

The Santa Barbara Museum of Art: The First 75 Years

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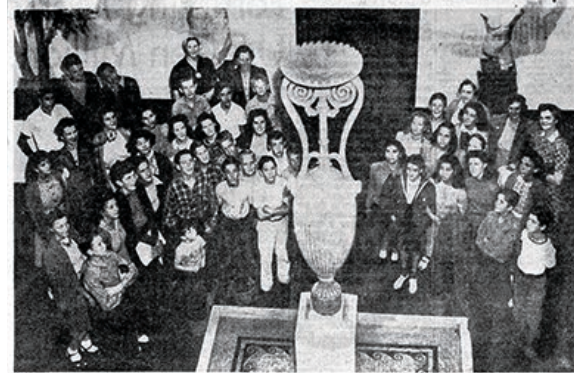
BEGINNINGS: 1941-1942

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

The idea for a city museum came from the local artist Colin Campbell Cooper. When he learned that the main post office building, erected in 1912 and abandoned for several years, was going to be sold, he proposed, in a letter published in the *Santa Barbara News-Press* in July of 1937, that the impressive Italianate structure should be transformed into a museum. For many years, since the early 1920s, the Faulkner Gallery of the Public Library had stimulated and served the local interest in the fine arts, offering exhibitions of



Art Exhibit Makes Hit With School Groups



regional artists’ works and occasionally even shows of national scope. Then, in 1933, a local group that called itself the “Santa Barbara Arts Association” installed an art exhibition in the empty post office—the resounding success of the show may have inspired Cooper to think more long-term. Cooper’s vision was not so lofty as that of Hammett; Cooper would have been content with a museum that featured the works of the popular local painters Fernand Lungren and Alexander Harmer and, as he put it, “examples of the wonderful craft of the saddles and bridles so exquisitely artistic

Fig. 1. Museum façade, 1941. SBMA Archives

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

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

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

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

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



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

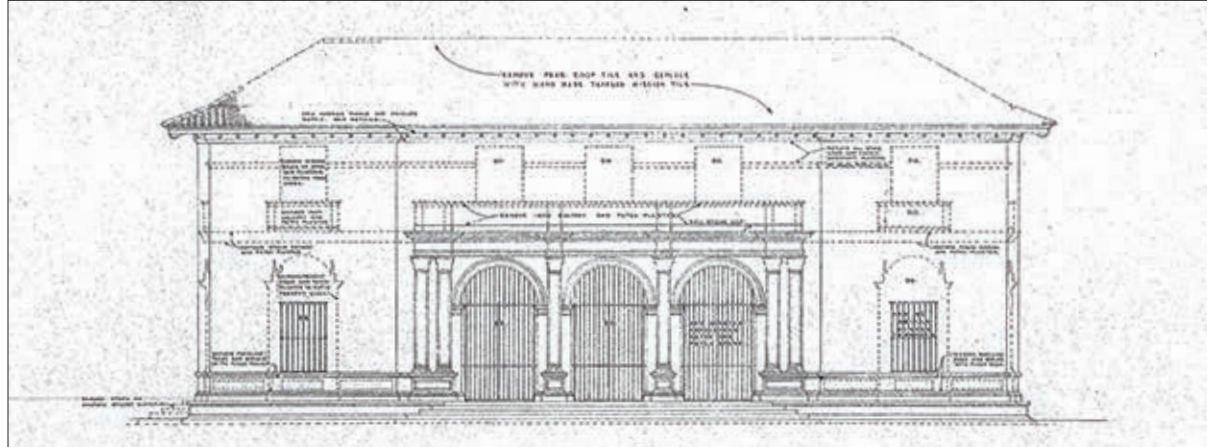
it seems that the foundations were laid deeper and were more extensive than usual for the period, because the post office had been erected on the site of the cemetery of the nearby Catholic church of Our Lady of Sorrows, and much excavation had been required during the removal of the graves. This extra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

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

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

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

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



astrologer, to determine at exactly what time of the day the doors should swing open; he learned that the stars and planets would be best aligned at precisely 11:43 a.m. At that very moment, the junior high students led the throngs of visitors into the Museum, a stream of people that did not abate for months—approximately 300 a day and more than 50,000 visitors in the first six months. By the Museum's first anniversary, attendance had reached 75,000—remarkable, in that the population of Santa Barbara in 1941–42 was only about 35,000. No one who came seemed disappointed about the unfinished state of the building; a writer for the *News-Press*

almost turned it into a virtue, declaring that those responsible for its planning and realization hoped that it “never will be finished,” but “a living thing—always growing, always changing, but always the same in heart and purpose.”

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





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

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



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

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

Fig. 8. Anonymous, after Felix O.C. Harley (American, 19th century), *Buffalo Hunter*, undated (ca. 1844). Oil on canvas, 40 × 51½ in. Gift of Harriet Cowles Hammett Graham in memory of Buell Hammett (1945.1)

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



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



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

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

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



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

Ironically, Katharine McCormick, who had been Adler’s advocate for the Museum job, decided that she did not like any of his designs for her gallery and dismissed him, bringing in instead the local architect Chester Carjola, who completed it within a year. The two-story-tall McCormick Gallery, which added 2,700 square feet of viewing space, was put to good use immediately, as the Museum organized, primarily from its own collections and from local artists, a staggering number of exhibitions—65—in its second year of operations. Most of the shows were quite small and of brief duration, but a couple of major exhibitions were mounted: *Arts of America before Columbus: 500 B.C.–1500 A.D.*, which included 221 pieces of art from several pre-Columbian, native American cultures, and *Modern Mexican Painters*, a traveling loan show (earlier held in Boston, Cleveland, Portland, and San Francisco) of 43 works, including paintings by José Clemente Orozco, which was organized by New England writer MacKinley Helm, largely from the collection that he and his wife Frances had assembled. The community also had the opportunity, in May, to view firsthand two of the most important and influential paintings of the 20th century, when the Museum displayed in a small exhibition Picasso’s powerful anti-war masterpiece *Guernica*,

commissioned by the Spanish government and almost continuously on world tour since its completion in 1937, and Marcel Duchamp’s revolutionary *Nude Descending a Staircase, No. 2* (1912), lent with a couple of other paintings by Los Angeles art collectors Louise and Walter Arensberg. The show, which also included works from the collection of the actor Edward G. Robinson, was assembled to benefit Free France, the French government-in-exile during the time of the Nazi occupation. Other exhibition offerings that year ranged from works by local artists, among them paintings by Clarence Hinkle, to Edward Weston photographs, Persian and Indian miniature paintings, and watercolors by the contemporary Chinese artist Lin Fong Ming (Lin Fengmian).

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

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

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

Fig. 13. Savely Abramswitch Sorine (Russian, 1878–1953), *Portrait of Wright S. Ludington*, 1932. Gouache, watercolor, and pencil on paper, 53½ × 40¾ in. Gift of Constance Ludington Drayton (1993.3)

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

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

Despite the casual nature of his collecting, Ludington brought to his passion for art a keen and educated eye for quality, one that was encouraged and guided

