












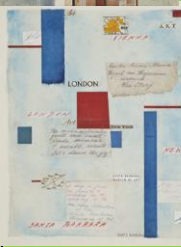

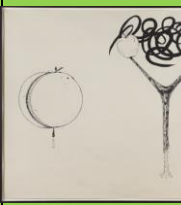

Number	Image	Object Info	Department	Curator	Existing Label	Label Text	Notes
1		Villas in Bordighera Artist: Claude MONET 1884 oil on canvas overall: 29 x 36 3/8 in. (73.7 x 92.4 cm) frame: 36 x 44 x 3 1/2 in. SBMA, Bequest of Katharine Dexter McCormick in memory of her husband, Stanley McCormick Object number: 1968.20.5	European	EK	Yes	The 1880s were a decade of transition for Monet, both personally and professionally. In 1883, Monet began what would be a life-long partnership with Alice Hoschedé, the wife of one of his patrons, Ernest Hoschedé, who had abandoned his family following his bankruptcy several years earlier. The next year, Monet made his first trip to Bordighera on the French-Italian border, where he painted this ravishing view of a group of sun-drenched villas. Monet's letters to Alice during this trip reveal his single-minded obsession with faithfully recording his visual sensations while painting outdoors and his constant frustration with his inability to capture quickly enough the explosion of color revealed by the brilliant but ever-changing Mediterranean light.	
2		Waterloo Bridge Artist: Claude MONET 1900 oil on canvas overall: 25 3/4 x 36 1/2 in. (65.4 x 92.7 cm) frame: 33 3/4 x 43 7/8 x 3 1/4 in. SBMA, Bequest of Katharine Dexter McCormick in memory of her husband, Stanley McCormick Object number: 1968.20.7	European	EK	Yes	Monet often selected motifs that allowed him to capture mingled atmospheric effects, both natural and man-made. This is one of some twenty canvases he painted in his room at the Savoy Hotel in London, looking downstream along the Thames. In this apparitional canvas, factory smoke trails against an early morning sky are made opalescent by the London fog. The increasing abstraction of paintings Monet's late work seems to anticipate the expressive, highly gestural canvases of later artists, such as Jackson Pollock.	
3		Die Alte Brücke Artist: Max PECHSTEIN 1921 oil on canvas Overall: 31 x 39 in. (78.7 x 99.1 cm) frame: 39 1/8 x 47 x 2 1/2 in. SBMA, Gift of the Joseph B. and Ann S. Koepfli Trust Object number: 2011.2	European	EK	Yes	The subject of this work may have been inspired by the scenery Pechstein painted with Heckel and Kirchner outdoors around the Moritzburg lakes near Dresden, but it is also likely a deliberate allusion to the group's name Die Brücke, derived from Friedrich Nietzsche's Thus Spake Zarathustra (first published in 1891). For these artists, Nietzsche's philosophy represented a rejection of materialism and bourgeois values – a bridge to the future. The thin application of paint approximates the look of fresco or tempera. The allusion in the title to an "old" bridge may reflect the group's evolution away from the thick impasto of van Gogh and toward this kind of paint application, in which the individual hand of the artist is less conspicuous.	
4		The Last Words of Marcus Aurelius, reduced variant Artist: Eugène DELACROIX n.d. oil on canvas overall: 25 5/8 x 31 3/4 in. (65.1 x 80.6 cm) frame: 32 1/4 x 38 3/4 x 2 3/4 in. The van Asch van Wyck Trust Object number: L.2014.11	European	EK	Yes	The dying emperor Marcus Aurelius is shown pleading the case before his friends and fellow Stoic philosophers for his dissolute son Commodus, who ultimately goes on to become as reviled for his dictatorial rule as his venerable father was revered. A variation, rather than a straightforward repetition of the monumental version exhibited at the Paris Salon in 1854, in this easel-sized painting, Delacroix subtly reinterprets the subject, softening Commodus's effeminate features and playing up his youthful beauty, thereby soliciting our compassionate identification for a dying father's anxiety over his young son's fate. In comparison to the more theatrically lit prime version, the scene seems to be suffused by the rosy light of dawn, perhaps in response to art critic Charles Baudelaire, who commented upon the poetry of Delacroix's symbolic idea of Commodus, in his fiery red robe, as the rising sun of the future.	
5		Pont Saint-Michel Artist: Henri MATISSE ca. 1901 oil on canvas Overall: 23 3/4 x 28 3/4 in. (60.3 x 73 cm) frame: 31 3/8 x 36 x 1 1/2 in. (79.7 x 91.4 x 3.8 cm) SBMA, Bequest of Wright S. Ludington Object number: 1993.1.5	European	EK	Yes	In emulation of Monet's and Pissarro's work in series, Matisse painted multiple canvases from the window of his fifth-floor apartment, overlooking the Seine. This painting, with its radical simplification of forms and luminous palette, shows the artist's rapid development away from the more traditional techniques he had absorbed as an art student and towards the radical solutions he admired in the art of Cézanne, van Gogh, and Rodin. The heightened palette and flattened decorative surface of this landscape would soon give way to an even more lurid and fantastical use of color in the coming years, culminating in the artist's breakthrough Fauve ("wild beast") years (1904-1906).	

