

Anne W. Brigman
American, 1869-1950
The Bubble, ca. 1910
Toned gelatin silver print
Museum purchase with funds provided by Michael G. Wilson
1997.63

In 1994, with the support of the Santa Barbara Museum of Art Women's Board, Karen Sinsheimer co-organized the exhibition *A Poetic Vision: The Photographs of Anne Brigman*. The installation was a testament to the Brigman's contributions to the early 20th-century pictorialist movement and her distinctive and mystical scenes of California's natural world. In the 1990s Sinsheimer acquired ten of Brigman's photographs. This particular work, *The Bubble*, featured on the cover of the exhibition catalogue, joined the permanent collection through the generosity of Michael Wilson, a former SBMA trustee who befriended and supported Sinsheimer and the Museum's photography department. In the introduction to the exhibition catalogue, Sinsheimer wrote: "Anne Brigman, put simply, had the soul of an artist."

Horace Bristol
American, 1908-1997
Lumbering, Eureka, CA, 1937
Gelatin silver print
Gift of Karen and Robert Sinsheimer
1991.172a, b

Featured in SBMA's *Watkins to Weston* exhibition (1992) was this work by Horace Bristol. Bristol was among the first Life magazine photojournalists and spent his career chronicling people and architecture, most prominently in California and Japan. During the 1930s, he steadfastly documented the plight of the migrant worker during the Great Depression. He travelled throughout Northern and Central California alongside contemporaries such as Imogen Cunningham and Dorothea Lange. A master printer and originally a self-publisher of his own journal, Bristol's photographs were often printed for publication. It appears *Lumbering, Eureka, CA* was originally bound in a book, as indicated along the right edge and with images printed on both the front and back of the paper mount.¹



At the time this photograph was taken, Bristol was also working on a social documentary picture book in collaboration with John Steinbeck. Though the book was never realized, Bristol's images of Oklahoma refugees in Tulare Country, CA were a catalyst for Steinbeck's novel, *The Grapes of Wrath* (1939).

Comment [SD1]: If possible can we include the below image in the label? I have high res.

Samuel Broadbent
American, 1810-1880
Portrait of a Girl on a Studio Rail, ca. 1860s
Hand-colored salted paper print
Museum Purchase
2014.63

Following the *Watkins to Weston* exhibition (1992), Sinsheimer and former trustee Michael Wilson embarked on a multi-decade collaboration for exhibitions of the latter's impressive collection of photography. Together they organized for SBMA four exhibitions of international 19th-century photography, each accompanied by scholarly catalogues. The first three were *Travelers in an Antique Land: Early Travel Photography of Egypt* (1994), *Of Battle and Beauty: Felice Beato's Photographs of China* (2000), *First Seen: Portraits of the World's People* (2005). During this time, Wilson gifted or helped fund the purchase of over 350 19th-century photographs to help build the Museum's collection of early photography.

In Sinsheimer's last two years at the museum, she worked toward another exhibition that would draw from Wilson's collection, focusing on the North American use of the 19th century photographic process—the salted paper print. She also acquired works in this area, such as this Samuel Broadbent portrait. Though the exhibition was not realized, the 2015 publication *Natural Magic: Salted Paper Prints in North America* is a result of this project. A testament to the extraordinary use of the salted paper print in portrait and landscape photography, the book demonstrates the ways in which national identities in Canada, Mexico, and the United States were shaped through the use of the photographic invention.

Charles Grogg
American, born 1966
New Moon, 2011
Platinum print
Museum Purchase with funds provided by PhotoFutures
2012.19.4a

In this mysterious image by Charles Grogg, the veins of the universe appear to bring life to a burgeoning moon. The shadowy realm depicted in Grogg's print however, is far removed from the wonders of the galaxy; for it is in actuality the retina of his son's eye. As a platinum print, the silvery gray tones of the retinal image are further enhanced by the rich texture of the handmade paper. This photograph is part of a portfolio series titled *Cracked*, in which Grogg experimented with the possibilities of the platinum photographic process to create ethereal images that intersect art and science. Grogg, a Santa Barbara artist, recently wrote: "This image exposed a private, internal, and vital system of physical connections into the waking world, so it is at least as much about photography itself as it is about anything. I recall Karen [Sinsheimer]'s rapt attention to images I printed in monochrome that looked unreal—abstract or fabricated but with subjects that were really *there*."

Pirkle Jones
American, 1914-2009
Kathleen Cleaver, Communications Secretary, De Fremery Park, Oakland, CA, 1968
Gelatin silver print
Gift of Pirkle Jones
2002.19.32

The San Francisco Bay Area was a cauldron of activity in the turbulent sixties. The Free Speech Movement, Vietnam War protests, Haight-Ashbury, Love-Ins and the Black Panthers were all part of the mix in the roiling pot of political change, social unease and cultural confusion. Photographer Pirkle Jones and his wife Ruth-Marion Baruch, both members of the Peace and Freedom Party, were very much involved in the contemporary life of the city. Baruch made the initial contacts with the Black Panther Party through an introduction to Kathleen Cleaver, then the communications secretary of the organization, and was subsequently invited by Eldridge Cleaver to attend one of the party's Oakland meetings. Pirkle accompanied Baruch to the meeting and the project began.