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





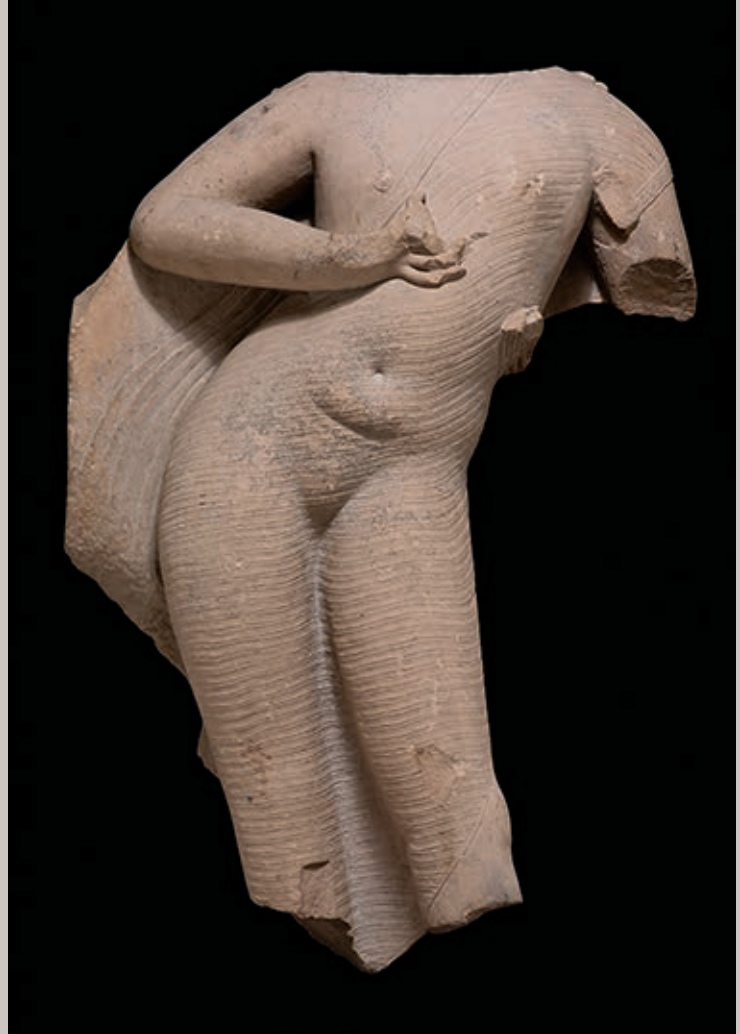
Head of Gudea, Ruler of Lagash Neo-Sumerian (Mesopotamia), ca. 2120 BCE Diorite, 7½ × 7 × 7 in.
GIFT OF WRIGHT S. LUDINGTON (1991.104)



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

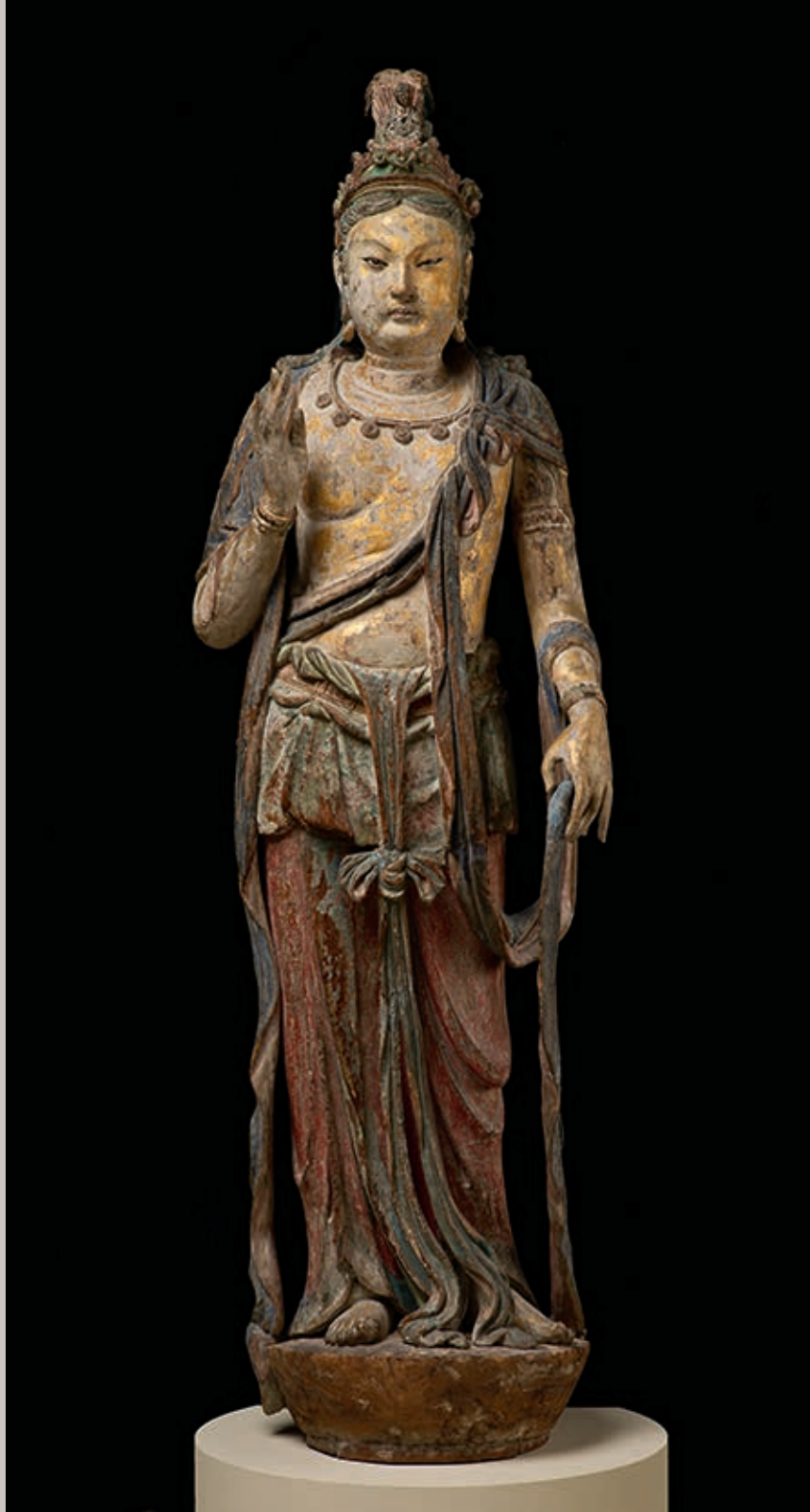


Lansdowne Hermes Roman copy after a Greek original, first half of 2nd century CE Marble, 86¼ × 40 × 13⅜ in.
GIFT OF WRIGHT S. LUDINGTON (1984.34.1)



Balarama and Buddha as the Eighth and Ninth Avatars of Vishnu India, Madhya Pradesh, 11th century
Sandstone, 31 × 20 in. and 35 × 26 in.

GIFT OF K.W. TREMAINE AND GIFT OF WRIGHT S. LUDINGTON (1968.2-.3)



Standing Bodhisattva Guanyin China, Jin dynasty (III5-1234) Wood with polychrome, 64½ × 18 × 15 in.
GIFT OF WRIGHT S. LUDINGTON IN MEMORY OF CHARLES HENRY LUDINGTON (1983.27.11)



Henri Rousseau (French, 1844–1910) *Castle in Moonlight*, 1889 Oil on canvas, 35½ × 27¾ in.
BEQUEST OF WRIGHT S. LUDINGTON (1993.I.9)



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



Henri Matisse (French, 1869–1954) *Pont Saint-Michel*, ca. 1901 Oil on canvas, 23¾ × 28¾ in.
BEQUEST OF WRIGHT S. LUDINGTON (1993.I.5)



