

**Laurie Brown** (American, b. 1937)

***Recent Terrains #II, Aliso Viejo, CA, 1991***

Gelatin silver print

Museum purchase with funds provided by Eric Skipsey, 2005.72.2

Like those of Alejandro Cartagena, whose work is close by, Laurie Brown's photographs survey a contemporary landscape where open lands meet development. This image was taken in an area of Orange County that appears to be readied for housing and/or commercial construction. Resembling proportional format of a grand history painting from the past, Brown's photograph itself acts as a historical record of a place that looks very different today than when it was created.

**Nell Campbell** (American, b. 1946)

***Berry Bay, LA*** from the series, ***Duck Blinds***, 1990

Chromogenic print, ed. 1/25

Gift of Mercedes H. Eichholz, 2011.15.1

Having grown up in New Orleans and Lake Charles, Santa Barbara-based Nell Campbell has consistently returned to Louisiana to register particular aspects of the region's landscape and people. Here Campbell has photographed an example of everyday architecture that is found on the Louisiana bayous. Using a documentary approach, Campbell focuses on how nature is used in a way to disguise itself, forming for her viewers an intriguing riddle for the eye and mind to unlock.

**Alejandro Cartagena** (Mexican, b. Dominican Republic, 1977)

***Fragmented Cities, Escobedo, 2008***

Inkjet print, ed. 3/10

Museum purchase with funds provided by Stephanie and Fred Shuman  
2014.34

This formally powerful photograph belongs to a series in which Alejandro Cartagena documented the construction of housing around Monterrey, Mexico. Similar to Laurie Brown whose work hangs nearby, Cartagena creates a wide sweep of vision and a dramatic contrast between the grand wildness of nature and the rigid geometric order of a building site. Cartagena's precisely registered composition raises questions about land use and housing supply, providing a record of a place-in-progress that by now has no doubt been completely transformed.

**Felice Frankel** (American, b. 1945)

***Yeast Flower***, 2001

Inkjet print

Museum purchase with funds provided by PhotoFutures, 2004.13

Felice Frankel makes photographs that exist at the intersection of art and science. Working at the Massachusetts Institute of Technology's Center for Materials Science and Engineering, Frankel captures minute phenomena found in both the natural and human-made worlds. Here the patterns of a yeast colony appear to be a fully bloomed flower suffused with light. Frankel's work reminds us of the necessity of photographic imagery in visualizing natural processes and materials while providing glimpses into a world entirely invisible to the naked eye.

**Todd Hido** (American, b. 1968)

*Untitled #3737*, 2005

Chromogenic print

Museum purchase with funds provided by JGS, Inc., 2006.4

Todd Hido seeks out and photographs landscapes that are filled with narrative potential and mysterious atmosphere. In this evocative image, Hido draws on conventions of 1940s and '50s film noir and more recent crime films to suggest an incident happening before our eyes that is yet static enough for us to study clues as to what is occurring or has occurred. Hido's moody, sometimes ominous images are prime examples of how photography can be used to tell stories of all kinds, none of which is conclusive but all of which depend on our imagination to construct.

**Richard H. Ross** (American, b. 1947)

***Ferry Stop, Jesolo, Italy*** from the series,  
***Gathering Light***, 1990

Chromogenic print

Gift of the Artist, 2003.114

Santa Barbara resident Richard Ross has created numerous bodies of work throughout his career, from this photograph's series based on natural and man-made light, to one depicting interiors of natural history and art museums devoid of visitors, to more recent work focusing on the corrosive effects of state-run juvenile incarceration. The town of Jesolo is located at the far end of the vast lagoon of Venice in the northern Adriatic and is one of the major Italian seaside tourist resorts. Here Ross focuses not on the beaches and crowds one may associate with a location, but on a quiet moment in an otherwise everyday place where time and light seem suspended.

## ***Ukiyo-e* “Pictures of the Floating World”**

Japanese Woodblock Prints

18th and 19th centuries

The woodblock prints in this gallery are known as *ukiyo-e* or "pictures of the floating world," which flourished during the 18th and 19th centuries of the Edo and Meiji periods (1615-1912). These prints were created for a new middle class in Japan's growing urban centers, particularly the capital city of Edo (present-day Tokyo). Wealthy merchants, townsmen, and artisans satirically referred to their fashionable world of indulgence and luxury as “*ukiyo*” (“floating world”), a Buddhist term describing the transitory nature of the material world.

