

Thomas Anshutz (American, 1851-1912)

Square Rigger at Sea, c. 1900

Oil on panel

SBMA, Gift of Margaret P. Mallory, 1991.154.1

Anshutz succeeded his teacher, Thomas Eakins, as Chief Demonstrator of Anatomy at the Pennsylvania Academy of the Fine Arts, following Eakins' dismissal in 1886. Eakins was punished for teaching life-drawing classes from the nude male model that included women students, which, at the time, was considered scandalous. Celebrated for his award-winning portraiture, Anshutz was also a devoted landscape painter, conversant with Impressionist techniques. Meticulously observed studies such as this may have been informed by photographs, which Anshutz was known to have used as aides-mémoire.

Albert Bierstadt (American, 1830-1902)

Newport Lighthouse, 1860s

Oil on paper mounted on masonite

SBMA, Bequest of Margaret Mallory, 1998.50.11

Along with Frederic Church, who was four years his senior, Bierstadt is considered one of the principal leaders of the so-called Rocky Mountain school, a group of artists who specialized in sublime landscapes of the American west. Bierstadt emigrated to Boston with his family. His mother's cousin was a successful artist of the Düsseldorf school and Bierstadt was able to travel there to study in 1853, funded by some local patrons. Bierstadt's breakthrough painting came just ten years later with *Rocky Mountains, Lander's Peak* (Metropolitan Museum of Art), which catapulted him to the ranks of Church in the eyes of the public, when it was exhibited at the Art Gallery of the New York Sanitary Fair opposite Church's *Heart of the Andes*. Thereafter, Bierstadt enjoyed steady demand for his landscapes, most of which, like this diminutive painting, exhibit his trademark affinity for dramatic effects. The furious surf in the middle ground is described with splatters of paint, and rendered more ominous by the plunging perspective of the foregrounded rocks.

Albert Bierstadt (American, 1830-1902)

Sunset on the Hudson, 1870s

Oil on paper mounted on masonite

SBMA, Bequest of Margaret Mallory, 1998.50.12

Jasper Francis Cropsey (American, 1823-1900)

Landscape, 1850s

Oil on canvas, mounted on board

SBMA, Gift of George F. MacMurray, 1963.42

Cropsey's early work was characterized by an exacting fidelity to nature, unidealized. It makes sense then, that when he moved to London in 1856, he should have found the naturalist credo of the influential critic John Ruskin to be especially sympathetic. Victorian Londoners were much drawn to exquisite autumnal views of the Hudson River such as this. In 1860, Cropsey won critical acclaim for a large-scale autumnal landscape, now in the collection of the National

Gallery of Art, which led to the crowning glory of his career: a formal introduction to Queen Victoria herself in 1861.

Ralph Albert Blakelock (American, 1847-1919)

Silent Night, 1889

Oil on wood panel

SBMA, Gift of Mrs. Alfred B. Clark, 1962.37

The tragic story of Blakelock's ill-fated career reads like a dramatic novel. Diagnosed with paranoid schizophrenia in 1899, he spent the next two decades of his life in the New York State Hospital for the Insane. Ironically, his moonscapes – typified by a dark moody palette with pigment thickly applied as seen here – suddenly began to mount in popularity. Confined because of his mental illness, Blakelock and his family never reaped any financial reward from his celebrity.

Frederic Edwin Church (American, 1826-1900)

Moonrise in Greece, 1889

Oil on canvas

SBMA, Gift of Mrs. Lockwood de Forest, 1966.1

Church studied with Thomas Cole between 1844 and 1846 and adopted his teacher's method of synthesizing natural elements in meticulously painted landscapes. Inspired by the writings of naturalist Alexander von Humboldt, Church traveled throughout South America and along the coast of northeastern Canada in the 1850s, making sketches for the monumental paintings that cemented his reputation as the greatest landscape painter of his generation. In 1867, Church embarked on a tour of the Holy Land, and sailed to Athens in 1869 to sketch the Parthenon. This 1889 scene of an undetermined locale derives from sketches or photographs Church made on site on this earlier trip. Painted in Mexico, where the artist convalesced in the late 1880s, the painting's elegant composition and elegiac mood are characteristic of Church's late works, which often reused earlier material.

Robert Frederick Blum (American, 1857-1903)

Sketches of Venice – The Lido, 1890

Oil on panel

SBMA, Bequest of Margaret Mallory, 1998.50.15

Dubbed “Blumtuny” by his artist-friends because of his overt emulation of the brilliant palette and bravura brushwork of the Spanish genre painter, Mariano Fortuny, Blum was an early champion of the pastel medium. He founded the Society of Painters in Pastels with his close friend, William Merritt Chase. Frequent visits to Venice, where he painted alongside his countrymen, Chase and James McNeill Whistler, produced dazzling essays like this one; an approximation in oil of the exquisite effects of light and texture that he was able to capture in his pastels. An admirer of Blum's pastels, Oscar Wilde commented that they “give me the sensation of eating yellow satin” – a metaphor that is just as applicable to this brilliant melange of vignettes of “The Floating City.”