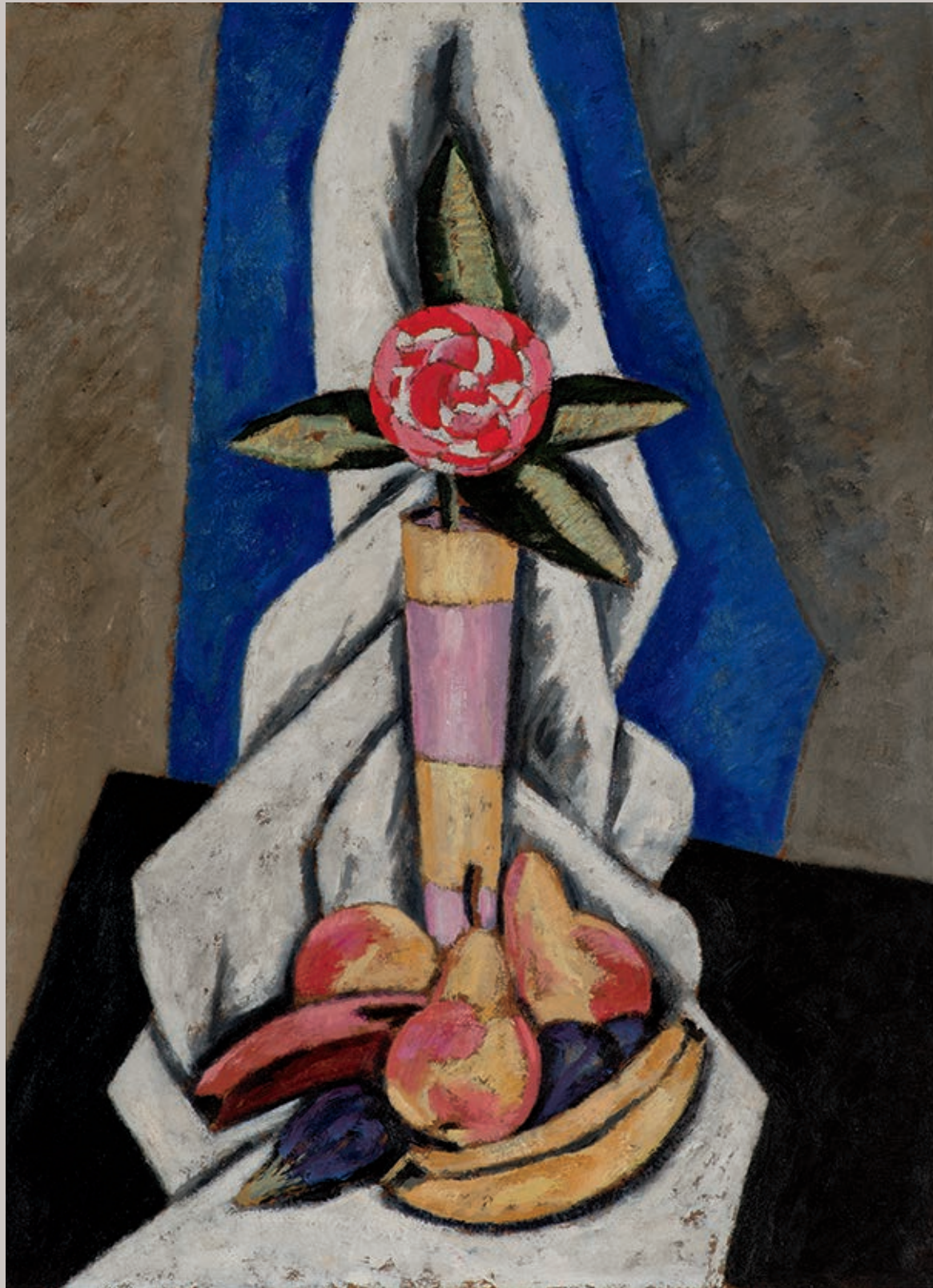
Edgar Degas (French, 1834–1917) *Ballet Dancer Resting*, ca. 1900–1905 Charcoal on surfaced cardboard, 19⁵/₈ × 12¹/₄ in.
GIFT OF WRIGHT S. LUDINGTON (1941.2.7)



Joseph Stella (American, 1877–1946) *The By-Product Storage Tanks*, ca. 1918–20 Charcoal on paper, 21⁷/₈ × 28 in.
GIFT OF WRIGHT S. LUDINGTON (1944.2.10)



Pablo Picasso (Spanish, 1881–1973) *Woman with a Pitcher*, 1919 Pencil over charcoal on paper, 25 $\frac{3}{4}$ × 19 $\frac{1}{8}$ in.
GIFT OF WRIGHT S. LUDINGTON (1946.10.1)



Marsden Hartley (American, 1877-1943) *Still Life*, ca. 1929-30 Oil on cardboard, 25 $\frac{3}{4}$ × 18 $\frac{3}{4}$ in.
GIFT OF WRIGHT S. LUDINGTON (1950.3)



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



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



Ossip Zadkine (French, 1889–1967) *Pomona*, 1941 Ebony, 36³/₈ × 11 × 10 in.
BEQUEST OF WRIGHT S. LUDINGTON (1993.I.25)



Wifredo Lam (Cuban, 1902–1982). *The Casting of the Spell*, 1947. Oil on burlap, 43 $\frac{1}{8}$ × 36 in.
Gift of Wright S. Ludington (1956.2.4)

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

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

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



year, training his eye and gaining an expertise in the areas of art he most loved.

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

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

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



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

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

most prominent attorneys in Chicago, the city in which Katharine would spend much of her early life.

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

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

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

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

1943–1951

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



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

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

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

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

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

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

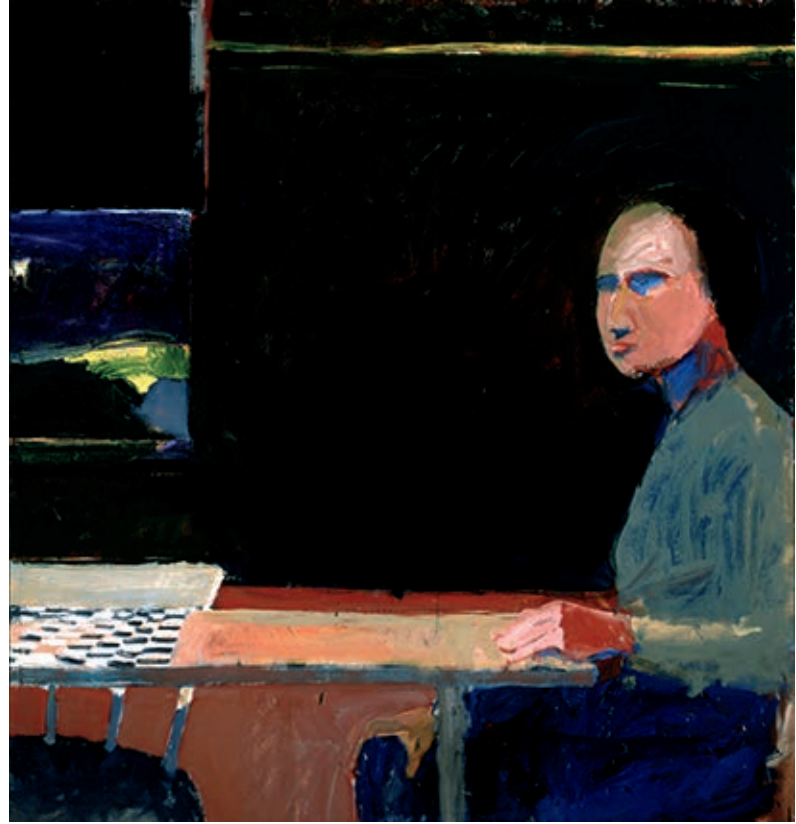
1952-1962

Almost all of that changed in 1952, with the advent of the energetic and cosmopolitan Ala Story (fig. 18), the Museum's second director. Born Emilie-Anna Maria Hayszi von Heyszenau in Vienna, Austria, Story studied at the Academy of Fine Arts there before moving to London, where she took up posts as the director of the Redfern Gallery and later the Stafford Gallery, both commercial enterprises which sold paintings by 19th- and 20th-century English and French artists. In



1940 she moved to New York, where she founded and directed the (now defunct) American-British Art Center, a non-profit organization established, ostensibly, to display the works of contemporary American and British painters. Among the exhibitions that Story organized at the Art Center were the first one-woman show of the paintings of Anna Mary Robertson ("Grandma") Moses, exhibitions of the works of the 19th-century French painter Edouard Vuillard and American artist William Merritt Chase, and one of the first shows in New York—and probably in the country—of contemporary Haitian painting.

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



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

Despite her generally European orientation, Story was also committed to fostering the careers of outstanding contemporary American artists, particularly West Coast ones. To this end, she organized in the fall of 1955 the *Pacific Coast Biennial Exhibition of Paintings and Watercolors*. This competitive exhibition was open only to California, Oregon, and Washington artists, and each was permitted to submit just two entries. The judges for the first year were Perry Rathbone, the Director of the Museum of Fine Arts, Boston, the painter Rufino Tamayo, and Wright Ludington, representing the ranks of distinguished collectors. From 1,200 entries, 89 works were chosen and among those awarded prizes were a painting by Mark Tobey (entitled

Pacific Rhythms, which the Museum subsequently purchased) (fig. 19) and one by Howard Warshaw. The relatively newly-established Women's Board (since 1951) donated the prizes—some of the first gifts in its long history of generous contributions to the Museum, which has included support for the purchase of artworks and for the organization of exhibitions.