6		<p>Bather Putting Up Her Hair, 1932 (?) Aristide Maillol Bronze, ed. 3/6 61 x 26 ½ x 22 in. SBMA, Bequest of Wright S. Ludington 1993.1.39</p>	European	EK	No	<p>Wright S. Ludington (1900-1992), one of the founders of the Santa Barbara Museum of Art and donor of this work, had a clear fascination with the representation of the human body. He would have displayed this work alongside his celebrated collection of Greco-Roman monumental sculpture, delighting in the modernist twist that Maillol put on such venerated classicism. Maillol, a contemporary of Edgar Degas and Pierre Bonnard, as well as lifelong friend of Henri Matisse (whose Pont Saint-Michel on view nearby was also gifted to the Museum by Ludington) was one of the most prolific and successful producers of public sculpture of his generation. During the last decade of his career, he was inspired by his favorite model, Dina Vierny, whose idealized form he repeated in countless allegorical personifications as communicated through the classical staple of the female nude.</p>
7		<p>Pleasures of the Evening, 1875 Jean-Baptiste-Camille Corot Oil on canvas 44 1/2 x 65 1/4 in. The Armand Hammer Foundation L.2014.4.4</p>	European	EK	Yes	<p>This is one of the last and most accomplished landscapes ever made by Corot. It was selected by his friends and colleagues as one of three canvases to be displayed at the Salon, which took place just after his death on February 22, 1875. As a late work, it testifies to the aging master's undimmed talents and exemplifies the kind of painting that had made him the most revered landscape artist of his generation. Poetic in its evocation of the classical past, complete with music-making nymphs, the painting exudes a sense of nostalgia as a "souvenir" (as this type of landscape was termed) or remembrance of some distant past. At the same time, the silhouetted trees and amber light reflects the naturalism for which Corot was famed -- the result of the countless oil sketches he did outdoors directly from nature.</p>
8		<p>Roses, 1884 Henri Fantin-Latour Oil on canvas 26 1/8 x 22 1/2 in. The Armand Hammer Foundation L.2014.4.7</p>	European	EK	Yes	<p>Fantin's still lifes may seem like matter-of-fact depictions of bunches of flowers, but on closer examination, they reveal their complexity. While at a distance, the illusion is irresistible, up close the artist's deliberate brushstrokes are clearly visible. Unlike his Impressionist colleagues, who preferred to paint flowers growing in sun-dappled gardens, Fantin had little use for the outdoors; his flowers are always cut, arranged in a vase, and placed against a neutral background with muted lighting. This approach highlights the artificiality of this "natural" display. The critic Zacharie Astruc praised Fantin as the visual poet of flowers: "His flower pieces are [...] as compelling as they are charming, in fact one might even call them moving. They are tonal rhythms, freshness, abandon, surprising vivacity."</p>
9		<p>Lilacs, 1887 Vincent van Gogh Oil on canvas 10 3/4 x 13 7/8 in. The Armand Hammer Foundation L.2014.4.12</p>	European	EK	Yes	<p>After arriving in Paris in 1886, Van Gogh was exposed for the first time to the work of the Impressionists, and he discarded the somber palette of his earlier work in favor of intense, unmixed color applied in quick dabs. This spray of lilacs in brilliant pink and white belongs to a group of flower studies he made in the autumn 1887. He was less concerned with depicting the blossoms accurately than he was with wrestling with strong color and, as he told a fellow artist, "seeking... to harmonize brutal extremes."</p>
10		<p>The Outskirts of Paris (Environ de Paris) Vincent van GOGH 1886 oil on canvas Overall: 18 x 21 1/8 in. (45.7 x 53.7 cm) Private Collection in memory of Marie Wangeman Object number: L.2005.1</p>	European	EK	Yes	<p>In a bleak landscape on the edge of Paris, Van Gogh depicts an uneasy mingling of the urban (a lamppost, a uniformed policeman) and the rural (cultivated fields, a distant windmill), sparsely populated by anonymous figures. The somber palette and dreary subject matter are reminiscent of the desolate fields and gardens and the scenes of abject poverty Van Gogh had painted in his native Netherlands. He painted this picture shortly after arriving in Paris, before his style underwent the first of several radical transformations. On view nearby is a small floral still life that is executed with the thick impasto and vivid colors more typical of his mature style.</p>
11		<p>La Flotte Russe en Crete – NFS, 1897 Ivan Aivazovsky Oil on canvas 56 x 42 1/2 in. The Armand Hammer Foundation L.2013.8</p>	European	EK	Yes	<p>Aivazovsky's seascapes are especially admired for their play of light, an effect created through the overlay of color to create a transparent quality, rendering a realistic shimmer on the water of the light filtering through the clouds. These brilliantly illuminated seascapes are often peopled with soldiers at battle or sailors lost at sea, yielding a melodramatic or romantic mood to the composition. Here the wooden boat full of Crimean sailors in the foreground, with its sail catching the sun's golden rays as well as the wind, stands in stark contrast to the modern naval cruisers which surround it.</p>

