



**JOHN JAMES AUDOBON**

American, 1785-1851

***Arctic Yager***  
**From *The Birds of America*, 1827-1838**

Engraving and aquatint with hand-coloring

Gift of Mrs. Edward Valentine  
1991.158.1



**LEONARD BASKIN**

American, 1922-2000

***The Artist, c. 1965***

Etching

Gift of Mrs. Donald Bear to the Donald Bear Memorial Collection  
1966.35



**LEE BONTECOU**

American, born 1931

***Untitled, 1973***  
**From the portfolio, *The New York***  
***Collection for Stockholm***

Lithograph

Gift of G. Ray and Susan Hawkins  
1998.78.1.1



**ALEXANDER CALDER**

American, 1898-1976

***The Circus, 1975***

Lithograph

Gift of Mr. Louis Eaton  
1987.64



## PATRICK CAULFIELD

British, 1936–2005

Four of twenty-two screen prints from the portfolio, *Quelques Poemes de Jules Lafourgue (Some Poems of Jules Lafourgue)*, 1973

Gift of Mrs. Anne Steinberg  
1980.99a-bb

TOP TO BOTTOM: *I've Only the Friendship of Hotel Rooms; And I Am Alone In My House; Her Handkerchief Swept Me Along the Rhine; Ah Storm Clouds Rushed from the Channel Coasts*



## JEAN CHARLOT

French, 1898–1979 (active Mexico and United States)

*Mexican Mother*, 1948

Lithograph

Gift of Mrs. John Stewart  
1970.16



## ALLAN D'ARCANGELO

American, 1930–1998

*Untitled*, 1968  
From the portfolio, *Graphics USA*

Screen print

Gift of Arthur and Yolanda Steinman  
1980.50.18



## ROY DE FOREST

American, 1930-2007

### *Ravaging Dogs, 1981*

Lithograph

Gift of Joseph A. Baird, Jr.  
1982.19.2

## CHARLES GARABEDIAN

American, 1923-2016

### *You Are Going On A Trip, 1980* Frontispiece to the portfolio, *You Are Going On A Trip*

Etching

Gift of Stephen Acronico  
1986.86.1.1



## JIM DINE

American, born 1935

### *Throat, 1965* From the portfolio, *11 Pop Artists, Volume II*

Screen print on paper mounted on board

Gift of Mrs. K.W. Tremaine to the Donald Bear Collection  
1971.22



## NANCY GROSSMAN

American, born 1940

### *The Road to Life, 1975* From the series, *An American Portrait, 1776-1976*

Lithograph

Gift of Transworld Art  
1976.49.4



## HAGIWARA HIDEO

Japanese, 1913--2007

### *Circus No. 5, 1968*

Color woodblock print

Gift of Carol L. Valentine  
1991.146.16



## ALLEN JONES

British, born 1937

### *Pour les Lèvres (For the Lips), 1965* From the portfolio, *11 Pop Artists,* *Volume II*

Screen print

Gift of Dr. Leo Tuchmann  
1978.43.2



## ALEX KATZ

American, born 1927

### *Washington, 1975* From the portfolio, *Spirit of Independence,* *Kent Bicentennial*

Lithograph

Gift of Lorillard Company  
1976.7.2



## NICHOLAS KRUSHENICK

American, 1929-1999

### *James Bond Meets Pussy Galore, 1964* From the portfolio, *New York Ten*

Screen print

Gift of Mr. and Mrs. Stanley Sheinbaum  
1967.30.3



## ROY LICHTENSTEIN

American, 1923-1997

***Sandwich and Soda, 1964***  
**From the portfolio, *X + X (Ten Works by Ten Painters)***

Screen print

Gift of Mrs. Donald Bear to the Donald Bear Memorial Collection  
1984.25.6

## ANN McCOY

American, born 1946

***Untitled, 1978***

Offset lithograph

Gift of Charles Craig, the Contemporary Graphics Center,  
William Dole Fund  
1978.38



## RICHARD LINDNER

American, 1901-1978

***1 + 1 - 2, 1967***  
**From the portfolio, *Graphics USA***

Screen print

Gift of Arthur and Yolanda Steinman  
1985.50.47



## LEE MULLICAN

American, 1919-1998

***The Mountain, 1969***

Lithograph

Bequest of Alice Erving to the Donald Bear Memorial Collection  
1976.2.40



**ALICE NEEL**

American, 1900-1984

***Untitled, 1982***  
**From the portfolio, *Anthology Film Archives***

Screen print

Gift of the American Art Foundation  
1984.12.5



**ABRAHAM RATTNER**

American, 1893-1978

***Homage to Dante, No. 1, 1968***

Lithograph

Gift of Mrs. Lepska Warren in Celebration of the  
Museum's 50th Anniversary  
1991.141.2