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

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

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

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



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

sculptor Jacob Epstein. Their 1969 bequest entailed over 50 works, including paintings by the contemporary Mexican artist David Alfaro Siqueiros, *The Hill of the Dead* (1944) (p. 50), and the Guatemalan artist Carlos Mérida (which had appeared in the 1941 show), and drawings by the Mexican artists Guillermo Meza and Carlos Orozco Romero.

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

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



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



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

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

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

To ensure the growth of this collection, Preston Morton created an acquisition endowment to purchase more American art and provided funds to construct two new wings, in part to house the American art holdings—the Preston Morton and Sterling Morton Memorial Wings, which provided more gallery space on the Museum's main floor (30 percent more gallery space to the Museum overall) as well as classroom, meeting, and office space on the ground level. The Preston Morton Wing was inaugurated in 1961 and the Sterling Morton Wing in 1962. Able to make particularly effective

use of this increased gallery space and of all of the new artworks in the collection were the growing number of enthusiastic docents, whose program had just been established in 1960 and who were—and remain—critical in increasing the Museum's accessibility to the community. With the intent of preserving the gallery spaces of the Museum and to broaden public outreach, Board President Reginald Faletti, around this time, established endowed funds for facilities renovation and to host concerts.

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

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



John Singleton Copley (American, 1738–1815) *Lieutenant Joshua Winslow, 1755* Oil on canvas, 50⁷/₈ × 40³/₈ in.
GIFT OF MRS. STERLING MORTON FOR THE PRESTON MORTON COLLECTION (1960.54)



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



Childe Hassam (American, 1859–1935) *The Manhattan Club. The Stewart Mansion, New York City, ca. 1891* Oil on canvas, 18¼ × 22⅞ in.
GIFT OF MRS. STERLING MORTON TO THE PRESTON MORTON COLLECTION (1960.62)



George Inness, Sr. (American, 1825–1894) *Morning, Catskill Valley: The Red Oaks*, 1894 Oil on canvas, 35³/₈ × 53³/₄ in.
GIFT OF MRS. STERLING MORTON TO THE PRESTON MORTON COLLECTION (1960.66)



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



John Singer Sargent (American, 1856–1925) *Perseus at Night*, ca. 1907 Oil on canvas, 50³/₄ × 36³/₈ in.
GIFT OF MRS. STERLING MORTON TO THE PRESTON MORTON COLLECTION (1960.80)



George Wesley Bellows (American, 1882–1925) *Steaming Streets, March 1908* Oil on canvas, 38³/₈ × 30¹/₄ in.
GIFT OF MRS. STERLING MORTON FOR THE PRESTON MORTON COLLECTION (1960.50)



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



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

1963–1982

In September of 1963, a new era began at the Museum with the arrival of Thomas Whittelsey Leavitt as Director (fig. 23). Leavitt was a Bostonian who was educated at Middlebury College and Boston University before earning a Ph.D. from Harvard University, where he specialized in 19th-century American art. While at Harvard, he served as an assistant to the Director of the Fogg Art Museum until taking the position, in November of 1957, of the Director of the Pasadena Art Museum, then the only museum dedicated to modern art between San Diego and San Francisco. Among his major undertakings at Pasadena was, in 1963, the first Marcel Duchamp retrospective in this country. When Leavitt came to the SBMA, he at first permitted himself



a brief return to the art he had studied in college, organizing a large, impressive exhibition of the paintings of Bierstadt, but soon after he launched an ambitious contemporary-art agenda that would invigorate the Museum and determine his legacy.

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

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

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



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

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

Leavitt punctuated this progression of large, diverse exhibitions with one-man shows of emerging California artists, such as Melvin Edwards, Frederick Hammersley, and Robert O'Dowd as well as with small exhibitions, most organized by other museums and commercial galleries, of the works of William Baziotas, Lovis Corinth, and similarly important artists. Leavitt not only worked with many commercial galleries, but also became personally acquainted with and supportive of many artists, becoming a respected member of their circles in Santa Barbara, Los Angeles, and San Francisco. His passion for art and discerning eye also earned him the admiration of his predecessor Ala

Story and Margaret Mallory, whose collections were exhibited together in 1966 at the Museum in a show that subsequently traveled to the Palace of the Legion of Honor in San Francisco. Virtually all of the works, including pieces by Max Beckmann, James Ensor, Emile Nolde, and Picasso, were eventually either donated or bequeathed to the Museum. The gifts from the two women were made sporadically, as Mallory once explained: “art to me—I have to get sort of a bang in my heart when I look at something. Otherwise, I couldn’t possibly buy it. And when I cease to notice it on the wall—when I walk by it without looking—I know the time has come for it to go.” When she died more than 30 years later, in 1998, she bequeathed funds to name a gallery in Story’s memory to exhibit the art they had donated as well as other works in, what she called, the Museum’s growing collection of “international modern and contemporary art.” In addition to the modern masters, during his relatively brief, five-year tenure at the Museum, Leavitt also presented an interesting range of exhibitions of works from non-Western cultures, including shows of contemporary prints from Japan, Qing dynasty (mid-17th–early 20th-century) Chinese ivory figures, and artifacts from New Guinea.

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



Johan Barthold Jongkind (Dutch, active in France, 1819–1891) *Baths and Wash House near the Pont Neuf*, ca. 1850

Oil on canvas, 10³/₄ × 18¹/₄ in.

BEQUEST OF MARGARET MALLORY (1998.50.44)



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



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



Egon Schiele (Austrian, 1890–1918) *The Embrace*, 1915 Charcoal and gouache on cream-colored Japanese paper, 12³/₄ × 17³/₄ in.
BEQUEST OF MARGARET MALLORY TO THE ALA STORY COLLECTION (1998.50.78)



Félix Vallotton (Swiss, 1865–1925) *Le Triomphe*, n.d. Woodcut, 9⁷/₈ × 12³/₄ in.
GIFT OF MARGARET P. MALLORY (1991.I54.34)



Herbert Bayer (Austrian, 1900–1985) *Self-Portrait*, 1932 Gelatin silver print (photomontage), ed. 30/40, 13⁷/₈ × 11 in.
MUSEUM PURCHASE WITH FUNDS PROVIDED BY THE CHALIFOUX FUND, AUCTION! AUCTION!,
COURTESY OF MARGARET MALLORY (1981.I.6)



Henry Moore (English, 1898–1986) *Studies for Sculpture*, 1950 Pencil, wax crayon, colored crayon, and watercolor on paper, 12³/₄ × 15 in.
GIFT OF MARGARET P. MALLORY (1991.154.22)



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

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

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

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

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

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

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

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

Significantly, Mills also displayed the works of outstanding local photographers, such as Ines Roberts and Alain Maynet, and saw that the Museum regularly represented that medium, still not considered a "fine art" by some, in its exhibition schedule. In 1973, the Museum hosted major exhibitions of the photographs of Margaret Bourke-White, organized by the museum at Cornell University, and the show *Victoria's World:*

Photographs of Victorian England from the Collection of the Humanities Research Center at the University of Texas.

These were followed, over the next half-dozen years, by exhibitions of the works of some of America's (and Mexico's) greatest photographers and photojournalists—Manuel Alvarez Bravo, Dorothea Lange, Lewis W. Hine, Danny Lyon, Imogen Cunningham, and James Van Der Zee.