Clarence Hinkle (American, 1880-1960)
Luxembourg Gardens, ca. 1906-1907
Oil on canvas
SBMA, Gift of Mabel Bain Hinkle, 1961.15

The talented Hinkle is California's most successful exponent of international modernism of the last century. Study abroad throughout Europe, afforded by a traveling scholarship from the Pennsylvania Academy of the Fine Arts, lent him a painterly sophistication, as seen here in this atmospheric depiction of the famed grounds of the Luxembourg Gardens in Paris. This softer Impressionist idiom would eventually give way to a more energetic and linear style, which he applied to our local Santa Barbara landscape after moving to Montecito with his wife Mabel in 1935.

Léonard Tsuguharu Foujita 藤田 嗣治 (Japanese, active in France, 1886-1968)
The Port of St. Cloud, 1939
Oil on canvas
SBMA, Gift of Hall and Lenore Adams, 1987.29

Foujita became a French citizen in 1955, renouncing his Japanese citizenship in an effort to distance himself from his role in the propaganda machine of his native country as an official war artist during World War II. Precociously gifted, he became an instant sensation when he arrived in Montmartre in 1913, where he was befriended by Modigliani, Soutine, Léger, Gris, and the other members of the "bande à Picasso," himself a deep admirer of Foujita's highly eccentric art. Combining Western and Eastern techniques, Foujita was known for the delicacy of line that he achieved with the *menso*, a traditional Japanese ultra-thin brush. In this precisely constructed landscape, the refinement of line is enhanced by a milky-white glaze for which he was known, generating a pearlescent effect unique to the artist.

Larkin Goldsmith Mead, Jr. (American, 1835-1910)
Venezia, ca. 1865
Marble
SBMA, Gift of Joanna and Travers Newton, 1991.93.1

Mead was born in Vermont, but spent fifty years working in Florence. He met his wife in Venice, and used her as the model for this allegorical portrait of the watery city. This subject was apparently quite popular with collectors, as it exists in at least ten marble versions. Venezia is shown wearing a tiara decorated with beads and a scalloped shell with a small gondola on top of it. Her youthful beauty is further enhanced by the seafoam bodice, an appropriate allusion for the city known as "the bride of the sea."

Armand GUILLAUMIN (French, 1841-1927)
Haystacks, n.d.
Oil on canvas
SBMA, Gift of Dwight and Winifred Vedder, 2006.54.7

Guillaumin exhibited at the first Impressionist exhibition in 1874 and continued to be one of the most interesting members of the Impressionist group. His paintings of grain stacks, generally called haystacks, were made at the same time as Monet's, in 1890.

As early as 1881 a reviewer called Guillaumin "a ferocious colorist." In this painting, the broad brushstrokes of bold color are already moving away from Impressionism and toward the future—foreshadowing the expressionistic use of color by artists such as Gauguin, van Gogh, and even Matisse.

Johan Barthold JONGKIND (Dutch, active in France, 1819-1891)

Bateaux-Lavoir on the Seine (near the Pont Neuf), ca. 1850

Oil on canvas

SBMA, Bequest of Margaret Mallory, 1998.50.44

The Dutch-born Jongkind was a pioneering precursor of Impressionism. He arrived in Paris in 1846 and took as his subject everyday sights such as this: boats that provided the facilities for ordinary Parisians to wash and dry their clothes. This small sketch, done rapidly outdoors, centers on an improbable flowering tree, with the rising steam of the bath houses gesturing towards the distinctive silhouette of the Hôtel des Invalides in the background. The juxtaposition of familiar historical monuments and the less-than-picturesque sights of everyday life in the modern world, would become a staple of progressive art in the decades to follow.

Constant TROYON (French, 1810-1865)

Under the Trees, ca. 1847

Oil on canvas

SBMA, Gift of Michael and Jan Schwartz, 2005.93.5

Though not as well remembered today as his fellow Barbizon school painters Corot and Rousseau, Troyon was actually one of Europe's most decorated painters by the 1840s. This painting was likely done, if not entirely outdoors in the Fontainebleau forest, most likely on the basis of sketches executed on the spot, and bears all of the hallmarks of Troyon's achievement. We are instantly attracted to the cooling atmosphere generated by the majestic oak tree and the glassy pond over which its limbs extend, joining the workmen who have paused from their labor for a moment's respite. Largely self-taught, Troyon developed a fluid brushwork that animates the canvas surface. His cloud-filled skies recall those of the British painter, John Constable (1776-1837), who enjoyed a kind of vogue among French painters of Troyon's generation.

Théodore ROUSSEAU (French, 1812-1867)

Valley of Saint-Ferjeux, Doubs, ca. 1860-62

Oil on canvas

SBMA, Gift of Lady Ridley-Tree in honor of Phillip M. Johnston, 2007.37

Rousseau probably intended this large-scale work for the Salon. However, compared to other works of a similar size, it is clear that this painting is unfinished, with large areas of the composition blocked out but not fully worked up to the artist's customary level of detail. It is an interesting record of Rousseau's working methods, by which he built up successive layers of

pigment to achieve a complex, textured surface. Nevertheless, this sweeping view of a valley in the Doubs region of the Franche-Comté, an area of France near the Swiss border, testifies to Rousseau's mastery even in the last decade of his career.