*Ukiyo-e* became a distinct genre, illustrating the pleasures of city life. With bright colors and dynamic compositions, it depicts a wide variety of subjects including courtesans, actors, legends, and landscapes. The production of polychrome prints involved at least four individuals: the artist-designer, the woodcarver, the printer, and the publisher. The publisher served as the initial financier, project coordinator, and marketing agent, though credit was generally accorded to artist-designers whose names we associate with prints today.

These inexpensive, mass-produced woodblock prints were introduced to a Western audience during the latter half of the 19th century, their influences are visible in the work of the French Impressionists.

## *Carving Tools and Baren for Printing*

Japan, 20th century

Wood, metal, and bamboo

Gift of Ron Robertson, 2001.73.1a-f

The rich variety of textures and lines found in *ukiyo-e* prints was achieved through the tools and material used --- carvers' blades, a round rubbing *baren*, and the soft but absorbent paper made from mulberry bark. Underneath the smooth bamboo sheath of a *baren* is a flat coil of braided cords affixed to layers of paper on black lacquer. The printed image is achieved by applying pressure, in a circular motion, with the *baren* to transfer the inked image from the block to prepared paper.



***Key Block***

**Japan, late 18th century**

Cherry wood

Gift of Mr. and Mrs. Joseph Krene, 1985.19.1ab

Among the multitude of blocks required for creating a color woodblock print, the key block produces the outlines of the images. This block of wood is carved on both sides, demonstrating the economic use of the blocks in the trade. One side depicts two women and a girl gathering dandelions; the center figure's head has been re-cut (repaired or repurposed) possibly at a later date. The other side is a book illustration, containing text and images.

Isoda KORYŪSAI 磯田湖龍齋

Japanese, 1735-1790

***Courtesan Agemaki and Her Attendant***

Color woodblock, pillar print

Gift of Dr. and Mrs. Roland A. Way, 1983.23

Koryūsai was a master of “pillar prints,” creating beautifully composed images in this unusual format, likely used for advertisement. He cleverly incorporated the names of the teahouse and courtesan on the lantern. Under the dim light of the lantern, the courtesan tries to read a love letter. Her *obi* (sash), with a seashell design, was in fashion at the time.

Yashima GAKUTEI 屋島岳亭

Japanese, c. 1786-1868

***The Cherry Tree of Poet Priest Saigyō*** 西行法師  
(1119-1190) from the series **Cherry Trees for the  
Katsushika Circle**

Color woodblock print with mica and brass, *surimono*

Gift of Dr. and Mrs. Roland A. Way, 1991.147.1

This exquisitely printed work is not commercially produced for masses but privately commissioned for a small circle of friends. Known as *surimono* or “small thing” prints, they are specially printed to reveal technical excellence as seen in the subtle embossed texture on the paper and the tasteful use of mica and brass for coloring. This print was likely commissioned by a poetry society for a special gathering or literary game that involves invoking the great poet Saigyō.

Utagawa HIROSHIGE 歌川広重 (Japanese,  
1797-1858)

*Early Morning at Mishima Station*, 1834, from the  
series **53 Stations of Tokaido Road**

Color woodblock print

Gift of the Frederick B. Kellam collection, 1971.3.1.12

Hiroshige is best known for his evocative portrayal of the changing aspects of nature—rain, snow, wind, mist, dawn, dusk, and moonlight. In this print, he masterfully captured the atmospheric qualities of foggy mist through manipulating color gradations and overlapping shapes of colors to not only achieve a poetic mood but also distance.