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

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

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



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

Besides the building expansion, Mills amplified the Museum in other ways and brought it up to “industry standards,” notably in terms of increased staffing and programming. He hired three curators, including an Assistant Curator of Oriental Art, Susan Tai, for the burgeoning Chinese, Indian, Japanese, and Tibetan collections, and a fulltime registrar. Mills also developed the Museum’s education programs, library, and conservation processes. The docents’ activities were

encouraged and expanded into the public schools; the Docent Council initiated a program called “Museum to Schools,” in which talks were given to some 1,800 children in elementary and secondary schools annually. With such commitments to the community, the Museum saw attendance and membership increase sharply during Mills’s tenure. Even in retirement Mills was an intellectually active and adventurous man. His challenging, post-SBMA life, during which he came out as gay, was touchingly explored and recounted in the semi-fictional film *Beginners*, written and directed by his son Mike Mills. Christopher Plummer, who sensitively portrayed in the movie a character based on Paul Mills, earned the 2011 Academy Award for Best Supporting Actor for his performance.

1983–1991

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



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

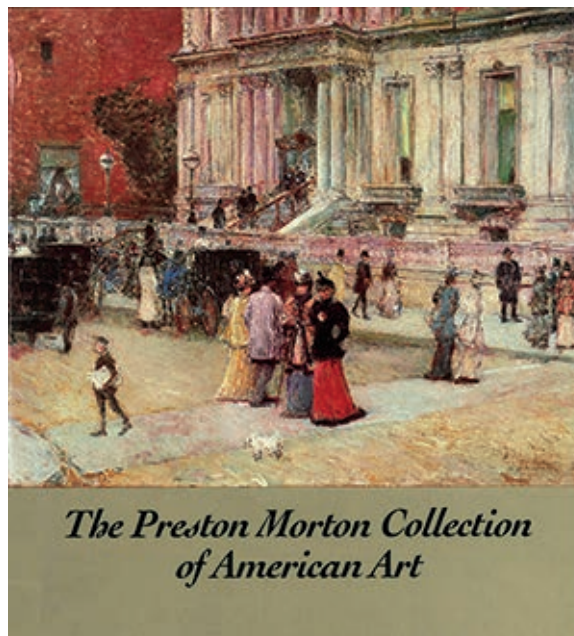
at the Cleveland Museum of Art and the Albright-Knox Museum in Buffalo, and the directorship of the Bowdoin College Museum of Art, prior to assuming his post in Sacramento. After overseeing the last years of construction and opening of the Park Wing, in January of 1985, West changed the focus of the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

Before West came, the Museum itself had produced only three publications of some depth and scholarly inclination, all illuminating holdings in the permanent collection: *The Ala Story Collection of the Santa Barbara Museum of Art* (1971), *European Drawings in the Collection of the Santa Barbara Museum of Art* (1976), and *The Preston Morton Collection of American Art* (1981) (fig. 30). For four decades, the Museum had generally provided to visitors only slim exhibition pamphlets or else exhibition catalogues that had been written elsewhere for shows that had been organized elsewhere. Under West, with his more academic approach to art, the Museum's publications increasingly and regularly became more substantive and scholarly, in a progression that began with the exhibition catalogue *An Unkindled Eye: The*

Paintings of Rockwell Kent (1985) and was followed by *Old Master Drawings from the Collection of John and Alice Steiner* (1986), edited by Alfred Moir, Italian drawings scholar, UCSB professor, and devoted SBMA volunteer, and then, *Orbis Pictus: The Prints of Oskar Kokoschka, 1906–1976* (1987), *Kiyochika—Artist of Meiji Japan* (1988), *The Charged Image: French Lithographic Caricature* (1989), *Turning the Tide: Early Los Angeles Modernists, 1920–1956* (1990), *Cultivated Taste: Asian Art from Private Collections* (1991), *Standing in the Tempest: Painters of the Hungarian Avant-Garde, 1908–1930* (1991), and *Watkins to Weston: 101 Years of California Photography, 1849–1950* (1992). An émigré from Central Europe and, earlier in his career, an organizer of small exhibitions of artworks from counties in that region, West wrote the introductory essay for the *Standing in the Tempest* catalogue, as a coda to his tenure at the Museum.

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

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



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

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



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

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





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

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

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

York. In the next two years, the Steinmans contributed another 210 photographs.

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

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



Jo Ann Callis (American, b. 1940) *Untitled (Angel)*, 1992 Chromogenic print, 12 $\frac{1}{8}$ × 9 $\frac{1}{2}$ in.

GIFT OF ARTHUR B. STEINMAN (2000.50.20)



Gertrude Käsebier (American, 1852–1934) *Portrait of Prudence Durand, Newark, New Jersey, ca. 1910*
Toned gelatin silver print, 8½ × 5¾ in.

GIFT OF MICHAEL G. AND JANE WILSON (1991.176.31)



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

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

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

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



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

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

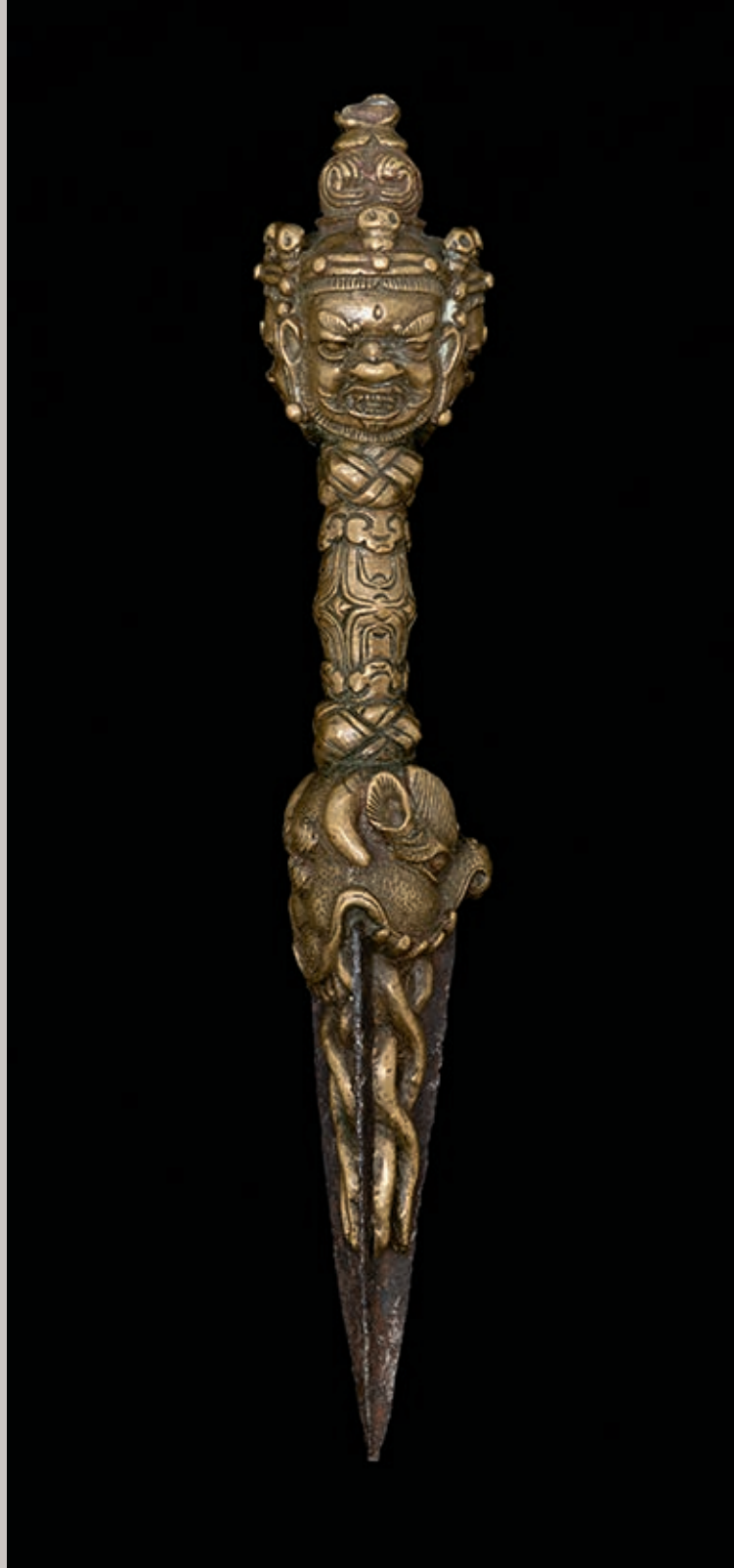


Conical Bowls China, Song dynasty, 11th–12th century Northern celadon, gray porcelaneous stoneware with olive green glaze;
molded decoration of fishes in waves, 1½ × 3¾ in. (each)