Claude MONET (French, 1840-1926)

Villas in Bordighera, 1884

Oil on canvas

SBMA, Bequest of Katharine Dexter McCormick in memory of her husband, Stanley McCormick, 1968.20.5

The 1880s were a decade of transition for Monet, both personally and professionally. In 1883, Monet began what would be a life-long partnership with Alice Hoschedé, the wife of one of his patrons, Ernest Hoschedé, who had abandoned his family following his bankruptcy several years earlier. The next year, Monet made his first trip to Bordighera on the French-Italian border, where he painted this ravishing view of a group of sun-drenched villas. Monet's letters to Alice during this trip reveal his single-minded obsession with faithfully recording his visual sensations while painting outdoors and his constant frustration with his inability to capture quickly enough the explosion of color revealed by the brilliant but ever-changing Mediterranean light.

Jules BASTIEN-LEPAGE (French, 1848-1884)

The Ripened Wheat, 1884

Oil on canvas

SBMA, Museum purchase with funds provided by Suzette and Eugene Davidson and the Davidson Endowment Fund, 1995.34

In compositional construction, this painting strongly resembles Bastien-Lepage's breakthrough picture called, *Haymaking*, which established him as the leading painter of the Naturalist school. [illustrate as in VG label] Academically trained and equipped with the illusionistic skill to describe the finery of his sitters in society portraiture with as much ease as the countryside of his youth in the village of Damvillers in northeastern France.

Bastien-Lepage dominated the Parisian art scene in the years following the emergence of Impressionism. His technique oscillates between extremely fine detail, such as the nubbed texture of the rugged soles of the sower's boots — and more summary painterly passages, as in the waving wheat field and the expansive vista of the upper half of the composition. Bastien-Lepage captivated the likes of Vincent van Gogh, who praised him for the authenticity of his depictions.

Frank BRANGWYN (British, 1867-1956)

Timber-Brig, Sandwich, 1886

Oil on canvas

SBMA, Gift of Mary and Will Richeson, Jr., 1985.59.1

Brangwyn was born in Bruges, Belgium, the son of a Welsh decorator and architectural designer. He was largely self-taught as a painter. One of his earliest patrons owned a small fleet of trading ships and, in return for several paintings, offered Brangwyn free travel around the coast of

Britain. This painting, done at the pretty little Kentish port of Sandwich, resulted from this journey.

Vincent van GOGH (Dutch, 1853-1890)

The Outskirts of Paris, 1886

Oil on canvas

Private Collection in memory of Marie Wageman, L.2005.1

Unlike the Impressionists, Van Gogh shied away from the centralized areas of the city, where wealthier Parisians promenaded along the major thoroughfares and in gas-lit parks. By the time Van Gogh made this painting, he had been living in Paris for six months or so, but his palette still had not entirely departed from the earthen tones to which he was accustomed. His attraction to decidedly unpicturesque locales such as this one parallels that of established progressive artists like Jean-François Raffaelli, who made rag pickers and the disenfranchised of the suburbs his preferred subjects.

The shuffling figure of a Zouave (a soldier for hire), identifiable through the crisscrossed banding of his uniform, along with a single lamppost, occupy the composition's center. The newfangled gaslight lamp is bleakly contrasted with the muddy wasteland of the outskirts of Paris and the monotonous outline of factory buildings, which would eventually replace the few remaining windmills just visible in the city skyline.

Christopher WOOD (British, 1901-1930)

Brittany Harbor, ca. 1929

Oil on canvas

SBMA, Gift of James H. Whyte, 1953.2.2

This is one of a series of paintings that Wood produced at what, only posthumously, would be recognized as the culmination of his brief career. An ambitious artist, who in his twenties managed to meet and socialize with some of the most sophisticated society of the art world, Wood ingested the lessons of Cézanne, van Gogh, Picasso, and Cocteau to produce, as this modest canvas attests, the naïve effect that was so admired for its sincerity during the early 20th century. At this point in his career, Wood had been most closely identified with the group known as the Seven and Five Society, led by the artist Ben Nicholson, with whom he often painted side by side. Nicholson and Wood had recently met and been further 'primitivized' by the example of Alfred Wallis, an old fisherman turned self-styled painter, whose child-like paintings of the sea they both deeply admired. Tragically, Wood was to take his own life at the age of 30, most likely delusional due to withdrawal from his opium addiction. He is still considered one of the most gifted artists of his generation, even though his potential was never fully realized.

Maurice de VLAMINCK (French, 1876-1958)

The Bridge, ca. 1912

Oil on canvas

SBMA, Gift of The Joseph B. and Ann S. Koepfli Trust, 2017.16.2

Self-taught, Vlaminck's early work combined expressive, broad brushstrokes with the exuberant color of Fauvists such as Andre Derain and Henri Matisse, artists with whom he painted and

exhibited. Following the 1907 Cezanne Retrospective held in Paris, Vlaminck fell under the spell of the recently deceased artist's palette, technique, and obsession with pure landscape. *The Bridge* is one such example, as seen in the more muted tones and constructivist brushwork of the composition, a decided turn away from the strident hues of the Fauves.