**NATHAN OLIVEIRA**

American, 1928-2010

***Variation of a Head I, 1964***

Lithograph

Gift of Jack Jungmeyer, Jr. and Edith Skouras Jungmeyer  
2015.44.20



**GEORGE SEGAL**

American, 1924-2000

***Woman Brushing Her Hair, 1964***  
**From the portfolio, *New York Ten***

Screen print

Gift of Mr. and Mrs. Stanley Sheinbaum  
1967.30.1



**BEN SHAHN**

Lithuanian, 1898-1969 (active United States)

***Silent Night, 1949***

Screen print

Gift of Margaret Mallory to the Ala Story Collection  
1967.12



**RAPHAEL SOYER**

Russian, 1899-1987 (active United States)

***Dreams, 1970***

Lithograph

Gift of Mr. and Mrs. Samuel Dorsky  
1973.18.5



**DAVID ALFARO  
SIQUEIROS**

Mexican, 1896-1974

***Christ, 1968***

Photo-lithograph

Gift of Dr. and Mrs. Robert J. Emmons  
1997.12



**WAYNE THIEBAUD**

American, born 1920

***Big Suckers, 1971***

Aquatint

Promised Gift of Jeanne and Stokley Towles



## FRANCISCO TOLEDO

Mexican, born 1940

### *Circus Horse, 1974*

Etching

Gift of Charles A. Storke  
1994.57.43



## RAPHAEL SOYER

Russian, 1899-1987 (active United States)

### *Dreams, 1970*

Lithograph

Gift of Mr. and Mrs. Samuel Dorsky  
1973.18.5



## GEORGE TOOKER

American, 1920-2011

### *Mirror I, 1978*

Lithograph

Gift of Arthur and Yolanda Steinman  
1985.50.72



## ANDY WARHOL

American, 1928-1987

### *Untitled, 1967* **From the portfolio, *Marilyn Monroe***

Screen print

Collection of Dr. and Mrs. A. Amorteguy





## WILLIAM T. WILEY

American, born 1937

### *Mr. Nobody, 1975*

Lithograph

Museum purchase, funds provided by Santa Barbara Museum of Art Contemporary Graphics Center, William Dole Fund  
1977.27.1



## TERRY ALLEN

American, born 1943

### *Four of six lithographs from The Juarez Suite, 1976*

Museum purchase, funds provided by the Santa Barbara Museum of Art Contemporary Graphics Center, William Dole Fund  
1980.54

Southwestern artist, musician, and performer Terry Allen is best known for *Juarez*, a suite of loosely narrative songs that inspired an album and a set of six lithographs. The songs relate the violent exploits of two unfortunate couples, tracking them from a Colorado hotel room to their demise across the border in Mexico. The lithographs depict symbol-laden gothic settings for the narrative, augmented by fragments of song lyrics.



## JOHN ALTOON

American, 1925-1969

### ***Untitled (#9), 1966*** **From the series, *About Women***

Lithograph

Museum purchase  
1966.24.9

Perhaps the most gifted abstract painter of the Ferus Gallery stable, Los Angeles artist John Altoon was also a remarkable draftsman, as witnessed in his figurative studies and hundreds of wildly comical narrative drawings featuring surreal animals, haplessly horny men, and sex-besotted beach bunnies. Printed by Gemini G.E.L., this series of ten lithographs was created in response to poems by Robert Creeley, whom Altoon had met on a trip to Mallorca in the late 1950s.



## AZECHI UMETARŌ

Japanese, 1902-1999

### ***Skier (Sukiya), 1955***

Color woodblock print

Gift of Carol L. Valentine  
1991.146.7

Earning a living by carving woodblocks for other artists, Azechi gradually became known for his own woodblock prints of the mountains and mountaineers familiar to him from childhood. Azechi also wrote books about rural legends and mountain climbing – an activity he enjoyed until his final years.



## GEORGES BRAQUE

French, 1882-1963

### *Illustration from Théogonie d'Hésiode (Hesiod's Theogony), 1932*

Etching

Museum purchase with funds provided by the Exhibitions Fund  
1958.3

Braque was fascinated by ancient Greek culture, particularly art of the early Geometric and Archaic periods. He made this etching to illustrate a published translation of *Theogony*, an epic poem narrating the origins of the Greek gods by the ancient writer Hesiod. This etching depicts Artemis, the Greek goddess of chastity, nature, and the hunt.