12		<p>Blue Angel, ca. 1937 Marc Chagall Gouache and pastel on paper 21 1/2 × 27 in. The Armand Hammer Foundation L.2014.4.3</p>	European	EK	Yes	<p>Chagall's personal iconography remained remarkably consistent throughout his career. Favorite motifs include angels, fish, barnyard animals, and birds, as found in this exuberant composition, all of which he imagines as if floating in air through childlike drawings embellished with jewel tones. The dream-like quality of Chagall's imagery has often been related to the early 20th-century art movement known as Surrealism. However, the artist rejected this identification, unwilling to embrace the unconscious as a source of artistic invention, as advocated by Surrealist practice.</p>	
13		<p>Coastline at Antibes, 1888 Pierre-Auguste Renoir Oil on canvas 25 5/8 × 32 1/8 in. The Armand Hammer Foundation L.2014.4.11</p>	European	EK	Yes	<p>During the 1880s, Renoir's art drifted towards classicism, in part due to a renewed engagement with the masters of the Italian Renaissance, such as Raphael. This new phase in his art was characterized by monumental figural subjects, whether female bathers or society portraits. However, the delicate, feathery brushwork he had developed during the Impressionist years of the previous decade is still evident in his landscapes, as in this luscious example. Like Monet, alongside whom he painted outdoors during their excursions to the South, Renoir was attracted to the brilliant light and lush foliage of the Mediterranean coast. The billowing robes and headdresses of the figures, however, appear to be an exoticizing afterthought, probably added later by the artist in his studio to introduce narrative interest. Like the Romantic artist Eugène Delacroix (1798 – 1863), whom he admired, Renoir made repeated trips to Algiers in the early 1880s, in search of exotic subjects.</p>	
14		<p>Square in Argenteuil, early 1880's Gustave Caillebotte Oil on canvas 23 7/8 × 28 7/8 in. The Armand Hammer Foundation L.2014.4.2</p>	European	EK	Yes	<p>Known primarily for his street scenes of late nineteenth-century Paris with innovative and expansive perspectives, Gustave Caillebotte also painted numerous studies of his gardens and the countryside around his home at Petit Gennevilliers, including this scene of Argenteuil, the village where Monet had lived in the 1870s. While lacking Monet's deftness with vibrant color, Caillebotte nevertheless conveys the Impressionists' fascination with light and shadow in this sun-drenched town square. As is typical of the artist, the composition is rigorously organized through the repeated verticals of the central sapling and the more mature trees that line the street. With swift touches of contrasting colors, Caillebotte expertly describes the alternating area of illumination and darkness produced by sunlight as filtered through the clouds and trees.</p>	
15		<p>Paysage a Osny, vue de la ferme, ca. 1883 Camille Pissarro Oil on canvas 27 × 49 in. The Armand Hammer Foundation L.2014.4.10</p>	European	EK	Yes	<p>This painting was done at the end of what is usually known as Pissarro's Pontoise period (1866-1883), when the artist painted almost exclusively outdoors in the environs of his home in a small town in the Ile-de-France. Like many of the landscape specialists of his generation, Pissarro felt compelled to seek out and eventually exhaust the pictorial interest of a particular place. The move to the nearby village of Osny meant a renewed source of Virgilian views of the land such as this one, in which the agrarian harmony of nature harnessed for its bounty is the subject. Although rooted in close observation of the given motif, this composition is also highly constructed. The repeated, feathery flicks of pigment adhere to the flatness of the picture plane, even as their textural variety manages to</p>	
16		<p>Young Girl with a Dog (Jeune fille au chien), ca. 1887 Berthe Morisot Oil on canvas 28 5/8 × 23 5/8 in. The Armand Hammer Foundation L.2014.4.9</p>	European	EK	Yes	<p>The date of this painting can be deduced from the accurate likeness Morisot has captured of her niece, Paule Gobillard, the daughter of her sister Yves. The fashionably dressed Paule appears to have the youthful beauty of a twenty-year-old. Confidently executed at the height of Morisot's artistic powers with rapid slashes of the brush, this portrait exemplifies her innovative mobilization of the technical effects of pastel and watercolor in her work in oil. If Morisot has lavished attention on her niece's pleasing appearance as a confection of color slathered onto the canvas, she has also captured a sense of her sitter's thoughtful self-absorption. Paule went on to become an artist in her own right, although she never achieved the fame of her celebrated aunt.</p>	

17		<p>Nude Against the Light, 1909 Pierre Bonnard Oil on canvas 48 3/4 x 21 1/2 in. The Armand Hammer Foundation L.2014.4.1</p>	European	EK	Yes	<p>In the first decade of the 1900s, the theme of woman at her bath or toilette assumed primary importance in Bonnard's work. Here he uses his companion, Marthe, as the subject as she goes about her daily ritual of the bath. He has muted any erotic undertones in favor of evoking an atmosphere of warmth and intimacy. The figure is cropped just below her knees, a technique that Bonnard borrowed from photography. By this point in his career, he had abandoned the darker colors of his earlier work in favor of shimmering light and opalescent color. Indeed, the coloristic brilliance of Impressionism continued to inform Bonnard's work well into the twentieth century.</p>	
18		<p>Laundress Carrying Linen, ca. 1882-1892 Edgar Degas Pastel on paper 24 1/8 x 36 1/2 in. The Armand Hammer Foundation L.2014.4.5</p>	European	EK	Yes	<p>This pastel is an excellent example of Degas's habit of returning to certain themes and figures intermittently over the course of his career. A figure in this precise position first appears in a painting of about 1877, in which it was paired with its mirror image as seen from the front. In this pastel, Degas has focused exclusively on the woman's bodily adjustment, as she balances her own weight against the heft of her burden, assuming an almost balletic pose. The simplification of subject and vigorous use of repeated contouring lines found here are typical of the artist's later work.</p>	
19		<p>Three Dancers in Yellow Skirts, ca. 1891 Edgar Degas Oil on canvas 32 x 25 5/8 in. The Armand Hammer Foundation L.2014.4.6</p>	European	EK	Yes	<p>Although Degas exhibited with the Impressionists, he did not share their interest in working outdoors to capture fleeting effects of light and atmosphere, preferring to concentrate on the human figure. Ballet dancers, either on stage or behind the scenes, were a favorite subject. This painting of young dancers was made late in his career and displays his use of vibrant color, his interest in creating textural effects through an unconventional paint application, and his daring sense of composition. Degas was influenced by the Japanese woodblock prints – the dancers' poses form a sequence of movement, and the left figure is cropped. We encounter not only the hardworking and exhausted bodies of these adolescent girls – even at rest, their feet are turned out in the correct ballet posture – but also the psychological tension in their preparations for the performance</p>	
20		<p>Henri Marius-Camille Bouvet (French, 1859–1945) Self-Portrait in the Studio, ca. 1900 Oil on canvas 63 3/4 x 38 3/4 in. [Promised gift, Christine and Robert Emmons]</p>	European	EK	Yes	<p>Henri Bouvet presents himself at the age of 40 as a supremely confident painter at the height of fashion. He poses in his studio, a Japanese parasol hanging on the wall behind 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. He 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</p>	Arrange delivery from Emmons
21		<p>The Casting of the Spell Artist: Wifredo LAM 1947 oil on burlap overall: 43 1/8 x 36 in. (109.5 x 91.4 cm) SBMA, Gift of Wright S. Ludington Object number: 1956.2.4</p>	European	JJ	Yes	<p>Wifredo Lam was born and raised in Sagua la Grande, a village in the sugar farming province of Villa Clara, Cuba. His father was a Chinese immigrant and his mother was of African descent. His godmother, a Santería priestess, exposed Lam to rites of the orishas, or deities, as a child. Santería, the Afro-Cuban religion blending aspects of Catholicism and traditional West African beliefs, was a powerful force manifest in much of his work.</p> <p>In 1923, Lam left Cuba to further his studies in Madrid. He left Spain for Paris in 1938 after fighting in the Spanish Civil War on the Republican side, defending Madrid. In Paris, he met Picasso, who became a friend and an enthusiastic supporter of his work, introducing the artist to Joan Miró, Fernand Léger, Daniel-Henry Kahnweiler, and others. The following year, Lam became associated with the Surrealists after meeting André Breton in 1939.</p>	