Pierre BONNARD (French, 1867-1947)

Garden with a Small Bridge, 1937

Oil on canvas

SBMA, Bequest of Wright S. Ludington, 1993.1.1

Bonnard was a member of the group known as the Nabis. Along with Edouard Vuillard and Ker-Xavier Roussel, these younger artists embraced the example afforded by their ringleader, Paul Gauguin, who wielded vivid hues applied in flat planes of color with strong contouring lines, freed from normative conventions of description. By the time that Bonnard executed this tapestry of color, he had fully assimilated the lessons of Impressionism, with its adaptation of high-keyed colors and a non-hierarchical flattening of space derived from Japanese woodblock prints. However, unlike the Impressionists, Bonnard's art was invested in experience as colored by recollection, rather than the instantaneity of direct perception. This landscape is not a record of a specific location, but a composite of several elements of parks and gardens in Le Cannet, the Riviera town where he had lived since the 1920s. Bonnard's lack of concern with spatial coherence makes it difficult to locate the "small bridge" specified by the title, though it could be articulated by the curved forms outlined in black at the composition's lower right corner. Thinly painted in jewel-like tones, as if using oil to accomplish the translucency of watercolor, the image has the shimmering ambiguity of a dream.

Jean-Baptiste-Camille Corot (French, 1796–1875)

Pleasures of the Evening, 1875

Oil on canvas

Collection of the Armand Hammer Foundation

By the end of his long and distinguished career, "Père Corot" (in English, Father Corot) was hailed as one of the greatest landscape painters of the French school. We know that Van Gogh owned a reproductive print after this very painting (illustrated below), one of the last that we have by Corot's hand. Fittingly, it was selected by Corot's supporters for the posthumous exhibition organized immediately after his death. It radiates the timelessness of the kind of 'souvenirs' (poetic landscapes with a dreamy indistinctness, as though filtered through the memory of yore) for which the artist had earned early critical accolades. This composition, with its dancing nymphs, framed by silhouetted majestic trees at the close of day, feels like the artist's personal farewell, as if he were departing for the arcadia of the 17th-century Italian painter Claude Lorrain's idyllic vision of the classical past.

Claude Monet (French, 1840–1926)

Waterloo Bridge, 1900

Oil on canvas

Santa Barbara Museum of Art, Bequest of Katharine Dexter McCormick in memory of her husband, Stanley McCormick, 1968.20.7

Monet often selected motifs that allowed him to capture mingled atmospheric effects, both natural and man-made. This is one of some twenty canvases he painted in his room at the Savoy Hotel in London, looking downstream along the Thames. In this apparitional canvas, trails of factory smoke against an early morning sky are made opalescent by the London fog. Although Van Gogh did not paint in series, like Monet and Pissarro, he often chose views that contrasted nature with man-made interventions, such as bridges and railroads.

Claude Monet (French, 1840-1926)

Charing Cross Bridge, 1899

Oil on canvas

Bequest of Katharine Dexter McCormick in memory of her husband, Stanley R.

McCormick, 1968.20.4

This is one of a series of canvases executed by Monet during three trips to London made in 1899, 1900, and 1901. He was probably inspired by the example of his friend, the artist James McNeill Whistler, who had long been fascinated with the Thames and its moody, atmospheric effects.

Monet painted this view of Charing Cross Bridge from his sixth-floor hotel room in the Savoy Hotel on the Victoria Embankment, where he stayed for six weeks in 1899. The square Victoria Tower of the Houses of Parliament and the pointed spire of Big Ben are ghostly silhouettes in the shimmering early morning fog. The near dissolution of form in a vaporous mist is typical of Monet's late, poetic work.

Henri Matisse (French, 1869-1954)

Pont Saint-Michel, 1901

Oil on canvas

SBMA, Bequest of Wright S. Ludington, 1993.1.5

In emulation of Monet's and Pissarro's work in series, Matisse painted multiple canvases from the window of his fifth-floor apartment, overlooking the Seine. This painting, with its radical simplification of forms and luminous palette, shows the artist's rapid development away from the more traditional techniques he had absorbed as an art student and towards the radical solutions he admired in the art of Cézanne, van Gogh, and Rodin. The heightened palette and flattened decorative surface of this landscape would soon give way to an even more lurid and fantastical use of color in the coming years, culminating in the artist's breakthrough Fauve ("wild beast") years (1904-1906).

Jean-François RAFFAËLLI (French, 1850-1924)

Vase with Flowers, Late 1890s

Oil on paper mounted to board

SBMA, Gift of Michael and Jan Schwartz, 2005.93.3

Raffaëlli was best known for his depictions of Paris's ragpickers and the blighted areas of the city in which they lived. However, he held a special appreciation for flower painting. According to his biographer, the artist once proclaimed "Yes, in truth, I try to be the flower itself at the moment that I paint it." Indeed, Raffaëlli extended his philosophy of embodiment, which he

termed *caractérisme*, even to the subjects of his still lifes, as this floral composition attests. As was his habit, Raffaëlli allows the beige support of his artist's board to offset his subject, economically suggesting the glass vase in which the flowers are contained, as well as the reflection that it casts, with just a few strokes of color. The petals and intertwined stems of sunshine-yellow daisies and vermilion poppies, in varying states of bloom, are expertly distinguished by the artist's canny use of black. Thus, the seeming incompleteness of the painting is in fact a virtuoso demonstration of the artist's skill in conjuring his subject through a minimum of tonal contrasts and drags of the brush.

Edouard VUILLARD (French, 1868-1940)

Fuchsias and French Marigolds, ca. 1903

Oil on cardboard

SBMA, Gift of Millicent A. Rogers in honor of Ala Story, 1953.28

Although best known for his intimate interior scenes, Vuillard concentrated on still lifes at several periods of his career. This luminous image of a bouquet of fuchsias and French marigolds on a table draped with richly patterned fabrics is typical of the still lifes he painted around the turn of the century. The son of a corset maker, Vuillard had been surrounded since childhood by a kaleidoscopic array of different textiles and developed an early interest in decorative pattern, which remained a guiding concern throughout much of his work. Here, the overlapping patterns flatten the picture space, giving it the appearance of a tapestry rather than a painting.