## WILLIAM BRICE

American, 1921-2008

### *Interior III, c. 1961-1963*

Lithograph

Gift of Mrs. Joseph Koepfli  
1979.15.1

The son of Broadway star Fanny Brice and gambler Nicky Arnstein, William Brice was a crucial figure in development of post-war Los Angeles art. He taught alongside Rico Lebrun and Howard Warshaw at the Jepson Art Institute before accepting a teaching position in the art department of UCLA, where he remained for thirty-eight years.



## JOHN RANDOLPH CARTER

American, born 1941

**Two of eight photo screen prints from the  
portfolio, *Night Croquet*, 1971**

Museum purchase, Dicken Fund and Gift of the Artist  
1989.32b, 1989.32e

LEFT TO RIGHT: *Evidence of Swimming in  
Assyria; Kiko & Kako Protect the Valley  
from Intruders*

Acclaimed graphic designer, poet and musician  
John Randolph Carter worked for designer  
Charles Eames and taught for thirty-two years in  
the graphic arts department of California State  
University Fullerton. These two prints are from  
*Night Croquet*, a portfolio of eight photo screen  
prints featuring, in his words, "Robots, Divers,  
Astronauts, Magic Tricks, Landscapes, and Strange  
Animals."



## VIJA CELMINS

Latvian, born 1939 (active United States)

***Untitled (Ocean)*, 1975  
From the portfolio, *Untitled***

Lithograph

Museum purchase with funds provided by the Santa Barbara  
Museum of Art Contemporary Graphics Center, William Dole Fund  
1976.23.1a

Known for her meditative photorealist studies of  
objects and nature, Celmins began working in Los  
Angeles in the 1960s. This lithograph is one of an  
iconic series based on meticulous pencil drawings.  
Published by Cirrus Press in Los Angeles, the series  
also includes depictions of the night sky, the day  
sky, and a sparse desert.



## BRUCE CONNER

American, 1933–2008

### *Plate IV from The Dennis Hopper One-Man Show, Vol. II, 1972*

Photo-etching

Gift of Betty and Bob Klausner to the Contemporary Graphics Center, William Dole Fund Collection  
1983.68.5

San Francisco artist Bruce Conner was a master of collage, evidenced in his assemblages, films, and works on paper. In this work, based on cut-out sections of found engravings, Conner cobbled together surreal allegorical landscapes from esoteric and Christian imagery. A prankster who railed against the commercial aspects of the art world, he exhibited several series of works under assumed names, including entire groups of collages and prints under the name of an artist friend, Dennis Hopper.



## JOSÉ LUIS CUEVAS

Mexican, born 1934

### *Procuress with Meat, 1965*

Lithograph

Gift of Bernard and Sheila Warner in memory of their son,  
Daniel Warner  
1987.39.1.3

Known for his tough-minded depictions of the darker side of humanity, Cuevas shifted Mexican art away from the social concerns of the muralists and into grim examinations of human psychology. Published by Tamarind Lithography, Los Angeles, this work is from a portfolio of fourteen prints inspired by the writings of the Marquis de Sade. The portfolio's title, Charenton, references the name of the mental asylum where de Sade was incarcerated from 1803 until his death in 1814.



## SALVADOR DALÍ

Spanish, 1904-1989

***As Pure as Her Heart, 1967***  
**From the portfolio, *25 Lithographs of Original Gouaches Based On Three Plays by the Marquis de Sade***

Lithograph

Gift of Mr. and Mrs. Samuel Dorsky  
1973.18.2

From a portfolio of twenty-five lithographs, this print of a plaintive young woman demonstrates the sublimated desires preferred by the willfully perverse Spanish surrealist. For this illustration of Marquis de Sade's sexually graphic writings, Dalí opts to portray a chaste ideal of womanhood. The woman wears an emblem of the Catherine Wheel, the spiked torture device that miraculously failed to kill the Christian martyr, Saint Catherine.

## HONORÉ DAUMIER

French, 1808-1879

***Le Bourgeois au Salon, 1842***  
**From the series, *Caricatures du Jour***

Hand-colored lithograph

Gift of Helen and Hilton Goss  
1981.38.2

In this print from his series *Modern Caricatures*, the great satirical artist skewers a visitor to the annual Parisian salon as he examines a painting of a cow. The text relates the gentlemen's confusion as he mistakes the catalogue number of the work with that of a portrait of a stockbroker. "The idea of having yourself painted with horns as big as that," he says, "With those, you couldn't refuse a stockbroker anything."