22		<p>Adrian Paul Allinson Ruth, ca. 1912 Oil on canvas 12 ½ x 9 ½ in. Gift of Mary and Will Richeson, Jr. (1997.71.4)</p>	European	EK	Yes	<p>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. He began studies in medicine at the Middlesex Hospital before switching to art and entering the Slade School, London University. 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. 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</p>	
23		<p>Female Head Artist: Elie NADELMAN 1909-10 white marble object: 13 1/4 x 12 1/2 x 8 in. object with base: 18 x 12 1/2 x 8 in. base: 4 3/4 x 7 1/8 in. SBMA, Museum Purchase, with funds provided by the Austin Fund in honor of Wright S. Ludington, the Carol L. Valentine Art Acquisition</p>		EK	Yes	<p>Born and raised in Poland, Nadelman was a central figure in French early modernism and its translation in America, where he fled after the outbreak of World War II. Worldly and gifted, he circulated easily in the art world of New York and was championed by Alfred Stieglitz, who organized Nadelman's first exhibition at the legendary Gallery 291 on Fifth Avenue. This elegant sculpture typifies the artist's work during the Paris period, when he delighted in crafting refined surfaces with gently flowing curves, punctuated by rhythmic incised lines. Like the earlier French symbolist, Puvis de Chavannes, Nadelman's ambition was to invent an updated classicism based upon Hellenistic prototypes and simplified into his own brand of geometric abstraction.</p>	
24		<p>Cite Lacustre Artist: Maria Helena VIEIRA DA SILVA 1957 oil on canvas 31 3/4 x 39 3/8 in. (80.6 x 100 cm) SBMA, Gift of Robert B. and Mercedes H. Eichholz Object number: 2014.17.9</p>	European	JJ	Yes		
25		<p>Sky Artist: Jack TWORKOV 1954 oil on canvas Overall: 59 1/8 x 67 1/8 in. (150.2 x 170.5 cm) SBMA, Gift of Alexander M. Bing through the Plymouth Fund Object number: 1954.13</p>	1st Rotation	JJ	No	<p>A founder of the New York School, Jack Tworkov's gestural style typified the Abstract Expressionist movement of the 1950s. Characteristic of Tworkov's creative efforts during this period, Sky is composed of lyrical calligraphic gestures that are rapidly executed and spontaneous in feel. Like his contemporaries, Willem de Kooning and Jackson Pollock, Tworkov sought to fill an empty canvas with intuitive responses, prompted by the process of painting rather than by recognizable subject matter. Tworkov abandoned Abstract Expressionism in the 1960s for a more deliberate style of geometric patterns and lines.</p> <p>Study for "Sky" (c. 1953)—a preparatory drawing for Sky (1954)—is a recent gift of the Estate of Jack Tworkov honoring Alexander Bing and the Museum's 75th Anniversary. Bing, who gifted the painting Sky to SBMA in 1954, was a devoted patron and dear friend of the artist. Produced in the early 1950s, Study for "Sky" provides a window into Tworkov's working process.</p>	
25a		<p>Study for "Sky" Artist: Jack TWORKOV ca. 1953 charcoal on paper Object number: TR 3563</p>	1st rotation	JJ	No		

25b		<p>Tower of Babel Artist: William DOLE 1962 watercolor and collage on board Overall: 35 x 23 in. (88.9 x 58.4 cm) SBMA, Gift of Dean Valentine and Amy Adelson, Los Angeles Object number: 2005.9</p>	1st Rotation	JJ	Yes		
25c		<p>Ala's Story Artist: William DOLE 1971 collage image: 13 3/4 x 12 1/8 in. SBMA, Gift of Margaret P. Mallory Object number: 1991.154.9</p>	2nd Rotation	JJ	No		
26		<p>Transcendental and Needy Artist: Lari PITTMAN 1990 acrylic and enamel on Mahogany panel Overall: 66 x 82 x 2 in. (167.6 x 208.3 x 5.1 cm) SBMA, Museum Purchase, Ludington Deaccessioning Fund Object number: 2009.61</p>	2nd rotation	JJ	Yes		
26a		<p>Apple Tree Artist: Mike KELLEY 1982-83 acrylic on paper Overall: 41 1/2 x 50 in. (105.4 x 127 cm) SBMA, Gift of Gerald Ayres Object number: 2010.53</p>	2nd rotation	JJ	No		
27		<p>Untitled (Sunset Series) Artist: John ALTOON 1964-1965 oil on canvas overall: 60 x 56 1/4 in. (152.4 x 142.9 cm) frame: 60 3/4 x 57 in. (154.3 x 144.8 cm) SBMA, Museum Purchase, Ludington Deaccessioning Fund Object number: 2010.9</p>	3rd rotation	JJ	No		

