICHARD ROSS is a photographer, researcher and professor of art based in Santa Barbara. Ross has been the recipient of grants from the National Endowment for the Arts, the Annie E. Casey and MacArthur Foundations. His most recent work, the *In Justice* series, turns a lens on the placement and treatment of American juveniles housed by law in facilities that treat, confine, punish, assist and, occasionally, harm them. Two books and traveling exhibitions of the work continue to see great success while Ross collaborates with juvenile justice stakeholders, using the images as a catalyst for change.

BRITT SALVESEN joined the Los Angeles County Museum of Art in 2009 as Curator and Head of the Wallis Annenberg Photography Department and the Prints and Drawings Department. Previously, she was Director and Chief Curator at the Center for Creative Photography, University of Arizona. Recent exhibitions have focused on German Expressionist cinema, Robert Mapplethorpe, and Ed Ruscha.

EVE SCHILLO has worked on numerous exhibitions in her fifteen-plus years with the Los Angeles County Museum of Art. Current exhibitions she contributed to, along with their accompanying catalogues, include *Larry Sultan: Here & Home, John Divola: As Far As I Could* Get and *See the Light–Photography, Perception, Cognition: The Marjorie and Leonard Vernon Collection*. She curates ongoing permanent collection exhibits that span photographic history and appear in multimedia galleries dedicated to American, Latin American, Modern, Contemporary and Japanese art. Recent exhibitions beyond LACMA include *Road Trip: Photography of the American West*, an exchange between sister cities Los Angeles and Bordeaux.

BILL SCOTT is a painter and printmaker based in Philadelphia who is represented by Hollis Taggart Galleries, New York. He was co-curator of the 1987–88 traveling exhibition *Berthe Morisot—Impressionist* and also wrote for the catalogue (Hudson Hills Press). He also wrote about Morisot for the 2001 exhibition catalogue *Mujeres Impresionistas* (Museo de Bellas Artes de Bilbao) and for the 2003 exhibition catalogue *Manet and the Sea* (Philadelphia Museum of Art).

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PEYTON SKIPWITH is a writer and fine art consultant. He joined the staff of The Fine Art Society, London's oldest art-dealership, in 1961, retiring as Deputy Managing Director in June 2005. During those years he organized many exhibitions concerned with 19th- and 20th-century British fine and decorative arts, in recognition of which he was elected a Fellow of the Society of Antiquaries in 2015. Since retiring, he has written a dozen books in collaboration with Brian Webb, concentrating on 20th-century British artists and designers. He is a regular contributor to *Country Life*, *Apollo*, *The Literary Review*, and other magazines

AYA SOIKA was brought up and educated in Berlin. She earned a Ph.D. in History of Art at the University of Cambridge, King's College, where she also held a research fellowship and a temporary lectureship in the Department of History of Art. At Cambridge she taught at both the undergraduate and graduate levels, and was director of studies for various Cambridge colleges. Aya started

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PETER STURMAN is a Professor in the History of Art and Architecture department at the University of California, Santa Barbara, specializing in the study of Chinese painting and calligraphy with a particular focus on text-image relationships. His primary focus is on literati culture of the Northern Song and its immediate aftermath. Among his notable publications are *Mi Fu: Style and the Art of Calligraphy in Northern Song China* (Yale University Press, 1997) and the exhibition catalogue (co-curator and co-editor with Susan S. Tai at the Santa Barbara Museum of Art) *The Artful Recluse: Painting, Poetry, and Politics in 17th-Century China*, winner of the 2012 College Arts Association's Alfred H. Barr Jr. Award for museum publications. He received his Ph.D. from Yale University.

SUSAN S. TAI is the Elizabeth Atkins Curator of Asian Art at the Santa Barbara Museum of Art. She has been at the Museum since 1980, developing and overseeing the Museum's diverse Asian art collection. She has curated exhibitions from the Museum's permanent collection and presented important traveling exhibitions. Her most recent exhibition catalogue, co-edited with Peter Sturman, on 17th Century Chinese paintings, *The Artful Recluse*, received the 2012 Alfred H. Barr Jr. Award from the College Art Association.

ANNE WILKES TUCKER is Curator Emeritus at Museum of Fine Arts, Houston. She retired in 2015 after 39 years, having founded the photography department and curated more 40 exhibitions, many with catalogues. She has published over 100 articles and essays, lectured on six continents, and is now working as an independent curator.

PAUL HAYES TUCKER is professor emeritus at the University of Massachusetts, Boston where he taught for 35 years. Internationally recognized as a specialist in 19th- and 20th century art, and the world's leading authority on Claude Monet, he has also been a visiting professor at the Institute of Fine Arts, the University of California, Santa Barbara, and Williams College. With a Ph.D. from Yale University, Tucker has written and edited eleven books, curated more than half a dozen exhibitions around the world, and contributed numerous essays for museum catalogues and art historical publications. Now a resident of Santa Barbara, he is presently writing a textbook on modern art.

JOHN E. VOLLMER is a distinguished curator and scholar known internationally for his exhibitions and publications in the fields of Asian textiles and costume, decorative arts, and design. President of Vollmer Cultural Consultants Inc., he directs major projects with museums and private collectors, and advises auction houses in North America, Asia, and Australia. Vollmer has served as director and senior curator in museums, universities, and cultural agencies in Canada and the United States.

PAUL VON BLUM is Senior Lecturer in African American Studies and Communication Studies at the University of California, Los Angeles. He has published numerous books and articles on art, politics, and society, including *Resistance, Dignity, and Pride: African American Artists in Los Angeles* (CAAS Publications, 2004).

BETH GATES WARREN was a Senior Vice President and Director of the Photographs Department at Sotheby's New York when she left the auction house in November 1995 after a 20-year association. She has lectured at such institutions as The New School, the International Center of Photography, New York University, the Baltimore Museum of Art, the Philadelphia Print Club, the J. Paul Getty Museum, and the Phillips Museum of Art. In 2002 she authored the essay for *Margrethe Mather & Edward Weston: A Passionate Collaboration*, the companion publication to a traveling exhibition organized by the Santa Barbara Museum of Art, and in 2011 her book *Artful Lives: Edward Weston, Margrethe Mather & the Bohemians of Los Angeles* was published by the J. Paul Getty Museum.

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