**Katsushika HOKUSAI** 葛飾北齋

Japanese, 1760-1849

**Poet Harumichi No Tsuraki** 春道列樹 (?-920)

from the series **One Hundred Poems by One**

**Hundred Poets Explained by the Nurse**

Color woodblock print

Gift of Mary Louise Way in memory of Dr. Roland A. Way,  
1990.24.2

The poet Harumichi no Tsuraki was the governor of Iki province, near Kyoto. He composed this poem while crossing Mount Shiga:

*The weir the wind  
has flung across  
the mountain stream  
blocking the flow  
is made of autumn's  
richly colored leaves*

## *One Hundred Aspects of the Moon*

Tsukioka YOSHITOSHI 月岡芳年

Japanese, 1839-1892

**Yoshitoshi** was one of the last great print artists of *ukiyo-e* (floating world pictures) during Japan's transition to modernity, the Meiji period (1868-1912). Using innovative concepts of space, texture, light, and color, Yoshitoshi produced an enormous number of prints and newspaper illustrations. Beginning in 1885, *One Hundred Aspects of the Moon* was Yoshitoshi's largest and most important series. He contributed to it over the next seven years, completing the last three images only two months before his death. Using the moon as a point of departure, Yoshitoshi explored a vast range of human emotions: from awe to tenderness, the sensual to the heroic, the whimsical to the profound, and the humorous to the melancholy.

*Enjoying the Evening Cool at Shijō*, 1885, from the  
series **One Hundred Aspects of the Moon**

Color woodblock print

Gift of Carol L Valentine, 1987.53.7

The young woman is a geisha. She is seated on one of the platforms built out over the streambed of the Kamo River in the entertainment district near Shijō Bridge in Kyoto.

*The Bark of a Fox*, 1886, from the series **One  
Hundred Aspects of the Moon**

Color woodblock print

Gift of Carol L Valentine, 1987.53.13

In Japanese folklore, foxes were considered magical creatures who enjoyed practical jokes and possessed the ability to take on the appearance of humans. Here a fox, disguised as an old priest, visits the priest's nephew, a hunter. After persuading the hunter to protect the foxes, he leaves and slowly resumes his original form.



*Midnight Moon in the Yashino Mountains*, 1886,  
from the series **One Hundred Aspects of the Moon**

Color woodblock print

Gift of Carol L Valentine, 1987.53.16

A woman, Iga no Tsubone, exorcises the spirit of the courtier Sasaki Kiyotaka during an eclipse. Kiyotaka, an adviser to the Emperor Godaigo, committed suicide in 1333 and his vengeful spirit haunted the Emperor's court in the Yoshino mountains.

*Moon at Suzaku Gate*, 1886, from the series **One  
Hundred Aspects of the Moon**

Color woodblock print

Gift of Carol L Valentine, 1987.53.21

The courtier Hakuga no Sammi (913-980) was an accomplished flute player. One evening he met a mysterious foreigner at Suzaku Gate in Kyoto, and the two played duets together.

Utagawa KUNIYOSHI 歌川国芳 (Japanese,  
1798-1861)

*Scene from a Play Revenge of the Soga Brothers,*  
1830s

Color woodblock print, triptych

Gift of the Frederick B. Kellam collection, 1971.3.73a-c

Based on the popular, semi-historical story of two sons avenging their father's death, this triptych shows a puppeteer, a street dancer, and a puppet performer. These characters exhibit the elaborate costumes and make-up that contribute to the popularity of Kabuki plays of the time.

Utagawa KUNIYOSHI 歌川国芳

Japanese, 1798-1861

***Kabuki Actor Ichikawa Danjūrō VIII as Jiraiya  
(centre), with a Monster Toad, 1852***

Color woodblock print, triptych

Gift of the Frederick B. Kellam collection, 1971.3.76a-c

Kuniyoshi was one of the last great *ukiyo-e* artists whose prints cover a wide range of subjects including depictions of battles of legendary, mythical samurai heroes. One such hero, Jiraiya uses magic to conjure a giant toad to battle his arch-enemy, Orochimaru. The tale was adapted into a 19th century serial novel and a kabuki play. The popularity of Jiraiya's story continues in several film adaptations, video games, and a *manga* comic series, *Naruto*, today.

