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

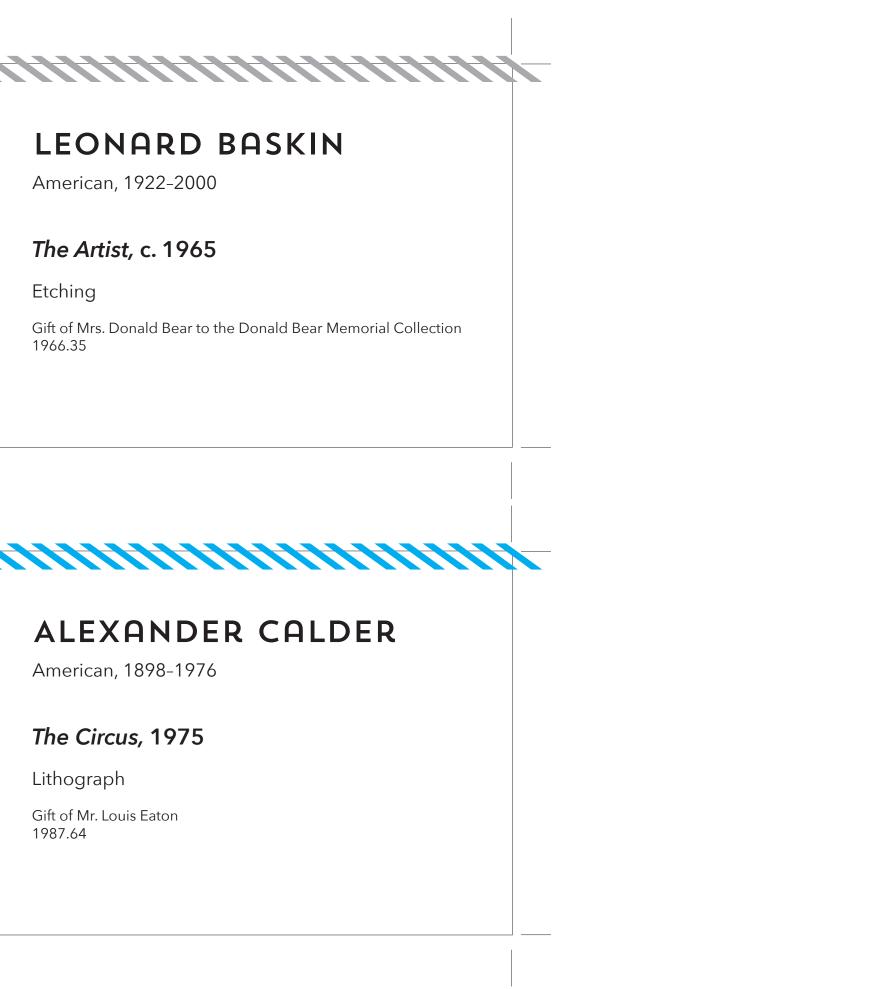
ALEXANDER CALDER

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

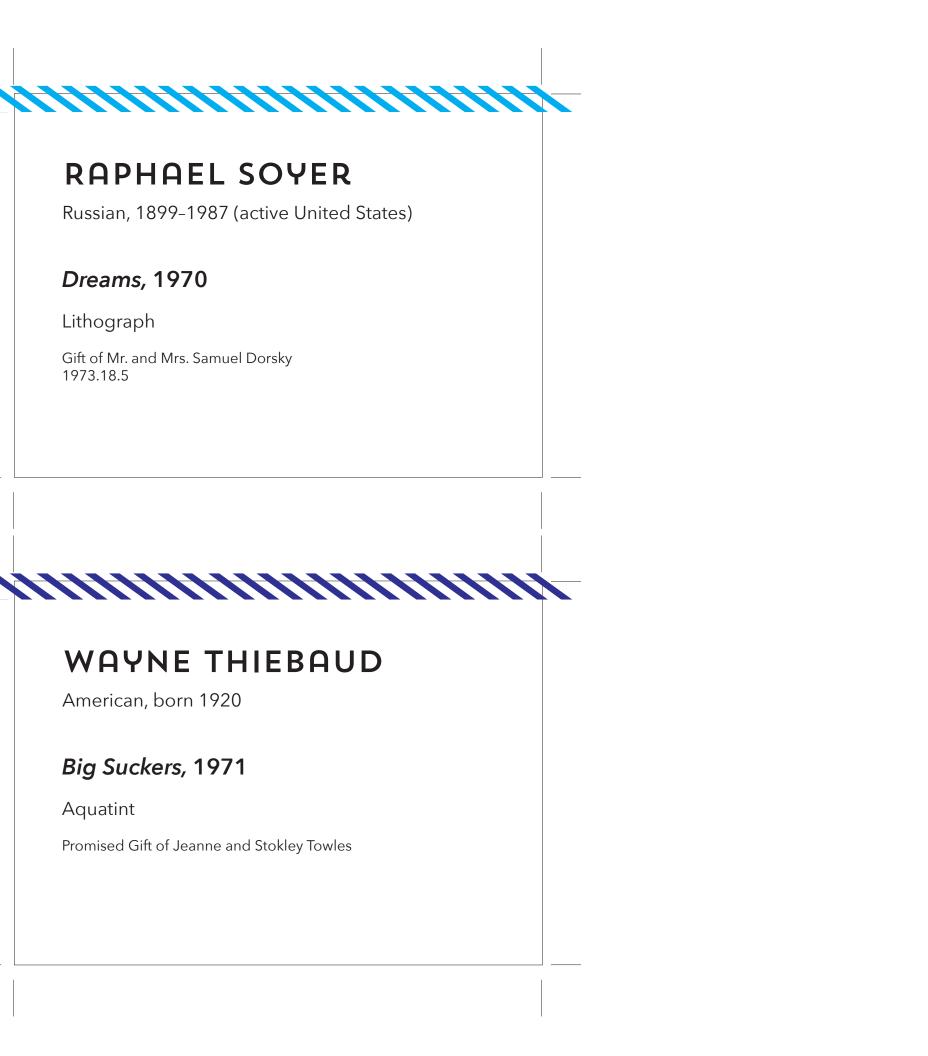
WAYNE THIEBAUD

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

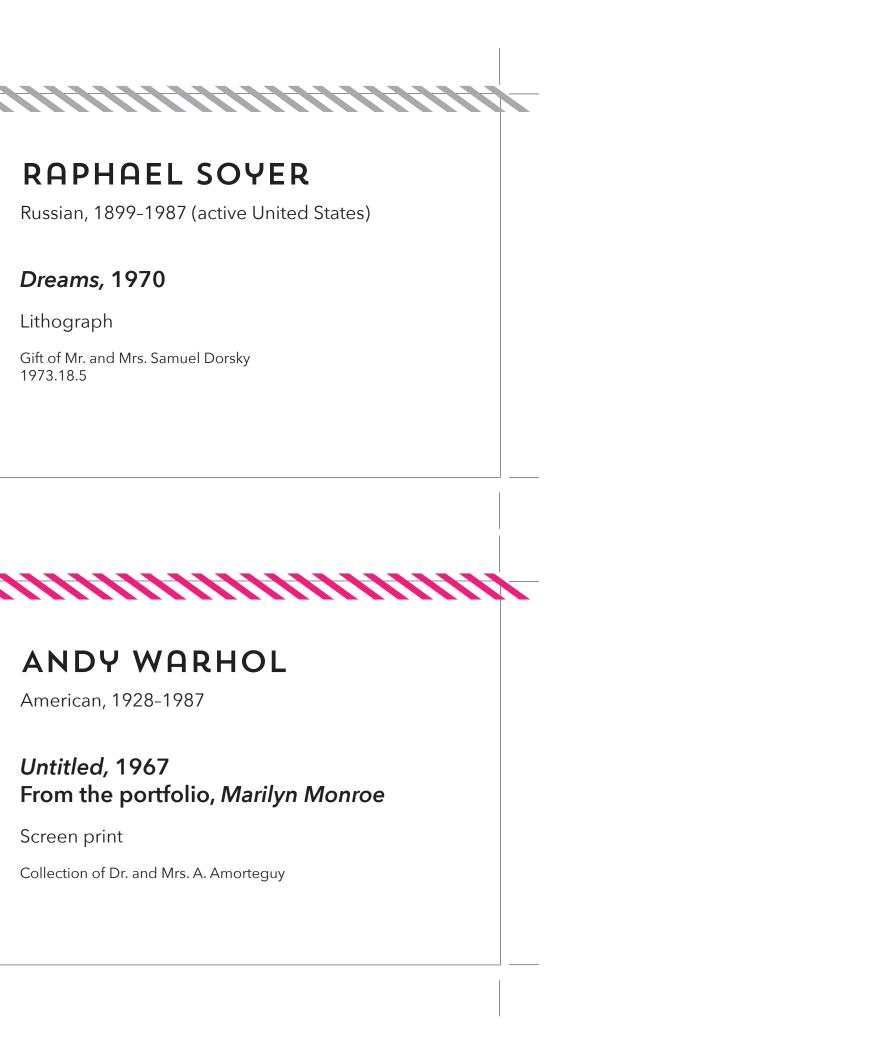
ANDY WARHOL

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 Museu of Art Contemporary Graphics Center, William Dole Fund 1980.54

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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 then from a Colorado hotel room to their demise acros the border in Mexico. The lithographs depict symbol-laden gothic settings for the narrative, augmented by fragments of song lyrics.

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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

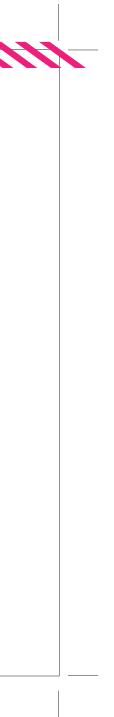
Japanese, 1902-1999

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 gamble Nicky Arnstein, William Brice was a crucial figure i development of post-war Los Angeles art. He taug 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.

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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 Fu 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 serie also includes depictions of the night sky, the day sky, and a sparse desert.

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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 incarcerate from 1803 until his death in 1814.