Adrian Paul ALLINSON (British, 1890-1959)

Amaryllis, 1930s

Oil on board

SBMA, Gift of Mary and Will Richeson, Jr., 1997.71.5

Though not as well known today as he was during his lifetime, Allinson was an active member of the famed Bloomsbury Group, which included the writer Virginia Woolf and the art critic Clive Bell. The exhibition *Manet and the Post-Impressionists*, organized by Roger Fry in 1910, provided the push for Britain to develop its own version of cutting-edge art. Cézanne's upturned tabletop and rhythmic brushwork declare Allinson's avant-garde allegiance. At the same time, the artist persuasively conveys a botanist's exactitude in the wispy foliage of these star-shaped blooms, contrasted to the prickly outline of a small cactus and the scalloped patterning of an African violet.

Jean-Jacques (James) Pradier (Swiss/French, 1790-1852)

Phryne, n.d.

Bronze

Gift of Rowe Collection, 2021.30.1

Pradier rose to become one of the most successful sculptors of his generation, receiving important public commissions, including the twelve colossal personifications of *Victory* (1843) that guard Napoleon's tomb at the Dôme des Invalides in Paris. Pradier not only knew how to curry favor with royalty to receive lucrative commissions; he also knew how to cultivate the

bourgeois market for tabletop bronzes like this: essentially erotica clothed in mythological guise. This is a reduced replica in bronze of a life-size version in marble, now preserved at the Musée des Beaux-Arts, Grenoble. The ancient Greek courtesan Phryne was found innocent of the charge of impiety, purportedly after exposing her naked chest to the tribunal, who were so moved by her beauty that they acquitted her – a convenient pretext for the sculptor to proffer the female nude.

Eugène DELACROIX (French, 1798-1863)

The Last Words of Marcus Aurelius, n.d.

Oil on canvas

The van Asch van Wyck Trust, L.2014.11

This painting has recently been attributed to Delacroix and represents an exciting addition to the corpus of the Romantic artist's output. The dying emperor Marcus Aurelius is shown pleading the case before his friends and fellow Stoic philosophers for his dissolute son Commodus, who ultimately goes on to become as reviled for his dictatorial rule as his venerable father was revered. A variation, rather than a straightforward repetition of the monumental version exhibited at the Paris Salon in 1854, in this easel-sized painting, Delacroix subtly reinterprets the subject, softening Commodus's effeminate features and playing up his youthful beauty, thereby soliciting our compassionate identification for a dying father's anxiety over his young son's fate. In comparison to the more theatrically lit prime version, the scene seems to be suffused by the rosy light of dawn, perhaps in response to art critic Charles Baudelaire, who commented upon the poetry of Delacroix's symbolic idea of Commodus, in his fiery red robe, as the rising sun of the future.

Eugène Delacroix (French, 1798–1863)

Winter: Juno and Aeolus, 1856

Oil on canvas

Santa Barbara Museum of Art, Museum purchase, Ludington Antiquities Fund and Ludington Deaccessioning Fund, 2013.41

This oil sketch was done as a preparatory step for one of four decorative panels commissioned for a private home, organized around the theme of the four seasons. Echoing earlier Rococo masters, Delacroix summons the idea of winter through the mythological story of the Roman goddess Juno, who is shown commanding the god of the winds, Aeolus, to unleash violent storms intended to destroy the Trojan warrior Aeneas and his ships. Delacroix was in the habit of relying upon studio assistants to accomplish large scale interior decorations for public buildings, such as the Chambre des Députés of the Senate in Paris. Sketches like this by the master would have served the assistant as the model by which to execute the corresponding large-scale version. This oil sketch exhibits a painterly freedom typical of Delacroix's late work, which anticipates the lack of finish characteristic of the Impressionists. Form is suggested rather than fully defined, as in the swirl of teal green pigment emanating from Juno's cloud that fittingly conjures the shape of her attribute, the peacock.

Antoine-Louis Barye (French 1795-1875)

Theseus Slaying the Minotaur, 1843 modelled, 1857 cast

Bronze

Museum purchase, Vote for Art Fund, 1983.5

The moment captured is that of the final vanquishing of the terrifying man-monster by the Athenian hero Theseus, who braved the labyrinth so that the promised seven young men and women would not be sacrificed to the Minotaur, as commanded by King Minos. Barye's sculpture, despite the violent struggle that it depicts, exudes an almost uncanny calm in accordance with Neoclassical precepts. The two bodies are as if locked in a fearsome dance, with arms and legs echoing each other. Theseus's expression is oddly tranquil, so confident is he in his purpose. When Barye first exhibited the original cast in the 1843 Salon, it was rejected by the academic judges. He had to wait until the regime change of the short-lived Second Republic for the Salon juries to acknowledge the brilliance of his sculptural idea when it was accepted for exhibition in 1851. Barye is best known as the most celebrated *animalier* of the Romantic period, even if this subject more clearly resonates with his earlier training under the neoclassical sculptor François-Joseph Bosio.