Tsukioka YOSHITOSHI 月岡芳年 (Japanese,  
1839-1892)

***Illustration to Rustic Genji by a Fraudulent  
Murasaki***

Color woodblock, vertical diptych

Gift of Dan Fauci, 1995.49.7

This vertical diptych is an unusual type of print made from two standard *oban* sized blocks. The subject is based on a serialized contemporary adaptation of the classic novel *The Tale of Genji*, written by Lady Murasaki during the 11th century. This scene shows the lovers Genji and Yūgao (reimagined as Mitsūji and Tasagore) caught in an evening rain shower. Using bamboo blinds to shield themselves, the lovers cling tightly to one another in a desolate, monochromatic landscape. The vertical composition, subdued color scheme, half moon, and starkness of dark trees amid a cloudy moonlit sky foreshadows the couple's doomed love affair.

**Robin Vaccarino** (American, b. 1933)

***Freeze Frame—A California Suite, I-VI***, 1979

Five color lithograph, edition 5/30

Gift of the artist, 180.27.a-f

Fragments of 20th-century tourist postcards and stock photographs float on a background. There is a ruby-red sunset with palm trees, giant lettuces on a railroad car, orange blossoms, a tower from the San Francisco-Oakland Bay Bridge, and the interiors of hotel lobbies replete with palm trees and wicker furniture. These snippets form a collage of California attractions and iconic views, what tourists come to see. These pieces allude to the state's complexity: cities, agriculture, and natural beauty. A long-time resident of Los Angeles, Vaccarino taught at Otis, UCLA, and Parsons Paris. Unlike these prints with their Pop Art sensibility, she generally made brightly colored geometric abstractions.

**Joseph Stella** (Italian, active USA, 1877-1946)

***The Crusher and Mixer Building***, ca. 1918-1920

Charcoal on paper

Gift of Wright S. Ludington, 1944.2.9

Though academically trained, Stella decided to fully commit to modernism after realizing its impact through the 1913 Armory exhibition in New York. An artist of outsized personality, he was a participant in Gertrude Stein's social scene, and was a cohort of Marcel Duchamp's. A restless artist, Stella absorbed many different trends at the turn of the last century, including Cubo Futurism, Surrealism, and as this drawing attests, American Precisionism. Stella was fully conscious of the infernal conditions of these industrial mills and described them as "a new divinity, more monstrous and cruel than the old one." In this drawing, he expertly manipulated the charcoal medium to capture a hard-edged, looming silhouette of the building, backlit and surrounded by sooty plumes of smoke, creating a menacing air.

**John Roddam Spencer Stanhope** (British,  
1829-1908)

*Psyche Returning from Hades*, ca. 1870-1873

Watercolor and gouache

Bequest of Margaret Mallory, 1998.50.21

John Roddam Spencer Stanhope was a later member of the Pre-Raphaelites, a group of British artists who sought to return to the bright colors and purity of line found in early Italian art. Stanhope in particular was one of the first to revive the Italian Renaissance art of tempera painting. This watercolor is believed to be a preparatory study for a series of four tempera panels illustrating the “Labors of Pysche,” now in a private collection. Stanhope returned to the love story of Psyche and Cupid, a popular art historical subject since Antiquity, in multiple paintings throughout his career. Our watercolor depicts Psyche’s final trial, where she is asked to deliver a casket containing an elixir of beauty from the underworld. Before returning the casket to Venus, however, Psyche’s curiosity gets the better of her and she looks inside, only to be overcome by a sleeping spell. Luckily, the story ends happily, as she is rescued by Cupid and the two are ultimately married in a feast attended by the Gods.



**Morris Graves** (American, 1910-2001)

***Procession of Sounds in the Night*, 1943**

Charcoal, heightened with white chalk

Gift of Wright S. Ludington, 1957.4.4

Graves is one of the four artists (Guy Anderson, Kenneth Callahan, and Mark Tobey are the others) grouped together as the Northwest School, so named in a Life magazine article published in 1953. Like Mark Tobey, he took inspiration from the natural landscape of the Pacific Northwest and was also deeply interested in Asian philosophies, such as Buddhism and Taoism. Largely self-taught, Graves developed a primitive-seeming lexicon of motifs, often derived from the shape of birds, as can be discerned here. A skunk, an otter, and other hybrid crustaceans swim past us as if emerging from the primordial darkness to calmly wink at us as they glide by.