27a		<p>Big Ideals Artist: Richard JACKSON 1984/1987 oil and pencil on mylar sheet (sight): 35 5/8 × 51 1/8 in. SBMA, Gift of Barry Sloane in memory of Charles Ronald and Jessie Sloane Object number: 2013.54</p>	3rd rotation	JJ	No		
28		<p>Steaming Streets, March 1908 George Wesley BELLOWS oil on canvas 38 3/8 × 30 1/4 in. SBMA, Gift of Mrs. Sterling Morton for the Preston Morton Collection 1960.50</p>	American	EK	Yes	<p>This celebrated painting is from the Preston Morton collection of American art that was given to the museum in 1960. It represents the extraordinary quality of the objects painstakingly searched out by the Morton family and attests to the strength of this part of the permanent collection. Bellows, who died at the relatively young age of 42, is now recognized as one of the greatest of American artists. The subjects that he chose to treat, especially during the formative first decade of the 20th century were based in the gritty, urban experience that he observed on the streets of New York. The sooty palette is energized by gestural swipes of pigment to capture the incipient violence to pedestrians when the old-fashioned horses-drawn carriage must adapt to the newly installed steam heat system, spurting suddenly from the streets below. Bellows chose to exhibit this canvas four times, shortly after its execution; confirmation of its significance to him.</p>	Returns first week of Feb.
29		<p>Frederic Remington (American, 1861–1909) Fight over a Waterhole, 1897 Oil on canvas 27 × 40 in. Gift of Barbara D. Dupee (1996.24)</p>	American	EK	Yes	<p>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. Made around the time Remington traveled to Cuba as a war correspondent during the 1898 Spanish-American War, this painting 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</p>	Returns first week of Feb.
30		<p>Composition, Cape Split, Maine, No. 3, 1933 John MARIN oil on canvas 22 × 28 in. SBMA, Gift of Mrs. Sterling Morton to the Preston Morton Collection 1960.71</p>	American	JJ	Yes	<p>John Marin was a central figure in the New York avant-garde who sought to capture a distinctly “American” sense of place. To this end, he reinvented European modernism, adapting the languages of Fauvism and Cubism to the Eastern landscape of the United States.</p> <p>Composition, Cape Split, Maine, No. 3 was inspired by a remote point of land east of Mount Desert Island, Maine. Marin first visited Cape Split in 1933 and the following year purchased a summer home there overlooking the ocean. The dramatic Maine coastline, with its craggy rocks, stormy seas and evergreen forests, is depicted here as</p>	
31		<p>Joaquín Torres-García (Uruguayan, 1874–1949) Composition, 1932 Oil on canvas 32 1/4 × 25 3/4 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).</p>	American	JJ	Yes	<p>Joaquín Torres-García played an instrumental role in formulating and promoting a new geometric abstract art in Latin America. Synthesizing ancient and modern art, the artist developed a complex visual language based on what he believed were universal signs, forming the basis of his theory of Constructive Universalism. He perceived these symbols as the “materializations of the universal spirit,” and as a way of returning to our common human origins.</p> <p>Torres-García returned to his native Montevideo in 1934, more than forty years after embarking on a trans-Atlantic journey that stretched from Barcelona to Paris to New York. Composition belongs to the artist’s late Paris period and features a five-pointed star, a fish, a Grecian temple, a clock, Inca masonry, and an anchor, among other simplified images. The reclamation and use of pre-Columbian symbols placed the cultural contributions of these civilizations on par with those of Europe’s classical antiquity, causing them to no longer be seen as regional, personal, or primitive, but universal.</p>	

32		<p>Beach Riders Artist: Milton AVERY 1941 oil on canvas Overall: 28 x 36 in. (71.1 x 91.4 cm) SBMA, Gift of Leatrice Luria, Trustee of the Survivor Trust under the Luria Family Trust, established September 18, 1981 Object number: 1997.28</p>	American	JJ	Yes		
33		<p>Izaak Artist: Kenneth PRICE 2002 acrylic on fired ceramic object: 18 1/2 x 14 x 15 1/2 in. (47 x 35.6 x 39.4 cm) SBMA, Gift of Cecille Pulitzer Object number: 2014.1</p>	Contemporary	JJ	Yes	<p>With a career spanning over 50 years, Los Angeles-born Ken Price was one of the major figures of contemporary ceramic sculpture in California. Studying with Peter Voulkos at the Los Angeles County Art Institute (now Otis College of Art and Design), Price took a distinctive direction in his practice. Unlike Voulkos—who created large scale works with monochromatic surfaces—Price engaged in producing small-scale, brilliantly-colored sculptures that evoke a sense of humor and play. Price had his first solo exhibition at the legendary Ferus Gallery, where he continued to show regularly along with artists Billy Al Bengston, Craig Kauffman, Ed Moses, Ed Ruscha, and others. His sculptures—ranging from the 1960s to his death in 2012—have been described eggs, cups, moon rocks, blobs, and slumps. Created in the later part of his career, Izaak is a lava-like abstract sculpture with a speckled metallic finish. Works from this series, according to critic David Pagel, suggest references to Constantin Brancusi’s figurative sculptures.</p>	
34		<p>Growing game Artist: Frederick HAMMERSLEY 1958 oil on canvas Overall: 40 x 30 in. (101.6 x 76.2 cm) SBMA, Museum Purchase with funds provided by an Anonymous Donor and the Ludington Antiquities Fund Object number: 2012.24</p>	Contemporary	JJ	Yes	<p>Frederick Hammersley, along with Karl Benjamin, Lorser Feitelson, and John McLaughlin, was included in the landmark exhibition Four Abstract Classicists in 1959 at the Los Angeles County Museum of Art. Curator Jules Langsner brought the four artists together to assert a distinctively Southern Californian style of abstraction. The cool flatness of their work, dubbed “hard-edge,” offered a counterpoint to the emotive gestures of New York Abstract Expressionism. Langsner commented, “Frederick Hammersley presents a poetic attitude towards shapes as growing things.”</p> <p>Growing game is a painting from Hammersley’s “Hunch” series, which he began in 1950. His process would begin with a shape for which he intuitively chose a color and then proceeded to complete the work by adding shapes and colors by “feeling,” or “hunch.”</p>	
35		<p>Gypsy Nativity Artist: Joan BROWN 1960 oil on canvas overall: 68 3/8 x 77 1/4 in. (173.7 x 196.2 cm) SBMA, Museum Purchase with funds provided by the Challenge Fund, 20th Century Art Quasi Endowment Fund, and Judith Little Object number: 2012.29</p>	Contemporary	JJ	Yes	<p>Joan Brown is recognized for her role in Bay Area Figurative Art, a movement established in the early 1950s in reaction to East and West Coast varieties of Abstract Expressionism. She was the sole female member to have been included in the upper ranks of the movement, and one of its youngest. Brown studied with Elmer Bischoff at the California School of Fine Arts. Her primary influences were the abstract work of Frank Lobdell and the figurative painting of Bischoff and David Park. She ultimately developed her own unique style of thickly painted figuration which brought her acclaim early in her career. Upon her untimely death in 1990, she had the distinction of being one of the most accomplished female artists on the West Coast and in the nation.</p> <p>Gypsy Nativity is an exceptional painting from the heart of the decade many critics claim are the artist’s best. A</p>	