GIFT OF F. BAILEY VANDERHOEF, JR. (1991.148.25.1,.2)



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



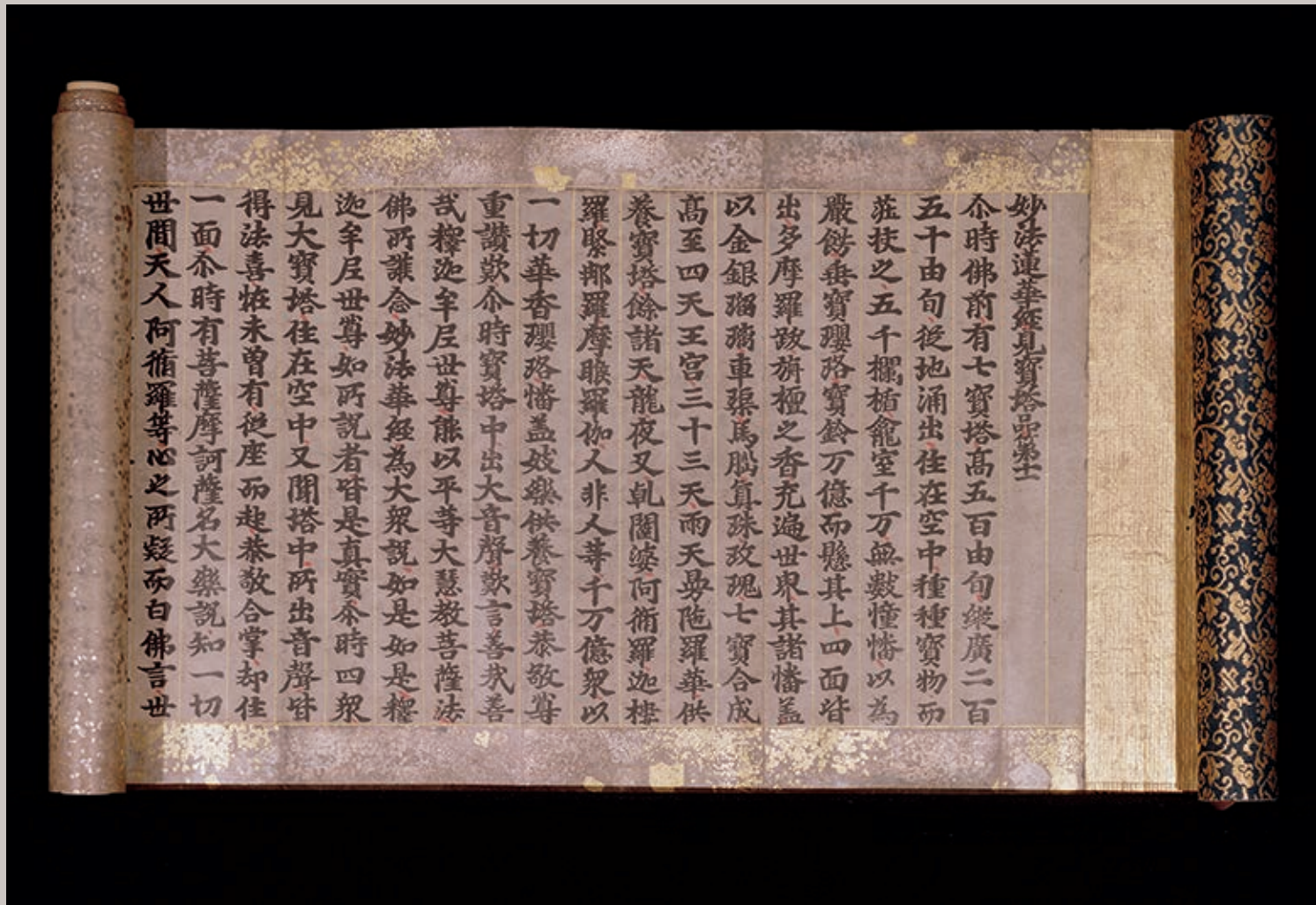
Ritual Dagger Tibet, 18th century Bronze and iron, 6 $\frac{7}{8}$ in.

GIFT OF MRS. WILBUR L. CUMMINGS, SR. IN MEMORY OF HER SON, WILBUR L. CUMMINGS, JR. (1954.I5.I0A)



Ritual Apron Tibet, 18th–19th century Bone, leather, and brass bells, 34 × 28 in.

GIFT OF MRS. WILBUR L. CUMMINGS, SR. IN MEMORY OF HER SON, WILBUR L. CUMMINGS, JR. (1954.I5.2)



妙法蓮華經見寶塔品第十一

尔時佛前有七寶塔高五百由旬縱廣二百
五十由旬從地涌出住在空中種種寶物而
莊校之五千欄楯龕室千万無數幢幡以為
嚴飾垂寶瓔珞寶鈴万億而懸其上四面皆
出多摩羅跋旃檀之香充遍世界其諸幡蓋
以金銀琉璃車渠馬腦真珠玫瑰七寶合成
高至四天王宮三十三天雨天曼陀羅華供
養寶塔餘諸天龍夜叉乾闥婆阿術羅迦樓
羅緊那羅摩睺羅伽人非人等千万億眾以
一切華香瓔珞幡蓋伎樂供養寶塔恭敬尊
重讚歎尔時寶塔中出大音聲歎言善哉善
哉釋迦牟尼世尊能以平等大慧教菩薩法
佛所護念妙法華經為大衆說如是如是釋
迦牟尼世尊如所說者皆是真實尔時四眾
見大寶塔住在空中又聞塔中所出音聲皆
得法喜恠未曾有從座而起恭敬合掌却住
一面尔時有菩薩摩訶薩名大樂說知一切
世間天人阿術羅等心之所疑而白佛言世

Lotus Sutra, Jeweled Pagoda Chapter (Chapter 11) Japan, Kamakura period, 13th century

Woodblock printed on ornate paper adorned with gold and silver flakes. 11½ × 44¼.

GIFT OF PHILIP HOFER (1980.8.2)



Yashima Gakutei (Japanese, 1786–1868) *The Cherry Tree of Poet Priest Saigyō (1119–1190)*, early 1820s
 Color woodblock print, surimono, 8¼ × 7¼ in.

GIFT OF DR. AND MRS. ROLAND A. WAY (1991.147.1)



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



Andō Hiroshige (Japanese, 1797–1858) *Station 46, Driving Rain at Shōno*, 1834 Color woodblock print, 9¾ × 14⅞ in.

GIFT OF THE FREDERICK B. KELLAM COLLECTION (I971.3.I.46)



Tsukioka Yoshitoshi (Japanese, 1839–1892) *Midnight Moon in the Yashino Mountains* from the series
“One Hundred Aspects of the Moon,” 1886 Color woodblock print, 13 × 8¾ in.

GIFT OF CAROL L. VALENTINE (I987.53.16)

1992–2002

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

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



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

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

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



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

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

Aspects of the arts and culture of China and Japan were represented in the latter part of the 1990s by two very interesting shows that the Museum organized, with informative, accompanying catalogues: *Carved Paper: The Art of the Japanese Stencil* (1998) and *Of Battle and Beauty: Felice Beato's Photographs of China* (1999).

Edited by Susan Tai, in collaboration with Susanna Campbell Kuo, the *Carved Paper* catalogue almost immediately became a standard reference for that distinctly Japanese art form and tool for textile design. The impetus for the *Carved Paper* show had been Elizabeth Kellam de Forest's 1984 donation to the Museum of 75 Japanese stencils (cat. 31) that her father-in-law, the virtuoso landscape painter Lockwood de Forest, Sr., had collected on a trip to Asia in 1913. The widow and business partner of Lockwood de Forest, Jr., and a talented landscape architect herself, Elizabeth, decades earlier, had finished and realized his designs for the landscape surrounding the Museum, when he died suddenly from pneumonia in 1949.

