

# FLOWERS

## 1 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

Vuillard lived and worked around multitudes of patterned textiles. Both his mother—whom he shared an apartment with until her death when he was 60 years old—and his sister were talented dressmakers. As this was intensive domestic work, there is little doubt that the Vuillard apartment was full of fancy fabrics.

Taking cues from Japanese prints as well as screen-printed Arts and Crafts textiles shipped from London, the effect of the overlapping patterns flatten the dimensionality of the image. As blooms teeter away from the bouquet’s center, the edges of the foliage are nearly absorbed into the surrounding floral motifs.

## 2 VICTORIA DUBOURG FANTIN-LATOURE

(French, 1840–1926)

*Roses, Zinnias and Pinks*

ca. 1880

Oil on canvas

SBMA, Gift of Dwight and Winifred Vedder, 2006.54.5

Although she received acclaim among her contemporaries, Dubourg’s work is often overshadowed by her husband’s, a legacy which she worked diligently to preserve after his death in 1904. However, Dubourg was already an established painter in her own right before she met Fantin-Latour in 1869. While the couple shared similar technique and style, Dubourg’s compositions tended to feature looser brushwork with a strong focus on dimensionality and natural lighting. She and Fantin-Latour would often collaborate, and some of her paintings were mistakenly attributed to her husband during her own lifetime.

## 3 HENRI FANTIN-LATOURE

(French, 1836–1904)

*Pansies in a Basket*

n.d.

Oil on canvas

SBMA, Gift of Mary and Leigh Block, 1987.58.11

Now a garden staple, pansies are wildflowers native to Europe and Russia. The nickname “pansy” is derived from the French word for “thought” (*pensée*) as the markings on the bloom can be read as a downturned face deep in contemplation.

Flowers were key in 19th century England, the primary market for Fantin-Latour’s paintings. Selective genetic breeding and floriography (the symbolic language of flowers) were all the rage. Pansies became especially fashionable as crossbreeding gave rise to the tri-color pansy, on view in various hues in this painting. Taking a cue from the French wordplay, they were known to represent amorous thoughts and were second only to roses in romantic bouquets. This composition shows Fantin-Latour’s skill at painting flowers but also reflects the popular culture of the era.

## 4 ALFREDO RAMOS MARTÍNEZ

(Mexican, 1871–1946)

*Jarrón azul de flores (Old Fashioned Bouquet)*

ca. 1935

Oil on cardboard

SBMA, Gift of P.D. McMillan Land Company, 1963.26

Having spent time in Paris, Los Angeles, and Mexico, Ramos Martínez exemplifies this exhibition’s themes of crossing borders and the internationalization of the art world. In all three places, he was impactful. He won a gold medal at the 1905 Salon d’Automne in Paris. He returned to Mexico after the revolution, became the director of the Academy of Art, introduced Impressionism to art instructors there, and is often called the “Father of Mexican Modernism” because of his work as a teacher and administrator. He moved to Los Angeles in 1929, where he had many exhibitions and public mural commissions, including one at the Santa Barbara Cemetery.

## MARSDEN HARTLEY

(American, 1877–1943)

*Still Life*

ca. 1929–1930

Oil on cardboard

SBMA, Gift of Wright S. Ludington, 1950.3

Hartley wrote that his childhood love of flowers sparked his turn to art. “The foundation of all that was to come after was a strong love of flowers, widening later on to the mountains, then the sea—delicacy, strength, moving power.” Hartley was part of the first group of Americans who brought modernism to the United States, and he was exhibited by Alfred Stieglitz at his famed 291 gallery in New York. Like many artists around Stieglitz, Hartley, who greatly admired the American Transcendentalist Ralph Waldo Emerson (1803–1882), saw the natural world as full of spiritual significance, and flowers were a portal into this other realm.

## ALFREDO RAMOS MARTÍNEZ

(Mexican, 1871–1946)

*Still Life with Flowers, Uruguayan Lace Tablecloth*

ca. 1929

Oil on canvas mounted on drywall panel

SBMA, Gift of Dr. and Mrs. Ron Lawrence, 1991.160

During the 1910s and 1920s, Ramos Martínez established art schools in Mexico that trained such future luminaries as David Alfaro Siqueiros, whose work also hangs in this gallery. Called “Open Air Schools,” they adopted the innovations of the Parisian Impressionists, including painting from live models and direct observation of Mexican people, life, and the natural world. Besides adults, they often enrolled children and provided art supplies and instruction for free. This flower painting with its profusion of haphazardly arranged flowers reflects the artist’s longstanding fascination with the bold colors and patterns of Impressionism.

# FLORES

## FLORINE STETTHEIMER

(American, 1871–1944)

*Journey to the Sun*

ca. 1927

Oil on canvas

SBMA, Gift of the Estate of Ettie

## KATHERINE SCHMIDT

(American, 1898–1978)

*Pear in Paper Bag*

n.d.

Oil on canvas

SBMA, Gift of Mr. and Mrs. Buell

## PIET MONDRIAN

(Dutch, 1872–1944)

*Rhododendron*

ca. 1905

Oil on canvas

SBMA, Margaret Abbott Memorial Fund,