## DAME ELISABETH FRINK

British, 1930–1993

***Arrival at Canterbury, 1973***  
**From a series of illustrations of Chaucer's  
*Canterbury Tales***

Etching

Gift of Robert Staub  
1980.80.3

Known for her figurative sculptures, Elisabeth Frink was also acclaimed for her prints. Her series of nineteen etchings illustrating Geoffrey Chaucer's *Canterbury Tales* suited her penchant for distinctly British subject matter. Here Frink depicts the group of traveling pilgrims arriving at Canterbury at the end of their journey, during which each regaled the others with an elaborate tale.



## RED GROOMS

American, born 1937

***Bicentennial Bandwagon, 1975***  
**From the portfolio, *Spirit of  
Independence, Kent Bicentennial***

Screen print

Gift of Lorillard Company  
1976.7.6

Nashville-born Pop artist Red Grooms has specialized in surveying the foibles of the American character, using comedy and satire to celebrate the nation's energetic spirit. This print gently lampoons Bicentennial patriotism with its over-the-top circus wagon led by a confused horse carting a cracked Liberty Bell and a motley group of mythic figures.



## WINSLOW HOMER

American, 1836–1910

### ***Eight Bells, 1887***

Etching

Gift of Anne Eberle in honor of her mother, Dorothy Eberle  
1988.9

Homer adapted this etching from his well-known sea painting *Eight Bells*, which depicts two ship officers as they take navigation readings with their octants. Demonstrating their mastery of the forces of nature, the officers hold their ground in the rocky seas and heroically keep their ship on course.



## PAUL JACOULET

French, 1902–1960 (active Japan)

### ***The Yellow-Eyed Boys, Ohlol, East Carolines, 1940 (24 November)***

Woodcut

Gift of Dr. and Mrs. Roland A. Way  
1991.147.32

Raised in Tokyo, French artist Paul Jacoulet cultivated from an early age an interest in the prints of Utamaro and ukiyo-e printmaking. He spent much of the 1930s traveling in the South Pacific, producing brightly-colored ethnographic studies, some of which are homoerotic. His works have been used by anthropologists as records of the traditional dress of various ethnic groups. Although he lived in Japan for most of his life, after World War II his prints became extremely popular in the U.S. despite prejudice against him as an openly gay man.





## JOHN PAUL JONES

American, 1924-1999

### *Annunciation, 1959*

Etching

Museum purchase with funds provided by the Acquisitions Fund  
1960.22

John Paul Jones's reputation is based primarily on his work as an innovative printmaker. Educated at University of Iowa, he was recruited in 1953 to set up a printmaking program at UCLA where his teaching became a major force in the development of the practice in Southern California. Jones exhibited at the Felix Landau Gallery, where his sensitively drawn, melancholic depictions of isolated and forlorn figures were widely acclaimed.



## OSKAR KOKOSCHKA

Austrian, 1886-1980

### *In Memory of the Children of Europe Who Have to Die of Cold and Hunger this Christmas, 1945*

Lithograph on paper and board

Gift of the Artist  
1946.16

Kokoschka emigrated from Austria to London in 1938 after being denounced as "degenerate" by the Nazi regime. In the winter of 1945, he paid for the printing of five thousand copies of this powerful political work, which was posted in London underground stations as a rallying cry for humanitarian causes.



## ARMIN LANDECK

American, 1905–1984

### *The Lamp, 1958*

Wood engraving

Gift of Mr. Richard A. Brodie  
1979.75.1

After studying at artist Stanley William Hayter's Paris studio, Atelier 17, Landeck became known as one of America's most skilled printmakers, focusing in the 1930s on street scenes of New York City. He used Turkish boxwood to make the woodblock for this engraving of a lamp from his studio.



## JACOB LAWRENCE

American, 1917–2000

### *The 1920's...The Migrants Cast their Ballots, 1975* From the portfolio, *Spirit of Independence, Kent Bicentennial*

Screen print

Gift of Lorillard Company  
1967.7.7

Jacob Lawrence frequently depicted scenes of everyday life for African-Americans. Here, migrants from the South are gathered to vote for the first time. For this screen print, Lawrence revised an earlier work from his 1940s series *The Migration of the Negro*. By removing the figure of a menacing security guard, the artist alleviated the scene's tension and reflected the gains of the Civil Rights movement.