Jean-Jacques HENNER (French, 1821-1905)

***Expressive Head Study*, late 1880s**

Oil on canvas mounted to panel

SBMA, Gift of the A.E. Clegg Family, 1991.89.5

Henner was academically trained to produce the high-polished illusionism associated with his teachers, Michel-Martin Drölling and François-Edouard Picot. Exposure to the work of Titian and Correggio while studying at the French Academy in Rome led to a softening of his brushwork and an emulation of the *sfumato* (blurring of edges and contours) associated with these old masters. Starting in 1865, Henner found critical and popular success at the Paris Salon with his nymphs and naiads posed in timeless pastoral landscapes. Invariably, his female figures are red-headed, as in this case of this study. Henner repeated this figural type so many times that she became an instantly recognizable brand identified with the artist.

Henri ROUSSEAU (French, 1844-1910)

***Castle in Moonlight*, 1889**

Oil on canvas

SBMA, Bequest of Wright S. Ludington, 1993.1.9

Henri "Le Douanier" Rousseau (so nicknamed because he originally made his living as a customs official) was a self-taught artist whose voracious borrowings from popular culture and naïve, simple style were key influences on the development of Cubism. This fantastical image of an abandoned castle silhouetted against the night sky, typical of his work, is characterized by the simplified, hard-edged modeling of forms that Picasso and Braque would adopt in their own early Cubist paintings.

The castle depicted here is based on an actual location – the château of Falaise, in Normandy. Rousseau did not paint it from life; as was his usual practice, he probably worked from a photograph or a guidebook illustration. The lack of direct observation allowed him to introduce tantalizing ambiguities into the composition. The pale diagonal at lower center could be either a

path, the top of a wall or moonlight shining on a hillside. The cottages in the foreground appear disproportionately large in comparison to the castle above, and a twinkling constellation appears to shine too brightly in a blue sky cushioned by clouds. In doing so, he transformed a tourist cliché into a mysterious, poetic and faintly menacing image.

Albert BESNARD (French, 1849-1934)

***Woman with Red Hair*, ca. 1896-1902**

Oil on canvas

SBMA, Bequest of Katharine Dexter McCormick in memory of her husband, Stanley McCormick, 1968.20.3

The conceit of this painting is misleading: is the sitter locking eyes with herself in her reflection or with the painter, who has invaded her personal space in the very act of painting her? Besnard made a name for himself as a painter and printmaker who steered a middle course between more academic technique and the experimental brushwork of the Impressionists. The sitter's Japanese robe could be a studio prop of the artist. Her gesture makes it ambiguous as to whether or not she is donning her robe after a sitting for the artist or if she is about to cast it off for the clinically assessing gaze of the painter, in whose stead we stand.

Edouard Vuillard (French, 1868-1940)

***The Game of Checkers (Tristan Bernard at Madame Aron's House)*, ca. 1905**

Oil on canvas

Gift of Robert and Mercedes Eichholz in celebration of the Museum's 50th Anniversary 1991.46.2

In a bourgeois interior, rendered in a muted palette of browns, grays and cream, Vuillard depicts his friend, the playwright Tristan Bernard, playing checkers with an opponent whose figure is cropped by the edge of the canvas. This was one of Vuillard's favorite techniques, informed by his interest in photography. The women in the background are Bernard's future wife Marcelle Aron and her cousin Lucy Hessel, Vuillard's lover and the wife of his dealer Jos Hessel. The inclusion of lighter tones is typical of Vuillard's work from this period, when the claustrophobic interiors that had previously dominated his oeuvre gradually gave way to less emotionally fraught scenes inspired by the rural holidays he spent with the Hessels.

Ethelbert WHITE (British, 1891-1972)

***Weariness*, ca. 1915**

Oil on canvas

SBMA, Gift of Mary and Will Richeson, Jr., 1997.71.10

Ethelbert White was a wood-engraver, watercolorist, painter, and musician. He trained at St. John's Wood School of Art and, in the years immediately prior to World War I, was associated with C.R.W. Nevinson, with whom he collaborated, Marinetti, and the British avant garde. As a conscientious objector during the war, he worked on the land, with which he had a lifelong affinity, making him a natural choice in 1938 as illustrator of Thoreau's "Walden," one of the earliest Penguin Illustrated Classics.

Eugène ZAK (Polish, active in France, 1884-1926)

Woman with a Mandolin, ca. 1924

Oil on canvas

SBMA, Gift of Spencer Kellogg, Jr., 1943.5.4

Zak was a well-regarded participant in the Parisian avant-garde, who was nimble enough to assimilate many competing threads – from the group of artists known as the Nabis, to Puvis de Chavannes, to Picasso and the School of Paris – to create a stylized figural approach uniquely his own. This painting is his reply to the Blue Period of Picasso, with its emphasis on marginalized figures, often shown in melancholic states of reverie. The angularity of the woman's features with its exaggeratedly 'Greek' profile became a characteristic type in the artist's later work.

Zak's inroads in Paris made him an influential leader of progressive art in his home country of Poland. Sadly, his premature death at the age of 41 from a heart attack brought his flourishing career to an abrupt end.

Georges BRAQUE (French, 1882-1963)

Nude with Basket of Fruit, 1924

Oil on canvas mounted on wood panel

SBMA, Bequest of Wright S. Ludington, 1993.1.2

This monumental seated nude is part of a series that Braque did in the 1920s during the return to classicism that characterized avant-garde art in response to the chaos of the First World War. Eschewing the experimental playfulness of analytic cubism with its multidimensional shattering of forms, Braque returned to the classical subject of the female nude, here replete with a basket of fruit, the conventional attribute of Demeter (Greek goddess of the harvest).