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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

HHHHHH

Screen print

Gift of Lorillard Company 1976.7.6

Nashville-born Pop artist Red Grooms has specialized in surveying the foibles of the America character, using comedy and satire to celebrate the nation's energetic spirit. This print gently lampoor 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.

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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 Carollines, 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 print 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 be used by anthropologists as records of the tradition 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. despin prejudice against him as an openly gay man.

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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

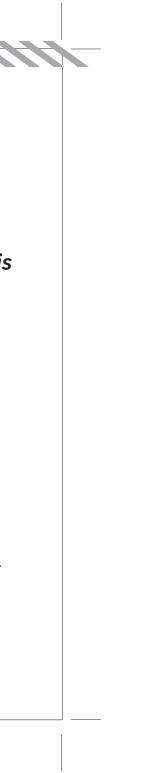
Austrian, 1886-1980

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, migrant 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 o 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.

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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

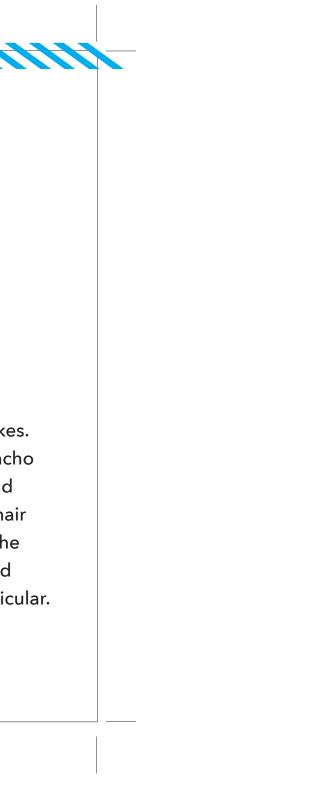
American, 1890–1976 (active France and United States)

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 MARSHAL

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 contempora America of ethnic differences, presenting a nude black male and female as artificially-created "monsters," like those in Mary Shelley's famous novel.

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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

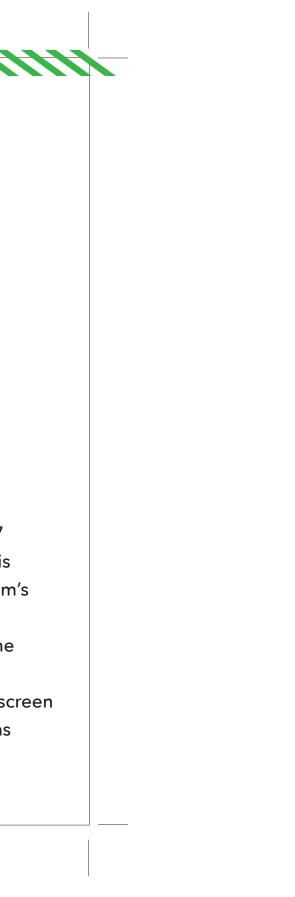
Mexican, 1902-1969

Pequeña Maestra, Que immensa 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.

Μυνακατα 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 Wandere* this woodblock print exemplifies the artist's bold graphic style. Among his influences were Van Gog traditional folk art, lyric poetry and nature. Munaka hand-colored his woodblocks after printing them, following the tradition of the artist Yanagi Sōetsu.

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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.

Μυνακατα 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, bes 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 a suffering.

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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 OROZC

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 Clemen Orozco became one of the major Mexican muralis 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.

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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 makin the major painting *Guernica*, and later became acclaimed for her own paintings and surrealist photographs.

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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 foible and injustices of American society with trenchant v and subtle poetry. In 1942, four-year-old Sakoguch and his family were uprooted from San Bernarding and sent to a wartime internment camp for Japanese-Americans in Poston, Arizona. Sakoguch later attended UCLA and taught at Pasadena City College until retiring in 1997.

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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, filmnoir-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

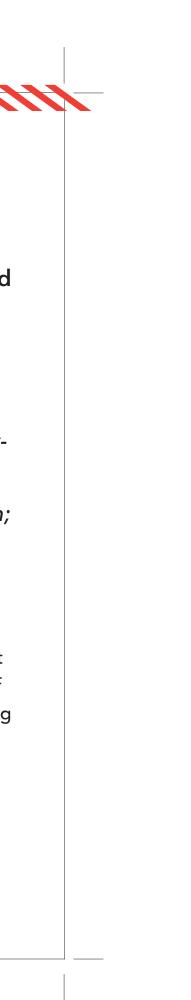
Eight of thirteen embossed and collaged screen prints from the portfolio, *the Boston Massacre*, 1970

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 Secundar 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 ti

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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 guiltridden 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 a prints that strip human pretense to its grim essend A polemical advocate of the teaching of drawing the foundation of art, Stussy taught at UCLA for ov forty years.

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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 alongsi the great Mexican muralists for his expressionistic paintings and prints. His imagery drew on the folklore and sculpture of his Zapotecan Indian roo often including mask-like faces and statuesque figures with a raw visceral appeal.

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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 realtime 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, Joh 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 seventeenthcentury 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 persona 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."

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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.*