## RICO LEBRUN

Italian, 1900-1964 (active United States)

### *Rabbit, 1945*

Lithograph

Museum purchase with funds provided by the  
Artist in Residence Fund  
1945.5.10

A highly respected artist in Southern California in the late 1940s and early 1950s, Rico Lebrun was acclaimed for expressionist paintings, drawings, and prints with a nearly sculptural presence. He taught at Jepson Art Institute, where he inspired a generation of figurative artists including fellow teachers Howard Warshaw and William Brice. With their crepuscular, unsettling atmospheres, Lebrun's depictions of wounded and troubled male figures were direct responses to the atrocities resulting from World War II.



## MAN RAY

American, 1890-1976  
(active France and United States)

### *Le Centaure (The Centaur), 1969*

Lithograph

Gift of Mary Curtis  
2013.7

Ever the Dadaist, Man Ray loved art-world jokes. In this lithograph he spoofs the symbol of macho masculinity often employed by his close friend Picasso. By adding female breasts and curly hair to the classic symbol of brute male strength, he comments on the latent power of women, and perhaps Picasso's female companions in particular.



## MARISOL

French, 1930–2016

***Women's Equality, 1975***  
**From the portfolio, *Spirit of Independence, Kent Bicentennial***

Lithograph

Gift of Lorillard Company  
1976.7.12

In this selection from a print portfolio issued to commemorate the U.S. Bicentennial, Marisol pays homage to Elizabeth Cady Stanton and Lucretia Mott, two breakthrough nineteenth-century abolitionists and women's rights advocates. While the figures embrace each other, two hands touch their shoulders and an index finger singles them out from below, indicating the artist's endorsement of their heroic work.



## KERRY JAMES MARSHALL

American, born 1955

***Bride of Frankenstein, 2010***  
***Frankenstein, 2010***

Hardground etching

Museum Purchase with funds provided by the  
Cohn Acquisition Fund  
2012.5.1 and 2012.5.2

Marshall's investigations of his experience as an African-American often center on his depiction of blackness as a symbol of the "other." These two works satirize the omnipresent fear in contemporary America of ethnic differences, presenting a nude black male and female as artificially-created "monsters," like those in Mary Shelley's famous novel.



## AFTER HENRI MATISSE

French, 1869–1954

### *Madame de Pompadour, 1951*

Lithograph

Gift of Wright S. Ludington  
1953.32.4

In this poster for a ball at the School of Decorative Arts, Matisse chose to depict Jeanne Antoinette Poisson – known as Marquise de Pompadour. The Marquise was an artist, stylish tastemaker, and intellectual who became King Louis XV’s longtime mistress. His wife, Queen Marie, once said, “If there must be a mistress, better her than any other.” Madame de Pompadour was a friend of Voltaire and Diderot and a major supporter of French style and the arts.



## LEOPOLDO MÉNDEZ

Mexican, 1902–1969

### *Pequeña Maestra, Que inmensa es tu voluntad (Little School Teacher, How Immense is thy Will), 1948* From the portfolio, *Rio Escondido (Hidden River)*

Wood engraving

Museum purchase  
1995.42.8

From a portfolio of prints inspired by the 1947 Mexican film *Rio Escondido (Hidden River)*, this expressionistic wood engraving depicts the film’s implacable schoolteacher heroine (played by the famous Mexican actress, María Félix), as she travels alone to confront a corrupt town boss. Méndez’s original drawings were used as full-screen backdrops for the credits of the film, which was directed by Emilio Fernández.

## MALCOLM MORLEY

British, born 1931

***Untitled, 1973***  
**From the portfolio, *Arles/Miami***

Lithograph

Gift of Mr. Richard A. Brodie  
1979.75.1

Throughout his career, Morley has been fascinated with the use of travel scenes as imaginative prompts and replacements for actual experience. This is from the British realist's first series of five hand-drawn prints, depicting beach-front scenes printed on postcards, pamphlets, and jigsaw puzzles. Here his depiction of an accordion-style postcard set provides a blurred mini-tour of Miami Beach.



## MUNAKATA SHIKŌ

Japanese, 1903-1975

***Night Falls, a Dog Howls Deep in the Mountains, the God of the Hunt Appears, 1959***

**From the series, *Ryuri Hanga Saku***

Hand-colored woodblock print

Gift of Jack Jungmeyer, Jr. and Edith Skouras Jungmeyer  
2015.44.3

From a series that translates as *Prints of a Wanderer*, this woodblock print exemplifies the artist's bold graphic style. Among his influences were Van Gogh, traditional folk art, lyric poetry and nature. Munakata hand-colored his woodblocks after printing them, following the tradition of the artist Yanagi Sōetsu.