36		<p>Prehistoric Figures Artist: Charles GARABEDIAN 1978-1980 acrylic on panel overall: 40 x 30 in. (101.6 x 76.2 cm) SBMA, Gift of Thomas and John Solomon in memory of Holly Solomon Object number: 2014.94</p>	Contemporary	JJ	Yes		
37		<p>Woman and Checkerboard Artist: Richard DIEBENKORN 1956 oil on canvas Overall: 59 x 56 in. (149.9 x 142.2 cm) SBMA, Museum purchase, Second Pacific Coast Biennial Fund Object number: 1957.18</p>	Contemporary	JJ	No		
38		<p>Simplex Munditis Artist: Hans HOFMANN 1962 oil on canvas Overall: 84 x 72 in. (213.4 x 182.9 cm) SBMA, Gift of Mr. and Mrs. Hans Hofmann Object number: 1962.42</p>	Contemporary	JJ	No		
39		<p>Second Song Artist: Kay SAGE 1943 oil on canvas overall: 24 x 18 in. (61 x 45.7 cm) frame: 28 x 22 in. (71.1 x 55.9 cm) SBMA, Gift of Estate of Kay Sage Tanguy Object number: 1964.32</p>	Contemporary	JJ	Yes		
40		<p>Sitting Bull Artist: Peter VOULKOS 1959 stoneware, wheel-thrown and paddled parts, slip and glaze object: 69 x 37 x 37 in. (175.3 x 94 x 94 cm) SBMA, Bequest of Hans G.M. de Schulthess Object number: 1965.16</p>	Contemporary	JJ	Yes	<p>Bridging the gap between fine art and craft, Peter Voulkos played a vital role in developing and expanding contemporary ceramic sculpture in the twentieth century. Influenced by the New York School, the artist created abstract ceramic works that forged a new direction in ceramic art production. Born in Bozeman, Montana, Voulkos moved to Los Angeles in 1954 where he founded the ceramics department at the Los Angeles County Art Institute (now Otis College of Art and Design) and later at the University of California, Berkeley in 1959. During this time, he moved away from producing functional ceramics as he began working in a larger scale.</p> <p>In 1957, Voulkos started experimenting with creating massive sculptures that were assembled and balanced on a core cylinder skeleton while working in his studio on Glendale Boulevard in Los Angeles. Created in 1959, Sitting Bull</p>	

41		<p>Obos #5 Artist: George TSUTAKAWA 1957 wood object: 34 x 19 1/2 in. (diam.) (86.4 x 49.5 cm) SBMA, Museum purchase, Third Pacific Coast Biennial Fund Object number: 1959.56</p>	Contemporary	JJ	Yes		
42		<p>Untitled Artist: John MCCRACKEN 1985 polyester resin, fiberglass, and plywood object: 102 3/4 x 19 3/4 x 2 in. (261 x 50.2 x 5.1 cm) SBMA, Gift of Dr.and Mrs. Albert E. Amorteguy Object number: 1998.36</p>	Contemporary	JJ	Yes		
43		<p>Number 5 Artist: John MCLAUGHLIN 1961 oil on canvas Overall: 42 1/4 x 60 1/8 in. (107.3 x 152.7 cm) SBMA, Gift of Katherine Peake in memory of her mother, Alice F. Schott Object number: 1982.67</p>	Contemporary	JJ	No	<p>John McLaughlin sought pure abstraction in his art. He has said, "I want to communicate only to the extent that the painting will serve to induce or intensify the viewer's natural desire for contemplation without benefit of a guiding principle." McLaughlin's first solo museum exhibition at the Pasadena Art Museum in 1956 featured asymmetrical, rectilinear paintings of unmodulated grays, yellows, pale blues, and blacks. Increasingly, McLaughlin's work tended towards greater symmetry and simplicity, achieving a balanced state of substance and void.</p> <p>Number 5 has a composition of overlapping rectangles that explore the variations of a single color. Its smooth surface and crisp, clean, contours demonstrate how West Coast art critic Jules Langsner coined the term "hard-edge painting."</p>	
44		<p>Gu (Wine Vessel), Liding (Food Vessel), Jue (Wine Vessel), and Yi (Wine Vessel) Chinese, early Easter Zhou – Shang dynasty, 8th – 11th century BCE Bronze 12 x 6 1/4" (diameter) Museum purchase with the Wright S. Ludington Art Acquisition Fund, 2005.67; 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; Museum purchase, Special Asian Acquisition Fund, 2002.51; Gift of the Arthur M. Sackler Foundation, New York, 2012.34</p>	Asian	ST	Yes	<p>These vessels were created at the beginning of China's historical era—also known as the Great Bronze Age. Produced for the elite, they were used in rituals for serving food and wine to ancestors, and to accompany the deceased into the afterlife. Possession of these vessels implied wealth, power, and privilege to communicate with the supreme deity in heaven. While we do not know the meaning of the intricate patterns that decorate the exterior of these vessels, the combined zoomorphic and abstract shapes display mask and animal designs that were significant to the users. The inscriptions on the vessels are mostly clan names written in a script that evolved from earlier pictograms and would continue to transform into the modern Chinese characters we know today</p>	