They wrote, "We photographed the Black Panthers intensively from July into October 1968 during the peak of an historic period, working with in the Bay Area where the Black Panther National Headquarters is located. We couldn't possibly photograph all the aspects of this virile, rapid-growing and deep-rooted movement; but we can show you: This is what we saw, this is what we felt, these are the people." This photograph of Kathleen Cleaver, taken on July 14, 1968 was exhibited in a large-scale exhibition at the DeYoung Museum in December 1968. There were threats of cancellation, among other things, but the exhibition went forward and was viewed by an estimated 100,000 people, before it then traveled to three other venues.

Written by Karen Sinsheimer for the exhibition *Pirkle Jones: 60 Years in Photography* (2001)

Ruth Harriet Louise
American, 1903-1940
Renée Adorée, 1928
Gelatin silver print
Museum purchase with funds provided by Eric Skipsey
2002.58

While giving a lecture on Ruth Harriet Louise and the history of Hollywood glamour photography, Sinsheimer suggested that a more apt title for the genre would be "When Hollywood made glamour." Ruth Harriet Louise, a photographer often overlooked in conversations discussing Metro-Goldwyn-Mayer (MGM) and the company's monumental influence on the movie star persona, produced over 100,000 negatives during her tenure at MGM between 1925 and 1929. At the young age of 22, Louise was hired as chief portrait photographer for MGM and immediately cultivated her own studio presence and photographic compositions for the young actors, such as Greta Garbo, whom she helped catapult to stardom.

This particular image of Renée Adorée was composed in a development Louise referred to as the "mask" photograph. In an attempt to show the dramatic expressiveness of emerging stars, such as Adorée, Louise covered the hair of the model and created dark backgrounds in order to highlight the emotive face of the actress. Framed by the heart-shaped widows peak of the black wrappings, Louise captures Adorée's acting talents.

Michael Light

American, born 1963

Southern Lunar Hemisphere, Homebound, Photographed by Alfred Worden, Apollo 15, July 26 August 7, 1971, 1999 (printed 2003)

Chromogenic print, edition 18/25

Museum purchase with funds provided by PhotoFutures
2004.14

Contemporary photographer Michael Light's *Full Moon* series is a result of the artist's prolonged investigation of the extraterrestrial landscape. Having witnessed the Apollo space missions as a young child between 1967 and 1972, Light was intrigued by the thrilling allure of astronaut adventure and discovery. Twenty five years later, Light's interests in exploration and the topography of the untouched and largely unknown led to his appropriation and reinterpretation of lunar photographs taken by Apollo astronauts. He writes, "I wanted to be an extraterrestrial photographer."

In search of photographs beyond the iconic images of the Apollo missions, Light spent four years researching the Apollo inflight photographic archive housed in Houston, Texas. Selecting from over 33,000 Apollo images, Light's *Full Moon* series includes just over 120 photographs. According to Light, the lunar photographs are most captivating for the moon is the only celestial body humans have travelled to and photographed in person.

Byung-hun Min

Korean, born 1955

Trees, 2003

Gelatin silver print

Gift of the Artist

2005.26

The monochromatic subtleties of Byung-Hun Min's photographs reveal haunting yet calm landscapes. His metaphysical scenes, veiled in soft grays, capture the essence of a forest scene, indicating no sense of time or place, but merely silent existence. Min, a South Korean photographer, intends to capture the Korean landscape through medium tones of black and white—a unique balance he captures through cloud covered scenes that lack a light source.

Echoing the ink scroll paintings and floral themes of Korean and East Asian art and culture, he creates minimal, serene landscapes of the natural world. His image requires scrutiny and patience to discern the skeletal trees as they slowly appear through a blanket of fog. Karen Sinsheimer so eloquently described Min's work in her introduction to his 2007 monograph, "His palette is subdued and sensuous, undramatic yet commanding."

Mary Ellen Mark
American, 1940-2015
Vashira and Tashira Hargrove, twins, Suffolk, New York, 1993 (printed 1997)
Gelatin silver print
Gift of Arthur B. Steinman
2000.50.59

Hansel Mieth
German, 1909-1998
Cowboys and Babies, Matador Ranch, Texas, 1940
Gelatin silver print
Museum purchase with funds provided by Michael G. Wilson
1996.32.3

Susan Rankaitis
American, born 1949
Study M1Z Century Project, n.d.
Combined media on photographic paper
Museum purchase, anonymous fund
1991.125.2

Shoji Ueda
Japanese, 1913-2000
Sand Dune with My Wife, ca. 1950 (printed 1998)
Gelatin silver print
Museum purchase with funds provided by Howard Stein
2002.23

Brett Weston
American, 1911-1993
Window Display (Santa Barbara Museum of Art), 1954
Gelatin silver print
Museum purchase with funds provided by Friends of Photographic Art
1993.23

Marion Post Wolcott
American, 1910-1990
Untitled (One of the Wilkins family making biscuits for dinner on cornshucking day at Mrs. Fred Wilkins' home near Tallyho, Granville County, North Carolina), 1939
Gelatin silver print
Gift of Arthur B. Steinman
2003.88.40

Carleton E. Watkins
American, 1829-1916

Table Rock, 3,300 feet, Glacier Point, ca. 1865-1870
Albumen print
Museum purchase, Photography Acquisition Fund
2003.20.1