## SIDNEY NOLAN

Australian, 1917-1992

### *Cross, 1967*

Screen print

Gift of Mr. James C. Dawson  
1979.48.5

Sir Sidney Nolan was one of Australia's best-known painters and printmakers. Although his most famous works depict the history of the bushranger Ned Kelly in the Australian Outback, Nolan was also fascinated by Italian landscape and culture. He made several works commemorating the crucifixes of wayside shrines in southern Italy.



## MUNAKATA SHIKŌ

Japanese, 1903-1975

### *Head of a Bodhisattva, 1960*

Color woodblock print

Gift of Jack Jungmeyer, Jr. and Edith Skouras Jungmeyer  
2015.44.3

Munakata was one of Japan's great eccentrics, best known for high-spirited, expressive woodblock prints that liberated Japanese printmaking from the strict traditions of the small-scale *ukiyo-e* format. This woodblock print depicts a Bodhisattva, a figure in Mahayana Buddhism who delays reaching nirvana in order to devote himself to others who are suffering.



## JOHN PAUL JONES

American, 1924-1999

### *Annunciation, 1959*

Etching

Museum purchase with funds provided by the Acquisitions Fund  
1960.22

John Paul Jones's reputation is based primarily on his work as an innovative printmaker. Educated at University of Iowa, he was recruited in 1953 to set up a printmaking program at UCLA where his teaching became a major force in the development of the practice in Southern California. Jones exhibited at the Felix Landau Gallery, where his sensitively drawn, melancholic depictions of isolated and forlorn figures were widely acclaimed.



## JOSÉ CLEMENTE OROZCO

Mexican, 1883-1949

### *Demonio II (Demon II), 1944*

Aquatint

Bequest of Leslie and Peter Barnett  
1972.17.4

Although a childhood accident damaged his vision and caused him to lose his left hand, José Clemente Orozco became one of the major Mexican muralists and activist artists of the 1930s and 1940s. He created several series of works sparked by the devastation of World War II. In this grim, unsettling etching he depicts a shadowy demonic figure with a distorted head and torso, one finger pointing threateningly upwards.





## EDUARDO PAOLOZZI

British, 1924–2005

***Three of six screen prints from the series  
Zero Energy Experimental Pile (Z.E.E.P.),  
1970***

Museum purchase with funds provided by the Stokley Towles  
Memorial Art Acquisition Fund  
2015.36

LEFT TO RIGHT: *Hollywood Wax Museum;  
Human Fate and World Powers; Pacific  
Standard Time*

One of the great innovators of Pop Art, Scottish artist Eduardo Paolozzi was a visiting Professor of Art at UCLA in the late 1960s. Inspired by trips to Disneyland and the university's then-new computer science department, he made *Zero Energy Experimental File (Z.E.E.P.)*, a portfolio of six prints appropriating images from *Fortune*, *Scientific American*, *Playboy*, and *Aviation Technical Magazine*. "Z.E.E.P" takes its name from a Toronto nuclear reactor built in 1946, the first constructed outside of the United States.



## PABLO PICASSO

Spanish, 1881–1973 (active France)

***Portrait of Dora Maar (Theodora  
Markovich), 1936***

Lithograph

Gift of Unknown Donor  
00.53

After being introduced to Picasso in 1936 by the poet Paul Eluard, the Yugoslavian-born photographer Dora Maar became the artist's lover, muse, and the model for his *Weeping Woman* series of drawings and paintings. During her nine years with Picasso, Maar photographed him making the major painting *Guernica*, and later became acclaimed for her own paintings and surrealist photographs.



## PABLO PICASSO

Spanish, 1881–1973 (active France)

***Blind Minotaur Guided by a Little Girl in the Night, 1934–1935***  
**From the *Vollard Suite***

Aquatint with drypoint and engraving

Gift of Wright S. Ludington  
1958.27

Picasso created many personal allegorical works in the mid-1930s featuring the blind minotaur as a kind of alter ego, prompted by the dissolution of his marriage to the Russian ballerina, Olga Khokhlova. Here, the minotaur is guided through the night by a young girl whose features resemble those of the artist's new mistress, Marie-Thérèse Walter.



## BEN SAKOGUCHI

American, born 1938

***Young Woman in the Bath Watching the Fall of Icarus, c. 1965–1966***

Etching

Gift of Judy Adams Ferris  
2016.19.5

In his masterful etchings and prints, Los Angeles artist Ben Sakoguchi has commented on the foibles and injustices of American society with trenchant wit and subtle poetry. In 1942, four-year-old Sakoguchi and his family were uprooted from San Bernardino and sent to a wartime internment camp for Japanese-Americans in Poston, Arizona. Sakoguchi later attended UCLA and taught at Pasadena City College until retiring in 1997.