Braque's muscular, somewhat androgynous nudes of this series appear to be in direct dialogue with Picasso's equally monumental, classicizing women of the same decade.

Raoul DUFY (French, 1877-1953)

Composition, 1926

Oil on canvas

SBMA, Museum Purchase with funds from the Bequest of Mrs. Alfred B. Clark, 1974.41

The prolific and talented Dufy was a painter, set designer, ceramicist, and printmaker. An encounter with Matisse's Fauvism in 1905, along with the 1907 Cézanne retrospective at the Salon d'Automne imprinted him early in his career. This large canvas well exemplifies his decorative style, with its high-keyed palette, calligraphic use of line, and playful lexicon of pictograph-like emblems that stand for ideas. The overall surface is animated with an abundance of signs and symbols meant to stand for the bounty of nature, from the strawberries of late summer to the harvesting of wheat and winter vegetables in the fall. The eruption of the harvest at center is enframed by a cascading waterfall to the left and a towering amphitheater made of red bricks to the right, while the sky shifts from clear blue to showers up above. Dufy's whimsical art lent itself easily to set design, as well as large-scale architectural decorations, for which he enjoyed important public commissions.

Alexei JAWLENSKY (Russian, 1864-1941)

Sorrow, 1928

Oil wax medium on cardboard

SBMA, Gift of Mr. and Mrs. Robert B. Baird, 1963.11

The dominant motif throughout Jawlensky's work is the human face. *Schmerz* (Sorrow) is part of his Constructivist Head series, an exploration of theme and variation that absorbed the artist from 1921-35. In the many luminous paintings of this cycle, Jawlensky made only subtle adjustments to the arrangement of geometric lines and planes that comprise the face but concentrated on color as the single most important variable within this repetitive format. A spiritual person inspired by Byzantine art, Jawlensky abstracts the face to the point where it functions as a symbol and, by doing so, creates a modern icon.

Fritz WINTER (German, 1905-1976)

Composition, 1934

Oil on paper mounted on masonite

SBMA, Gift of Paul Kantor, 1959.73

This is a relatively early example of the type of abstraction that Winter practiced during the 1930s, while still under the influence of the Bauhaus. Study with Kandinsky and Klee, as well as Naum Gabo and Hans Arp were foundational to his art. Classified as a 'degenerate' artist by the Nazis, Winter was banned from painting or exhibiting during the War. Upon his return to Germany in 1949, he co-founded the group known as Zen 49, which shared with the better known French painter Pierre Soulages' (b. 1919) an interest in the calligraphic abstraction associated with Zen Buddhism.

Even in this early work, Winter employs the characteristic scaffolding of black line that he designated as a "grille," thereby creating dynamic tension between surface and depth. His later abstractions possess a similar language of abstract forms albeit at a larger scale and using brighter colors.

Wyndham LEWIS (British, 1882-1957)

Red and Black Principle, 1936

Oil on canvas

SBMA, Gift of Wright S. Ludington, 1956.2.1

Lewis was a painter, writer, and polemicist--his background gives some clue to the restlessness and pugnacity that was to mark much of his life. Born on a yacht off Amherst, Nova Scotia, he was the son of a British mother and American father, who had fought on the Unionist side in the Civil War and been captured by the Confederate Army at the Battle of Wilderness. In 1888, his family moved to England where the father abandoned them five years later. Lewis studied at the Slade School and later at the Académie Julian in Paris. A natural rebel, he quickly allied himself with the Italian Futurist painter Marinetti and the Rebel Art Centre in London, publishing the Vorticist manifesto "BLAST" in 1914. A number of his works of the mid-1930s reflects concerns related to the Spanish Civil War during which, like his friend Ezra Pound, he was a firm supporter of General Franco's regime.

Max PECHSTEIN (German, 1881-1955)

***Die Alte Brücke*, 1921**

Oil on canvas

SBMA, Gift of the Joseph B. and Ann S. Koepfli Trust, 2011.2

The subject of this work may have been inspired by the scenery Pechstein painted with Heckel and Kirchner outdoors around the Moritzburg lakes near Dresden, but it is also likely a deliberate allusion to the group's name Die Brücke, derived from Friedrich Nietzsche's *Thus Spake Zarathustra* (first published in 1891). For these artists, Nietzsche's philosophy represented a rejection of materialism and bourgeois values—a bridge to the future. The thin application of paint approximates the look of fresco or tempera. The allusion in the title to an “old” bridge may reflect the group's evolution away from the thick impasto of Van Gogh and toward this kind of paint application, in which the individual hand of the artist is less conspicuous.

Renée SINTENIS (German, 1888-1965)

***Self Portrait*, ca. 1920s**

Cast stone

SBMA, Gift of Margaret P. Mallory, 1991.154.29

A prominent figure in the Weimar Republic's experimental art scene that thrived in Germany between the two World Wars, Renée Sintenis looks uncompromisingly at the viewer in this self-portrait. Her delicate facial features are countered by a boyish hairstyle as well as a thick, athletic column for a neck. This portrait deliberately cultivates gender ambiguity in its subversion of established artistic and social conventions of the time. A related self-portrait was confiscated by the Nazis as “degenerate art” in 1937, attesting to the defiant power of Sintenis' work.