45		<p>Hollow Brick with Tigers and Bi Disc Chinese, late Western–early Eastern Han dynasty (50 bce–50 ce) Gray earthenware with molded design 15 × 571/2 × 81/4 in. Museum Purchase with the John and Peggy Maximus Fund (2009.9.1)</p>	Asian	ST	Yes	<p>Originally part of an underground tomb wall in north China, this hollow brick, features images of animated tigers amid scrolling clouds on one side and geometric patterns on reverse. In Han mythology, tigers, representing the direction of the west, often appear in tomb imagery with other auspicious animals guarding the deceased soul: dragons (east), phoenix (south), and a tortoise with a snake (north). The concentric circles at the center, the bi disc, symbolizes the heavenly realm where the immortals dwell. The dynamic movement of the linear images gives evidence to the use of brush that were to become the single most important tool for Chinese scholars and artists for the next two thousand years.</p>	<p>Note: Tiger brick to be displayed above Ritual Bronze Case (41)(use existing, freestanding, humidity controlled case</p>
46		<p>Katsushika HOKUSAI Japanese, 1760-1849 In Mountains of Totomi Province From the series "Thirty-six Views of Mount Fuji", 1823-1829 Color woodblock print 9 3/4 x 14 5/8" Gift of the Frederick B. Kellam collection 1971.3.21 Andō</p> <p>HIROSHIGE Japanese, 1797 - 1858 Station 16, Kambara, 1834 From the series "53 Stations of Tokaido Road" Color woodblock print (no measurements in TMS?) Gift of the Frederick B. Kellam collection 1971.3.1.16 Andō</p> <p>HIROSHIGE Japanese, 1797 - 1858 Station 36, Goyu, 1834 From the series "53 Stations of Tokaido Road" Color woodblock print 9 3/8 x 14 1/8" Gift of the Frederick B. Kellam collection 1971.3.1.36 Isoda KORYŪSAI</p> <p>Japanese, 1735 - 1788</p>	Asian	ST		<p>Ukiyo-e, literally "pictures of the floating world", flourished during the Edo period (1615-1868), and became a distinct genre for prints and paintings created for the new middle class in Japan's rapidly growing urban centers. With bright colors and dynamic compositions, ukiyo-e depict a wide variety of subjects that illustrated the hedonistic lifestyle and pleasures of city life, including courtesans of the pleasure quarters, actors in kabuki theater, views of famous places, important historical events, legendary personages, and, later, birds and flowers. These small, relatively inexpensive mass-produced woodblock prints were discovered by a Western audience during the latter half of the 19th century, their influence visible in the work of French Impressionists.</p>	
47		<p>CAI Jia Chinese, 1686 - after 1756 Zhong Kui the Demon Queller in Self-Admiration, 1733 Ink and color on paper, hanging scroll 35 x 48" (image); 89 1/2 x 54" (mount); 89 1/2 x 59" (mount with roller) Museum purchase with John and Peggy Maximus Fund 2007.47</p>	Asian	ST		<p>Cai Jia, a versatile artist, was greatly admired by the wealthy patrons of the city of Yangzhou. He painted Zhong Kui, a folk hero, for the occasion of Duanwu Festival as an auspicious seasonal gift. Duanwu is primarily known for honoring the loyal courtier Qu Yuan, who committed suicide in ancient times, a fate shared with Zhong Kui—who was rejected from military service due to his unsightly face. The artist cleverly portrays him as an inebriated gentleman admiring his own reflection. His rolling eyes appear to be focused on the approaching red bat, homophonic in Chinese for "good fortune is appearing in front of one's eyes." With a clear tone of gentle self-mockery, both the artist and the recipient of the painting 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.</p>	

48			<p>Zun-shaped Vase Artist: UNKNOWN 17th Century porcelain painted with underglaze cobalt blue object: 17 1/2 x 9 in. (diam.) (44.5 x 22.9 cm) SBMA, Gift of Clay Tedeschi in memory of Lewis R. Bloom Object number: 2015.20</p>	Asian	ST	No		Note: Use existing individual Pedestal/Cover
49			<p>Horse with Lady Rider Chinese, Central Plains, early Tang dynasty (618–906), 7th century Earthenware with light glaze and pigments 131/2 x 93/8 x 35/8 in. Gift of Dr. Phillip P. Ho in honor of his wife Meichih (Michi) T. Ho (2015.21.1ab)</p>	Asian	ST	Yes	<p>This beautifully attired woman riding an exotic horse is a funerary clay model once buried with the deceased to provide comfort in the afterlife, a long-held custom in Chinese culture still practiced today. Seated regally atop a saddle, she represents a new ideal of feminine beauty that became popularized in the beginning of cosmopolitan Tang dynasty. During this time, trade with the Central Asian regions through the famed “Silk Road” brought new ideas and inspiration for fashion and art.</p>	Note: Use pedestal and cover from 2008.58.1 (see photo of pedestal) to reuse for display
50			<p>Vase with Flying Cranes over Islands of Peach Trees Artist: UNKNOWN 1735-1795 Jingdechen Porcelain painted with overglaze polychrome enamels; flying cranes amid clouds over peach trees object: 21 1/2 x 14 1/2 in. (diam.) (54.6 x 36.8 cm) SBMA, Museum purchase, funds provided by Friends of Asian Art, 1989 Object number: 1989.47</p>	Asian	ST	No	<p>Made for a birthday celebration, this round, bulbous-shaped vessel and surface decorations all denote good fortune and long life: cranes carrying the attributes of the Eight immortals, colorful clouds, deep ocean, and islands/mountains of fruit-bearing peach trees.</p>	Note: Use existing individual Pedestal/Cover
51			<p>Garuda, the Man-Bird as a Guardian King Indonesian, Central Java, 9th–10th century Andesite (volcanic rock) 31 x 161/2 x 181/2 in. Museum purchase with funds provided by an Anonymous Donor (2013.18)</p>	Asian	ST	Yes	<p>Garuda is the mythical Lord of Birds in both Hindu and Buddhist traditions. He is primarily known as the solar vehicle for the Hindu god Vishnu, preserver of the universe, whom Garuda transports with great speed to resolve calamities in the world. This superb sculpture with bulbous eyes, an eagle’s beak and large claws is a rare depiction of Garuda as a powerful demon-king and guardian (rakshasa).</p> <p>Richly adorned he sits cross-legged on a lotus plinth. His wings and tail feathers fan out across his back. His missing arms may have once held a serpent (naga)—the staple of his diet. His finely chiseled features and the curving lines of his robust body, reflecting Indian artistic conventions, convey a ferocious yet meditative and noble presence.</p> <p>Originally placed in a shrine, this magnificent sculpture attests to a period in Central Java that witnessed the</p>	Note: Use existing pedestal
52			<p>Prince Shōtoku Taishi as a Child Praying to the Buddha Japanese, Nambokucho period (1334–1392), 14th century Wood with traces of polychrome, crystal eyes 19 x 77/8 x 9 in. Museum Purchase with funds provided by the SBMA Women’s Board (2006.85)</p>	Asian	ST	Yes	<p>Prince Shōtoku (574-622) served as a regent to Empress Suiko (reign 593-628), who promoted the Buddhist religion and firmly established its place within Japanese society. Later he was worshipped in a popular cult by all Buddhist sects as the founder of Buddhism in Japan. Votive images depicted Prince Shōtoku at different periods in his life, from infancy to adulthood, each reflecting a significant event. This sculpture portrays a miraculous event that occurred when the prince was two years old—while praying to the Buddha, a tiny vessel containing a relic of Buddha Sakyamuni appeared in his joined hands. Such a sculpture would have been placed in a Buddhist temple, most likely in a separate niche apart from the main image.</p>	Note: Use existing individual Pedestal/Cover