## KENNETH PRICE

American, 1935–2012

**Four of thirty screen prints illustrating the book, *The Plain of Smokes: A Poem Cycle*, by Harvey Mudd, 1981**

Museum purchase with funds provided by the Santa Barbara Museum of Art Women's Board  
1981.62

These works by the master ceramicist (see his 2002 sculpture *Izaak* on view in the Ridley-Tree Gallery) are from a set of twenty screen prints that accompanied the special edition of writer Harvey Mudd's book-length poem *The Plain of Smokes*, a loose narrative set in a downbeat, film-noir-like Los Angeles. Mudd and Price worked in close collaboration on the project over a four-year period. The special edition was published by Santa Barbara's Arabesque Books.



## LARRY RIVERS

American, 1923–2002

**Eight of thirteen embossed and collaged screen prints from the portfolio, *the Boston Massacre*, 1970**

Gift of Mr. Jack Cassidy

**TOP: *Some (Visual) Afterthoughts on the Boston Massacre; 40th Regiment; Ready-Aim; Black Revue***

**BOTTOM: *Those who Fire, Those who Run; Redcoats-Mist; Observation; Victims***

In this portfolio of twelve prints, Rivers presents "some visual afterthoughts" on the 1770 incident in which British troops fired into an angry mob of Colonial protestors, killing five people and fueling the American Revolution. Rivers juxtaposes his renderings of the event with images taken from the political unrest of his own time, referring to assassinations, anti-war sentiment, and the civil rights movement.



# JAMES ROSENQUIST

American, 1933-2017

## Four of six lithographs from the suite, *High Technology and Mysticism: A Meeting Point, 1981*

Museum purchase with funds provided by the National  
Endowment for the Arts and the Contemporary Collectors Group  
in memory of Rowe Giesen  
1982.51

LEFT TO RIGHT: *Ai Cham; Above; Sky;  
Somewhere*

In this portfolio, the acclaimed Pop artist experiments with portraiture as he fragments and overlaps photographic images, industrial diagrams, constellation maps, scientific charts and text. With their complex compositions and evocative juxtapositions of data, Rosenquist's prescient deconstructions define a fresh notion of portraiture for the digital age.



## FRITZ SCHOLDER

American, 1937–2005

***Bicentennial Indian, 1975***  
**From the portfolio, *Spirit of Independence, Kent Bicentennial***

Lithograph

Gift of Lorillard Company  
1976.7.1

With his mixed heritage from Germany and the Southern Californian Luiseño people, Scholder often depicted the ironies inherent in the treatment of Native Americans. He represented the clashing realities of an indigenous culture attempting to survive despite the clichéd expectations of American tourists. Here he provides a comment on patriotic bicentennial fervor with a reminder of the country's original inhabitants.



## ARTHUR SECUNDA

American, born 1927

***The Looters, 1965***  
**From the *Watts Series***

Screen print

Museum purchase  
1966.9

Known for his collages and prints, Arthur Secunda was educated in Europe and Mexico, and at New York's Art Students League. At various times, he taught at UCLA and the Otis Art Institute and held the position of Curator of Education at the Santa Barbara Museum of Art. Made in the wake of the 1965 Watts Riots, Secunda's screen print employs photographic transfer techniques to reflect the cultural fragmentation and racial tensions of the time.



## JAMES STROMBOTNE

American, born 1934

### *Illustrations for Dostoyevsky's Brothers Karamazov, 1961*

Series of eight collotypes

Gift of Gay Collins

LEFT TO RIGHT: *Portrait; Fyodor; The Sensualists; In the Cottage; The Grand Inquisitor; Grushenka; A Hymn and a Secret; Smerdiakov*

For over fifty years, Los Angeles artist James Strombotne has celebrated the human figure in paintings with luminous color, quirky humor, and an off-kilter sense of drama. Strombotne participated in the 1960 and 1962 Whitney Annuals and the 1964 Carnegie International. His works from the 1960s are vibrant, boldly reductive narrative paintings that address racism, Cold War paranoia, and the atrocities of war. His illustrations for the Russian novel *Brothers Karamazov* capture the psychological intensity, religious anxiety, and passionate moral struggles of this story of guilt-ridden patricide.



