

From left to right:

Shimon Attie (American, b. 1957)

*Ruckerstrasse 4, Berlin*

1991

Chromogenic print

Museum purchase with funds provided by Morris B. Squire  
2001.18.2

*Joachimstrasse 20, Berlin*

1991

Chromogenic print

Museum purchase with funds provided by Morris B. Squire  
2001.18.4

These two photographs belong to Shimon Attie's *Writing on the Wall* series that the artist created in Berlin's Scheunenviertel ("Barn Quarter"). Once home to a vibrant Jewish community, this centuries-old area and its inhabitants were decimated by the terror of the Nazi regime. Working at night, Attie projected images of Jewish life before World War II onto the area's aged, yet still standing buildings. Taking its title from the biblical episode of Belshazzar's Feast in the Book of Daniel, Attie's series suggests a current precarious state of historical recollection, in which those who were violently and ineradicably disappeared remain but dimly remembered.

Kathleen Barrows (American, 1925-2007)

*In the Tuileries*

1991

Inkjet print

Gift of Kathleen Barrows, 1999.51

The immovable place of Paris in the international imagination as the “City of Light” and major tourist destination bursts forth here in both 19<sup>th</sup> century and contemporary terms. With its appealingly garish blurred and whirling light and color, a present-day circus attraction contrasts with the soberly elegant two-toned architecture of the Parisian 19<sup>th</sup>-century apartments in the background. A Santa Barbara resident in her later decades, Kathleen Barrows registered Paris, and by extension many tourist settings, as a site of current spectacle and embedded history.

Uta Barth (American, b. 1958)

*Untitled (NW 8)*

1999

Chromogenic print

Gift of Lenore and Herbert Schorr, 2013.53.2

Taken from the inside of the artist's house in Los Angeles, this quietly ordered yet off-center scene presents a domestic setting as refuge or confinement — a situation more-than-familiar to all who have lived through the past two years of an international pandemic. The squared geometry of the windows breaks apart a non-descript scene of sky and backyard that is entirely void of further incident or atmosphere. In its every-day quality registered just slightly askew, this deceptively simple scene insinuates the unexpected tension of a drama waiting to happen.

Jeff Brouws (American, b. 1955)

*Farmland Adjacent to Superstore  
Construction*

2004, printed 2007

Inkjet print

Gift of the Artist, 2007.69.1

Taken 18 years ago, the places depicted in this diptych of images have forever disappeared and will never return to the state seen here. Jeff Brouws has consistently documented the past and present of a commercially-driven American landscape, creating documentary evidence of the ebb and flow of towns, industry and transportation. Here a lone wall stands for an incipient large development, while the right image's traditional farm buildings in the distance act as witnesses to the inevitable logic of late capitalist expansion.

Laurie Brown (American, b. 1937)

*Silentium (diptych)*

1994

Gelatin silver prints

Museum purchase with funds provided by Eric Skipsey  
2005.72.3a,b

Laurie Brown's two-part work juxtaposes an expanse of an anonymous landscape with older, likely found photographs of the ruins of an ancient building in the Greco-Roman style. The "silentium" in the title could relate to the word "silence," or the poem of the same name by the 19<sup>th</sup> century Russian writer, Fyodor Ivanovich Tyuchev. Expressing themes of waning empire, power, and time, an apt further literary reference may be found in the final lines of the British author Perce Bysshe Shelley's 1817 poem, *Ozymandias*:

And on the pedestal, these words appear:  
My name is Ozymandias, King of Kings;  
Look on my Works, ye Mighty, and despair!  
Nothing beside remains. Round the decay  
Of that colossal Wreck, boundless and bare  
The lone and level sands stretch far away.

From left to right:

Stéphane Couturier (French, b. 1957)

*Paris*

1996

Silver dye bleach print

Museum purchase with funds provided by Mrs. Rowe S. Giesen 1998.30

*Grand Palais, Paris 8m #2/5*

1997

Silver dye bleach print

Museum purchase with funds provided by Mrs. Rowe S. Giesen, 1999.11

These two large photographs expose the industrial means and methods of modern construction that have made the major cities of the world like Paris possible. Often hidden behind walls and beneath the ground, such infrastructure contrasts with the decorative impulse of architectural details, as seen here in the elaborately fashioned staircase that perhaps originated in the late 19<sup>th</sup> century Belle Époque in Paris. Imposingly scaled and forcefully composed, these photographs act as reminders of the deliberate choice of elements that all architects and builders must make in creating even the most seamless-looking structures.

Anthony Hernandez (American, b. 1947)

## *Screened Pictures #1*

2017-2018

Inkjet print

Museum purchase, Eric A. Skipsey Acquisition Fund  
2019.17

Los Angeles-based artist Anthony Hernandez depicts LA's landscape via inventive, sometimes disorienting, means. Here Hernandez aimed his lens through the gridded holes of an LA bus stop screen, challenging a viewer's perception and photography's supposedly transparent recording of the world. Two figures sit on diagonally-placed benches, gazing onto a plaza with the façade of a 1980s-looking post-modernist building. This building's grid pattern contrasts with the bus stop's scrim of circles, creating a moiré pattern that makes abstract what otherwise would be clearly visible, and that comes into focus only from a distance. In this way Hernandez's work resembles the Pointillism of French Post-Impressionist Georges Seurat (1859-1891). Similar to Seurat with his paintings of river banks, Hernandez takes a public space as his subject. Bus stops are not new in Hernandez's work: a 1980s series featured small groups of riders waiting for busses in the greater Los Angeles area. Like this 2017-18 photograph, this earlier series presents life as lived in Southern California far from the Hollywoodized version of LA as a care-free paradise.