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



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

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

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

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



Argentinian artist Rogelio Polesello, and three works by the Venezuelan artist Carlos Cruz-Diez. These were followed in 1998 by the acquisition of important paintings by the Mexican master Rufino Tamayo (*Noche y Dia*, 1953) and the Uruguayan artist Joaquin Torres-Garcia (*Composition*, 1932) (cat. 41) and then, in 2001, of a grand (detached) fresco by the Mexican painter David Alfaro Siqueiros, *Portrait of Mexico Today* (1932), the then only intact mural by the artist in the United States (fig. 39). In the next year, the Museum purchased a significant painting by the Mexican artist Gunther Gerzso (*Time Eats Life to the Core*, 1961) (cat. 50). In all, over 300 Latin American works were acquired by the Museum during du Pont's tenure, representing nine countries: Mexico

(primarily), Argentina, Chile, Colombia, Costa Rica, Cuba, Guatemala, Uruguay, and Venezuela. Du Pont would also organize for the Museum widely and highly acclaimed, major retrospectives of the works of Gerzso (2003) and Tamayo (2007), both accompanied by comprehensive and useful catalogues (fig. 40).

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



Fig. 39. David Alfaro Siqueiros (Mexican, 1896–1974), *Portrait of Mexico Today*, 1932. Fresco on cement, 99 × 384 × 100³/₁₆ in. Anonymous Gift (2001.50)

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

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

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

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

2003–2007

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

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

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



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

Later that year, the Museum mounted an exhibition of 13 significant 19th- and 20th-century works of art entitled *A Gift for Santa Barbara: The Dwight and Winifred Vedder Collection*. Winifred, or “Teddie,” as

she preferred to be called, gave to the Museum paintings that she and her late husband collected by French artists Mary Cassatt (born in America), Armand Guillaumin, and Pierre-Auguste Renoir as well as by the Russian master Marc Chagall. The Cassatt and Renoir were the first paintings by those two major figures to enter the Museum’s collection. Teddie also contributed to the Museum a particularly fine pastel portrait of a young woman by the 19th-century French woman artist Berthe Morisot (cat. 27), along with pastels and drawings by Cassatt, Matisse, and Paul Signac. Joining the works by Cassatt and Morisot were two paintings by the 20th-century American women artists Helen Bradley and Grandma Moses.

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

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

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

worldly and earthy Merci Eichholz, a former President of the SBMA Board of Trustees, had assembled with her husband Bob Eichholz, a former trustee of the National Gallery of Art, an important and very personal collection, mainly composed of 19th- and 20th-century paintings, drawings, and sculptures. The show, appropriately titled *Merci!*, both denoting the French word for “thanks” and suggesting the exuberance of the donor, included 23 gifts and promised gifts to the Museum, among them paintings by Edouard Vuillard and Pierre Soulages (illus. p. 105), a drawing by Picasso, and photographs by Herbert Bayer and Marion Post Wolcott. Organized with the Eric Carle Museum of Picture Book Art (in Amherst, Massachusetts), *Over Rainbows*, drawn from the collection of Zora and Les Charles, offered more than 70 beautiful and often amusing, original illustrations for children’s books, works by celebrated artists and by many winners of the prestigious

Caldecott Medal for children’s picture books. Selected by Zora Charles and guest curator Lolly Robinson, the watercolors and drawings represented some of the most memorable characters and stories rendered by Jean de Brunhoff (creator of Babar the Elephant), Diane and Leo Dillon, Kay Nielsen, Jerry Pinkney, Beatrix Potter, Maurice Sendak, and 30 other illustrators.

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

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



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

2008–2016

In recent years, since 2008, the Museum staff has worked hard to build upon its record of scholarly exhibitions and further its educational mission in the community and, particularly, the local schools. With the hiring, in 2008, of Julie Joyce as Curator of Contemporary Art, and, in 2009, of Eik Kahng as Chief Curator (two years later becoming Assistant Director as well), who joined longtime curators Karen Sinsheimer and Susan Tai (since 2007, the Elizabeth Atkins Curator of Asian Art), the Museum has embarked on the most ambitious exhibition program in its history. The four curators have been responsible for organizing at least one major loan show of international importance each year, with accompanying scholarly catalogues. In most years, they have presented two or three major loan

exhibitions, which entail the works of some of the greatest older masters or, in the case of contemporary art and photography, showcase the works of significant emerging artists or underappreciated, highly accomplished mature masters. Where appropriate, the shows attempt to address significant social issues.

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

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



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



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

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

Following the challenging yet very popular *Yinka Shonibare*, the Museum hosted the majestic exhibitions *Noble Tombs at Mawangdui: Art and Life in the Changsha Kingdom, China (3rd Century BCE–1st Century BCE)*, (fig. 43) in 2009, which featured nearly 70 Han-dynasty treasures excavated from a completely preserved tomb in the Hunan province, and *Delacroix to Monet: Mas-*

terpieces of 19th-Century Painting from the Walters Art Museum (in early 2010), which included major paintings by those two artists as well as by Degas, J.-A.-D. Ingres, and Jean François Millet. After these shows, which had been produced by the China Institute in New York and the Walters Art Museum in Baltimore, the SBMA opened, in 2010, Karen Sinsheimer’s sweeping and complex survey exhibition *Chaotic Harmony: Korean Contemporary Photography* and then, in 2011, a grand retrospective of the much admired, though somewhat critically overlooked Los Angeles painter Charles Garabedian. Developed in partnership with Anne Wilkes Tucker, curator of photography at the Museum of Fine Arts, Houston, and the first major exhibition in the United States of photographs made by contemporary Korean artists, *Chaotic Harmony* addressed issues of social identity, family, urbanization, and globalization in works produced by 40 artists. Organized by Julie Joyce, *Charles Garabedian: A Retrospective*, was a major show devoted to the works of this highly influential “artist’s artist” (fig. 44 and p. 235). The exhibition ranged from his earliest compositions of the 1960s to his colossal mythological canvases of the 1990s, to his most recent works, produced by the artist when he was well into his 80s.

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



Fig. 45. Berthe Morisot (French, 1841–1895), *View of Paris from the Trocadéro*, 1871–73. Oil on canvas, 18 $\frac{1}{8}$ × 32 $\frac{1}{8}$ in. Gift of Mrs. Hugh N. Kirkland (1974.21.2)

Fig. 46. Vincent van Gogh (Dutch, 1853–1890), *Outskirts of Paris*, 1886. Oil on canvas, 18 × 21 $\frac{1}{8}$. Private Collection in memory of Marie Wangeman (L.2005.1).



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

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

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



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

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

As part of the southern-California-wide initiative *Pacific Standard Time: Art in L.A. 1945–1980*, sponsored by the Getty Foundation in 2012, Julie Joyce organized the comprehensive exhibition *Pasadena to Santa Barbara: A Selected History of Art in Southern California 1951–1969*, which chronicled the pioneering and historic contributions of the SBMA and the Pasadena Art

Museum to contemporary art in terms of the display, promotion, and elucidation of many talented artists’ work. The exhibition and catalogue revealed in great detail the interests and accomplishments of SBMA directors Donald Bear, Ala Story, and James William Foster, but particularly focused on those of Thomas Leavitt, during his tenures at both Pasadena and Santa Barbara. The show included 45 works (paintings, sculptures, and drawings) that had once been mounted at (or were owned by) one or the other of those museums, by such eminent, vanguard artists as John Altoon, Richard Diebenkorn, Marcel Duchamp, Llyn Foulkes, Robert Irwin, Ynez Johnson, Edward Kienholz, Helen Lundeborg, Robert Motherwell, and June Wayne.

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



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

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

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

which the renowned science-fiction writer and coiner of the term “cyberspace,” William Gibson, contributed an essay.