## JAN STUSSY

American, 1921-1990

### *The Acrobatic Family, Act II, 1964*

Lithograph

Gift of Mr. and Mrs. Stanley Sheinbaum  
1967.21.2

A brilliant draftsman and important educator, Jan Stussy made tough-minded paintings, drawings and prints that strip human pretense to its grim essences. A polemical advocate of the teaching of drawing as the foundation of art, Stussy taught at UCLA for over forty years.



## CAROL SUMMERS

American, 1925–2016

### *Kill for Peace, 1967*

Screen print on board

Gift of Mr. and Mrs. Samuel Dorsky  
1973.18.4

Known chiefly for her woodcuts featuring stylized landscapes, Summers became active in the peace movement during the Vietnam War, contributing this screen print to the Artists & Writers Protest. Titled after a 1966 song by The Fugs, the work employs a widely-circulated press photograph of a Vietnamese mother and child. Summers added the red X and puncture marks that resemble automatic rifle spray.



## RUFINO TAMAYO

Mexican, 1899–1991 (active Mexico,  
United States and France)

### *Personage in a Cave, 1964*

Lithograph

Gift of Miss Alice Erving to the Ala Story Collection  
1971.9

Oaxaca-born artist Tamayo was acclaimed alongside the great Mexican muralists for his expressionistic paintings and prints. His imagery drew on the folklore and sculpture of his Zapotecan Indian roots, often including mask-like faces and statuesque figures with a raw visceral appeal.



## MASAMI TERAOKA

Japanese, born 1936 (active United States)

### ***31 Flavors Invading Japan: French Vanilla, 1978***

Screen print

Museum purchase with funds provided by the Twentieth-Century  
Deaccessioning Fund  
1990.37.2

Japanese-American artist and former Los Angeles resident Teraoka is known for his satirical commentary on the pervasiveness of consumerist American culture. Executed in the graphic style of the traditional Edo period, this print depicts a languorous geisha enjoying a Baskin-Robbins treat.



## PAUL WUNDERLICH

German, born 1927

### ***Behind the Curtain, 1967***

Lithograph

Gift of Arthur and Yolanda Steinman  
1985.50.85

Known for his surrealist and erotic works, German artist Paul Wunderlich based this work on a photograph taken by his future wife and collaborator Karin Székessy. The print exemplifies his interests in mythic theatricality and the revival of Art Deco style.





## ANDY WARHOL

American, 1928-1987

### ***Flash-November 22, 1963, 1968***

Portfolio of eleven screen prints with teletype text panels

Museum purchase with funds provided by the Cheeryble Foundation and the General Deaccessioning Fund  
2001.10, 2001.37

These works are from a portfolio of eleven screen prints made from photographic newspaper coverage of the Kennedy assassination. They are accompanied by the teletype transcript of real-time news reports of the historic, tragic event from November 22, 1963. The fractured and sometimes overlaid images reflect the confusion and shock as the dreadful events unfolded on mass media.



## JUNE C. WAYNE

American, 1918-2011

### ***Two lithographs from the portfolio, *John Donne Songs and Sonnets*, 1959***

Lithograph

Gift of Ken Treiman

LEFT TO RIGHT: *The Good-Morrow*; *The Anniversarie*

Best known as a master printmaker and the founder of the Tamarind Lithography Workshop, Los Angeles artist June Wayne made this series of moody melancholic prints in response to a recording of the poems of the seventeenth-century British metaphysical poet, John Donne. Wayne related the poems to her own personal and familial experiences. She once stated, "I was vulnerable to these sonnets because of personal and family travails: my grandmother, mother, daughter, and closest friend were all part of this grinding daily responsibility... triggered by anguish as well as love."

## GRANT WOOD

American, 1891-1942

***March 1941, 1941***

Lithograph

Gift of Mr. and Mrs. James R. Merrill  
1986.70.1

## PAULUS POTTER

Dutch, 1625-1654

***Bull, 1650***

Etching

Gift of Mrs. Hoffman Philip  
1959.62

Known for his paintings of animals in landscapes, Dutch painter Potter created about one hundred works before dying at age 28 from tuberculosis. In the seventeenth-century Netherlands, Potter's paintings of farm animals were wildly popular for their celebration of Dutch agriculture, and even attracted royal patrons. Potter worked mostly from nature and his depictions of bulls – such as *Bull*, *Grazing Cow*, *Two Cows Seen From Behind*, and *Pissing Cow* – were admired in the nineteenth century for their romantic qualities. Potter's painting *The Young Bull* was featured in American painter Mark Tansey's 1981 parody of academic painting, *The Innocent Eye Test*.