John Humble (American, b. 1944)

*Headwaters, The Los Angeles River,  
Confluence of Arroyo Calabasas and  
Bell Creek, Canoga Park*

2001, from the series, “The Los Angeles River”

Chromogenic print, ed. 1/15

Museum purchase with funds provided by Amanda MacIntyre, 2007.17

Picturing a site few residents of California have ever seen or perhaps even know about, John Humble has created a dramatic, nearly ominous view of the place where the Los Angeles River in Canoga Park begins. The structure here directs the meeting of the Bell Creek and Arroyo Calabasas sources of water that runs through LA to the ocean in Long Beach. Water and drought have been constant concerns in California throughout its history, a situation at the very least suggested by the dry patches of concrete broken up by spots of tentative vegetation.



Eiji Ina (Japanese, b. 1957)

*Emperor Kōgen*

2005, printed 2008, from the series,  
“Emperor of Japan”

Gelatin silver print, ed. of 5

Gift of Chris Pichler, 2015.29.2

Eiji Ina's *Emperor of Japan* series features the sites and structures where people can worship at the tombs of the 124 emperors of Japan. Formal and precise, this classically composed and developed gelatin silver photograph summons a mood of still reverence within a park-like setting complete with a torii gate that in Shinto practice marks the entrance to a sacred space beyond. In its ordered distance from the site itself, however, such a composition perhaps also suggests a far removal from Japan's past and present in all its military, social and cultural upheaval, tragedy and dynamism.

From left to right:

Janna Ireland (American, b. 1985)

*Hillside Memorial Park, Number 2*

*Hillside Memorial Park, Number 1*

*Hillside Memorial Park, Number 3*

2019

Archival pigment prints, each edition 1/5

Museum purchase, Eric A. Skipsey Acquisition Fund  
2021.5.2, .1, .3

Janna Ireland has been commissioned by Woodbury University in Los Angeles to create an ongoing photographic interpretation of the buildings by the major 20<sup>th</sup> century Los Angeles African-American architect, Paul Revere Williams (1894-1980). As a Black artist herself, Ireland has spoken of the importance of Williams in overcoming racist barriers to create a career in the visual arts: he was the first Black architect to be certified west of the Mississippi and to become a member of the American Institute of Architects. Creating many iconic buildings in Southern California, Williams was nonetheless unable to live in the neighborhoods where he designed numerous homes for Hollywood stars due to racist housing covenants. The subject of these three photographs is Williams's 1941 Hillside Memorial Park, a large cemetery complex for LA's Jewish community. In a true meeting of architecture and photographer, Ireland perceptively captures Williams's talent in firmly yet serenely — and in this case reverently — placing solid modernist forms within the evanescent elements of light and space.

An-My Lê (American-Vietnamese, b. 1960)

*Untitled, But Thap, Việt Nam*  
1996

Gelatin silver print, ed. 4/10

Museum purchase with funds provided by The Dana and Albert R. Broccoli Charitable Foundation, 2021.22

Born in 1960 in Saigon, South Vietnam (now Ho Chi Minh City, Vietnam), An-My Lê and her family came to the United States in 1975 as political refugees after the fall of South Vietnam. Returning to the country of her birth in the mid-1990s, Lê created a series of photographs based on the now-united Vietnam's post-conflict landscape. Formally precise, this image is rife with historical, personal and cultural resonances. Triangular forms in the foreground, perhaps agricultural in function yet resembling a kind of barrier, visually and physically close off the crumbling buildings in the mid-distance. The structures' tumbling elements could be the result of age, nature or warfare — one cannot be sure. In presenting such expertly-arrayed facts, Lê invests this seemingly straightforward scene of land and architecture with ambiguous layers of meanings, all surrounding a decades-long conflict that changed the world and whose echoes are still in effect.

From left to right:

Richard Ross (American, b. 1947)

*Châteaudun, France*

1983

Chromogenic print

Gift of Mr. and Mrs. Barry Berkus, 1986.26

*Muséum National d'Histoire Naturelle,  
Paris, France*

1982

Chromogenic print

Gift of Bruce and Nancy Berman, 1998.57.39

In both of these photographs of interiors in historic French buildings, Santa Barbara-based artist Richard Ross captures the way architecture can act as both a repository and tomb. Using a central perspective, Ross allows details of these architectural settings to emerge slowly. In one, rigid geometric symmetry echoes a scientific hyper-classification of birds found in an elaborately appointed room in a natural history museum. In another, a right-angled black-and-white tile scheme and window provides the ordered space in which a disordered jumble of classical artifacts enacts a dimly lit drama of lost antiquity. Both works suggest various complex ways in which the material past persists — as art, science, history and belief — into the present.

Mario Ybarra Jr. (American, b. 1973)

## *Go Tell It #1*

2001

Inkjet print, ed. 1/5

Museum purchase with funds provided by Hilarie and Mark Moore and The Moore Family Trust, 2009.55

Mario Ybarra Jr. creates work in many forms that is public-facing and socially-engaged. On the faculty at Otis College of Art and Design's MFA Program in Public Practice, Ybarra is also involved in the artist-run group, *Slanguage*, further evidence of his art's outwardly-facing nature. In this dramatic image, a lone figure speaks into a megaphone on the roof of what is presumably his own home, enacting the prized American right of free expression, protest and dissent. While not specific in content in this instance, Ybarra's art embraces the Mexican-American cultural and social milieus which form his identity. Containing in its title words from a well-known African-American spiritual, this image of a lone voice shouting to an unknown audience from a domestic setting presages today's home-based social media platforms in uncanny ways.