Aristide MAILLOL (French, 1861-1944)

***Torso of Summer*, ca. 1910**

Bronze, green patina, ed. 4/6

SBMA, Partial gift of Eva and Yoel Haller, 1997.93

Aristide MAILLOL (French, 1861-1944)

***Torso of Summer*, ca. 1910**

Bronze

SBMA, Bequest of Margaret Mallory, 1998.50.51

When Maillol moved from other media to work in sculpture, he set himself a life-long task to explore, almost exclusively through the nude female form, a great range of compositional ideas. He reinterpreted the classical ideals of figurative sculpture in modern terms, simplified and purified to its essentials. And, rather than working from a human model, he often invented these figures, only “testing” his final form by studying the model at the end of the process. With the success of his sculpture Pomona at the Salon of 1910, Maillol was commissioned by the Russian collector Ivan Morosov to produce allegorical figures of the four seasons. Each went through a series of studies and some were cast in several versions. Summer was represented as both a complete figure and, in this cast, armless and headless, while in the version nearby, she still retains her head.

Aristide MAILLOL (French, 1861-1944)
Bather Putting Up Her Hair, 1930
Bronze, ed. 3/6
SBMA, Bequest of Wright S. Ludington, 1993.1.39

Wright S. Ludington (1900-1992), one of the founders of the Santa Barbara Museum of Art and donor of this work, had a clear fascination with the representation of the human body. He would have displayed this work alongside his celebrated collection of Greco-Roman monumental sculpture, delighting in the modernist twist that Maillol put on such venerated classicism. Maillol, a contemporary of Edgar Degas and Pierre Bonnard, as well as lifelong friend of Henri Matisse, was one of the most prolific and successful producers of public sculpture of his generation. During the last decade of his career, he was inspired by his favorite model, Dina Vierny, whose idealized form he repeated in countless allegorical personifications as communicated through the classical staple of the female nude.

Ernst BARLACH (German, 1870-1938)
Der Tod (Pieta), 1925 modelled; post-1938 cast
Bronze
SBMA, Gift of Mrs. Rowe Giesen, 1991.87.2

Sculptor, printmaker, and playwright, by the time Barlach conceived of this Pieta, he was a well established artist. Beginning in 1907, he joined the stable of artists supported by the influential Paul Cassirer, who gave him his first major exhibition at his gallery in 1917. After serving the three-month minimum as an infantryman during World War I, Barlach became a staunch pacifist, which put him at odds with the political climate, especially during the years leading up to the rise of the Third Reich.

This is a late cast of a sculpture that Barlach first modeled in 1925. It displays the simplification of form, with a concentration on the expressive face and hands, for which Barlach was known. Although Barlach received several important state commissions for such religious subjects in the 1930s, in 1937 his art was confiscated and included in the Degenerate Art exhibition staged by the Nazis. He died a year later.

Georg KOLBE (German, 1877-1947)
Portrait of Max Liebermann, 1929
Bronze
SBMA, Gift of B. Gerald Cantor Art Foundation, 1985.28

This portrait of the painter, collector, and president of the Prussian Academy of Arts was done two years after a triumphant exhibition of his art was held in Berlin and four years before Liebermann's art would be banned from Germany because of his Jewish ancestry. Kolbe was commissioned by Liebermann for this bust portrait, in exchange for which Liebermann traded him two works of his own. Like the older French sculptor, Auguste Rodin, whose studio he visited briefly in 1909, Kolbe retains the passage of his grasping fingers. The roughly finished surface communicates a sense of intimacy between sitter and sculptor, who sensitively recorded the life experience etched on his sitter's aging features.

Charles DESPIAU (French, 1874-1946)
Bust of Margaret Stow Bruce, 1929
Bronze, ed. 1/3
SBMA, Gift of Maria Ealand, 1991.70.1

Although Despiau served as Auguste Rodin's studio assistant for seven years, his own work exhibits a planar simplicity that is more in keeping with the work of Aristide Maillol (also on view in this gallery). Despiau achieved sufficient critical success to receive several important public commissions as well as official appointments, such as the vice-president of the Salon des Tuileries. However, most of his output consisted of portraits like this one. The sitter, a native of Santa Barbara, was married to the painter, Edward Bruce (1879-1943), who is, perhaps, best remembered for his efforts to employ artists through Federal programs supported under the New Deal during the Great Depression.

Germaine RICHIER (French, 1904-1959)
The Leaf, 1948
Bronze
SBMA, Bequest of Wright S. Ludington, 1993.1.38

Richier studied with Auguste Rodin's star pupil, Antoine Bourdelle. At Bourdelle's studio, she crossed paths with the better-known Swiss sculptor Alberto Giacometti, who was her exact contemporary. Not unlike Giacometti, Richier explored the expressive power of the emaciated human form, which, in these years, inevitably elicited memories of the ravaged bodies documented in photographs and films of the devastation caused by the World Wars. Richier's half-woman, half-tree figure reflects this sentiment and recalls, in condensed form, the Ovidian tale of the nymph Daphne, who escapes Apollo's unwanted advances when her father, a river god, transforms her into a laurel tree. The pitted bronze surface, complete with incised leaves and bark-like skin, appears to be in a state of decay, while her painfully attenuated limbs bear a weightless fragility.