**Henry Fuseli** (Swiss, active England, 1741-1825)

***The Passing of the Angel of Death***, 1790-1792

Brush and wash heightened with white on heavy rag paper

Museum purchase, 1961.71

This drawing relates to the controversial Milton Gallery; a suite of paintings that Fuseli undertook starting in 1790, inspired by Milton's epic poem, *Paradise Lost*. The Milton Gallery opened in 1799 and to mixed critical reviews, but in retrospect, Fuseli is now recognized for his early anticipation of full-blown Romanticism. In stark contrast to the stoic ideals of Neoclassicism, Fuseli instead sought subjects that communicated extremes of emotion, as in this complex figural composition of anguished fear and despair. Nevertheless, one recognizes echoes of Laocoön in the centralized male figure, a recently excavated Hellenistic statue after a lost Greek original that had been heralded by Johann Winckelmann for what he viewed as its ideal Neoclassical restraint. Instead, Fuseli adapts the writhing figure of Laocoön to signal the opposite: a visceral, highly charged reaction to the monstrous Angel of Death, hovering above. Fuseli's characteristic use of dramatic contrasts of light and shadow and his embrace of the expressive distortion employed by Michelangelo and his Mannerist followers are on full display in this theatrical scene.

**James Ensor (Belgian, 1860-1949)**

***Standing Man*, 1880**

Charcoal on paper

Bequest of Margaret Mallory to the Ala Story Collection, 1998.50.73

This early drawing by Belgian artist James Ensor is dated to 1880, when he returned to his family home in Ostend after spending three years studying at the Académie Royale in Brussels. Ensor would spend the rest of his life in Ostend, where he developed a radically different artistic style from the closely-observed realism of this drawing and his early work. His later paintings of satirical and grotesque carnival scenes, executed with bright colors and thickly applied paint, were so uniquely idiosyncratic and often shocking that even the avant-garde group that Ensor helped found, Les Vingt, would not exhibit his works. Now recognized as an important precursor of 20th-century Expressionism, Ensor continued his graphic work throughout his life as a prolific printmaker, working in etching and drypoint from 1886 onwards.

**Andrew Wyeth** (American, 1917-2009)

***Evening Star***, 1938

Watercolor on paper

Gift of Mr. and Mrs. Clifford Ahlers, 1965.50

Son of the illustrator, N.C. Wyeth, Andrew Wyeth is either reviled or revered as one of the most popular American artists of the last century. Known, in particular, for his work in watercolor, Wyeth's steadfast commitment to representational description stands in stark contrast to avant-garde art of the last century. Nevertheless, landscapes like this, invariably based on the rural surrounds of the family's 18th-century farmhouse in Chadd's Ford, Pennsylvania, or their summer house in Cushing, Maine, strike a chord, especially with those nostalgic for a simpler way of life. Wyeth's mastery of the watercolor medium is evident, especially in his resolute determination not to capitulate to its inherently spontaneous nature. Instead, one senses the artist's exacting predetermination of the effect of every single stroke of the brush. The white of the paper itself is used to signal the peculiar light of approaching twilight, while the brilliant glow of Venus is expertly communicated by simple contrast with the blue of the sky.

**Edmé Bouchardon** (French, 1698-1762)

***Drapery Study: Kneeling Hooded Monk***, ca. 1750s

Red chalk on white paper

Gift of Professor Alfred Moir, 1997.86

Bouchardon was a celebrated sculptor who received many important, royal commissions for public works during the reign of Louis XV. A gifted draughtsman, Bouchardon preferred to work with red chalk exclusively, as in this study of a kneeling monk. During his time in Rome on a competitive scholarship sponsored by the Academy, he did countless studies after the antique and the greatest masters of the Renaissance and Baroque periods. He is now recognized as an early precursor to Neoclassicism, conjoining a profound admiration of classical sources with a dedication to the close observation of nature.

While drapery studies were often made to inform sculptural compositions, Bouchardon was also known to make these elegant red chalk drawings as independent works in their own right. This drawing may or may not have been made in tandem with any number of funerary monuments that he produced during his career.