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

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

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

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

2014 was the "Year of the Woman" at the SBMA, with three important one-person shows of the works of accomplished female artists: Beatrice Wood, Alice

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

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



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

In 2015, the SBMA hosted the major loan show, organized by the American Federation of Arts, *Botticelli, Titian, and Beyond: Masterpieces of Italian Painting from Glasgow Museums*, which proved to be immensely popular, with its assortment of 40 beautiful pictures spanning 500 years. Along with outstanding paintings by Botticelli (an *Annunciation*) and Titian (*Christ and the Adulteress*), the exhibition included important works by the revered 15th-century master Giovanni Bellini, the 16th-century artist Paris Bordone, the influential 17th-century landscape painters Domenichino and Salvator Rosa, and the celebrated 18th-century Venetian view-painter Francesco Guardi. After the close of that show, the galleries were filled with another, quite different, but equally luminous and illuminating exhibition: *The Paintings of Moholy-Nagy: The Shape of Things to Come*. One of the most innovative artists of the 20th century, particularly in his use of such modern materials as aluminum and Plexiglas in his art, László Moholy-Nagy and his contributions were recognized in this carefully selected exhibition of 34 works. Organized by Eik Kahng with Guest Curator and Moholy-Nagy expert Joyce Tsai, the show included 14 of his paintings, which were the impetus and inspiration for his works in other media, as well as a replica of his dynamic construction *Light Prop for an Electric Stage*

(1929–30), one of the world's first kinetic sculptures, and a hypnotic video (reimagined by Chicago-based contemporary artist Jan Tichy) with images that Moholy-Nagy created for the H.G. Wells futuristic film of 1936, *Things to Come*. These works and the Hungarian artist's inventive photograms (abstract images generated through photographic processes), which were also on view, are all discussed at length in the exhibition catalogue, written by Kahng, Tsai, and other scholars, and published by Yale University Press.

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

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



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

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

by R.M. Fischer). The photographic collection has also benefitted from some other large gifts, notably Christian K. Keese's donation of 151 photographs by Brett Weston (son of Edward Weston) (cat. 47), the subject of a 2008 show at the SBMA.

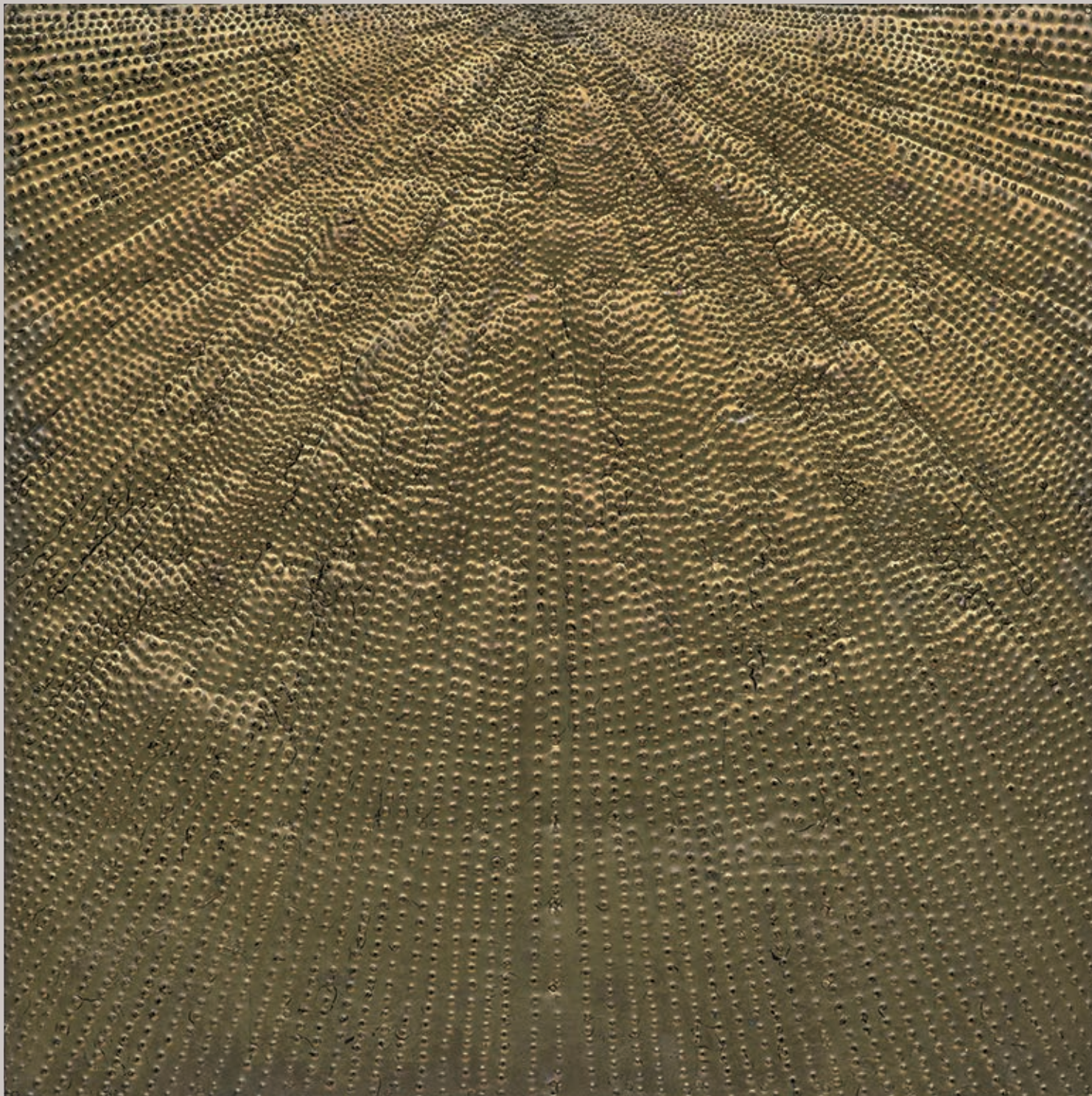
It has more often been the case, however, that the curators have obtained art works for the collection in recent years one-by-one, to fill critical gaps and in accord with the Museum's Strategic Plan for acquisitions. Some of the gaps are particularly unfortunate because, for many years, the Museum produced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



Marion Post Wolcott (American, 1910–1990) *Jitterbugging in "Juke Joint", Clarkdale, Mississippi, 1939* Gelatin silver print, 11 × 9⁷/₈ in.
MUSEUM PURCHASE WITH FUNDS CONTRIBUTED BY MERCEDES H. EICHHOLZ (1988.37)



Maria Helena Vieira Da Silva (French, 1908–1992) *Cité Lacustre*, 1957 Oil on canvas, 31¾ × 39¾ in.
GIFT OF ROBERT B. AND MERCEDES H. EICHHOLZ (2014.17.9)



Mathias Goeritz (German, active in Mexico, 1915–1990) *Message*, 1960s Wood, plaster, nails, paint, and iron, 27⁵/₈ × 27¹/₂ × 3⁵/₈ in.
GIFT OF ROBERT B. AND MERCEDES H. EICHHOLZ (1995.50.1)



Pierre Soulages (French, b. 1919) *10 Mai 1961*, 1961 Oil on canvas, 63¾ × 51¼ in.
GIFT OF ROBERT B. AND MERCEDES H. EICHHOLZ (2014.I7.25)

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

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

The Asian collections have grown much since 2008, due in part, as previously noted, to the John and Peggy Maximus Fund, Pratap Pal, and Steven Huyler, but also thanks to the generosity of other individual donors. Dr. Narendra and Rita Parson donated a large 17th–18th-century, West Indian painting representing a pilgrimage to Mt. Shatrunjaya (cat. 32). Klaus Naumann gave the Museum a pair of lively, Japanese

carved wooden monkeys of the Muromachi period (1336–1573) (fig. 51), and a very generous anonymous donor has purchased for the Museum several important works, including a 9th–10th-century Indonesian (Javanese) stone sculpture of the ferocious, clawed Garuda (a mythological Man-Bird represented as a Guardian King [cat. 9]) and an important group of early Indian Buddhist sculptures (cat. 6). Most recently, SBMA Trustee Clay Tedeschi has kindly donated a beautiful blue and white Zun-shaped vase of the late Ming dynasty (fig. 52).

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

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



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

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



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

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

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



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

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



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

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

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