53		<p>Horse Head Artist: UNKNOWN 6th Century Haniwa earthenware object: 15 1/8 x 10 3/8 in. SBMA, Museum purchase with funds provided by the Women's Board in memory of Cornelia M. Petersen Object number: 1967.20</p>	Asian	ST	Yes	<p>This horse head, with its simple, geometric forms, is a remnant of a hollow, full-figured sculpture known as a haniwa, literally "clay cylinder." Haniwa horses, warriors, birds, and other animals were placed around the periphery of huge burial mounds constructed for powerful clan leaders, signifying the sanctity of the area. The name of this period, Kofun, literally "old tombs," refers to these large burial mounds.</p>	<p>Note: Use existing individual Pedestal/Cover</p>
54		<p>Vajrabhairava Embracing Consort East Tibetan, late 17th century Gilded and painted bronze 00 x 00 in. Museum purchase with [the?] John and Peggy Maximus Fund (2007.73)</p>	Asian	ST	Yes	<p>Vajrabhairava (also known as Yamantaka) is the wrathful manifestation of Manjusri, Bodhisattva of Wisdom. He assumes a ferocious form in order to conquer the Lord of Death (Yama), a symbolic representation of the enlightened state nirvana, a cessation of earthly rebirth cycles. The embracing deities personify the path to enlightenment—a state that is only achieved when the duality of "wisdom" (female) and "method" (male) unite. Yamantaka's extraordinary power emanates from a nine-faced buffalo head, 24 arms each holding a weapon (now missing), and the 16 legs striking a combative pose. His main attributes are the vajra (thunderbolt) chopper and skull bowl.</p>	<p>Note: Use existing individual Pedestal/Cover</p>
55		<p>Bodhisattva of Compassion, Guanyin Chinese, Jin dynasty (1115-1234) Wood with polychrome Gift of Wright S. Ludington in memory of Charles Henry Ludington 1983.27.11</p>	Asian	ST	Yes	<p>Guanyin, literally "Sound Observer," (Avalokitesvara in Sanskrit) is the Bodhisattva of Compassion, who answers all prayers and protects the faithful from calamities. His compassionate nature is the central tenet of Mahayana Buddhism that spread throughout East Asia. He is identified by the small figure of Amitabha Buddha in his headdress. This figure is one of the few surviving wooden sculptures from the 12th and 13th centuries, a time when the growing popularity of Buddhism led to more humanized portrayals of deities.</p>	<p>Note: NEEDS PEDESTAL, reuse existing pedestal from work on view being stored</p>
56		<p>Seated Luohan Chinese, Song-Yuan dynasty, 13th century Wood, gesso, and polychrome Gift of Ina T. Campbell 1944.1</p>	Asian	ST		<p>Luohan (ahat in Sanskrit) are followers of Buddha who have attained some degree of enlightenment. In China they were revered as semi-deified, mountain dwelling ascetics concerned with personal salvation. Usually depicted as humans, they often appear in art in groups of 16 to 18, or as many as 500. The dramatic characterization of this luohan with his high-ridged nose, protruding forehead, and long eyebrows and earlobes is a Chinese interpretation of his semi-divine qualities and his Indian origin. Downcast eyes and open mouth suggest that he is speaking. His right hand is lowered, possibly to stroke a now-missing pet, and his left hand may have held an object.</p>	<p>Note: Use existing pedestal and mount</p>
57		<p>Musician with Female Companion Central India, circa 12th century Sandstone Gift of Alka and Suneet Kapoor 2007.75.2</p>	Asian	ST			<p>Note: Use existing pedestal, Indian Art</p>

58		<p>Miniature Pagoda Japanese, Nara period, circa 764-770 Wood with traces of gesso and originally colored, printed paper prayer Lent by Pamela Melone in memory of F. Bailey Vanderhoef L.2010.1.8ab</p>	Asian	ST	<p>This is one of a million small wooden pagodas commissioned by Empress Shōtoku (reign 765-769). The pagodas were evenly distributed to ten major Buddhist temples in the capital, Nara, as an offering of thanks for the suppression of the Emi Rebellion in 764. Each contained a small scroll with a Buddhist text and was thought to hold magical power. These scrolls were the earliest examples of woodblock printing known in Japan. Today only the Hōryūji temple in Nara still possesses a portion of these royal gifts, though only about half of the original 100,000 pagodas remain. The surviving pagodas are dispersed throughout the world with many residing in Western collections.</p>	<p>Displayed in same case with #52</p>
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