

1941

Painting Today and Yesterday in the U.S. (June 5–September 1)

Painting Today and Yesterday in the United States was the museum's opening exhibition, highlighting trends in American art from colonial times onward as it reflected the unique culture and history of the United States. The exhibition also exemplified the mission of the SBMA to be a center for the promotion of art in the community as well as a true museum (Exhibition Catalogue, 13). The exhibition included nearly 140 pieces by an array of artists, such as [Walt Kuhn](#) (1877–1949), [Yasuo Kuniyoshi](#) (1889–1953), [Charles Burchfield](#) (1893–1967), [Edward Hopper](#) (1882–1967), and [Winslow Homer](#) (1836–1910). A very positive review of the exhibition appeared in the June issue of *Art News*, with particular accolades going to the folk art section. The *Santa Barbara News-Press* wrote up the opening in the June 1 edition, and Director Donald Bear wrote a series of articles for the *News-Press* that elaborated on the themes, content, and broader significance of the exhibition. Three paintings from this exhibition became part of the permanent collection of the SBMA: [Henry Mattson's](#) (1873–1953) *Night Mystery*, [Katherine Schmidt's](#) (1899–1978) *Pear in Paper Bag* and [Max Weber's](#) (1881–1961) *Winter Twilight* (scrapbook 1941–1944–10). The theme of this exhibition was suggested by Mrs. Spreckels (Emily Hall Spreckels (Tremaine)) at a Board meeting and was unanimously approved. The title of the exhibition was suggested by Donald Bear, also unanimously approved by the Board.

Van Gogh Paintings (September 9)

Seventeen of [Vincent van Gogh's](#) paintings were shown in this exhibition of the “most tragic painter in history.” This exhibition was shown in conjunction with the Master Impressionists show (see “Three Master French Impressionists” below). Special Saturday evening hours were held during the exhibition of both of these shows in response to popular demand. The second museum-sponsored radio broadcast presented George Biddle, who spoke about this exhibition. Paintings in this exhibition included *Van Gogh's House*, *La Roubine du Roi* (photo available), *Passage avec Moulin*, *Wheatfields with Lark*, *Still Life*, *Almond Blossoms*, *Summer Farm*, *Landscape with Rabbits*, *St. Remy*, *House at Daubigny*, *Thistles with Wild Carnations*, *Cypresses*, *Still Life with Potatoes*, *Field with Stormy Sky*, and *The Reaper*.

Three Master French Impressionists: Monet, Sisley, and Pissarro (September 9–October 14)

Following on the heels of the opening exhibition of American painting was this presentation of Impressionist masters. Though this exhibition gave preeminence to [Claude Monet](#) (1840–1926), [Alfred Sisley](#) (1839–1899) and [Camille Pissarro](#) (1830–1903) it also highlighted precursors such as [Johan Jongkind](#) (1819–1891) and later translators of their “impressions” into “expression,” such as [Vincent van Gogh](#) (1853–1980). This exhibition took place in the lower-level galleries off of Ludington Court; Director Donald Bear published an article on the new exhibition in the *Santa Barbara News-Press*. The majority of the pieces were on loan from Durand-Ruel, Inc. and M. Knoedler and Co. of New York, and the Dalzell Hatfield Galleries of Los Angeles. Paintings included Sisley's *En canot à Veneux* and Monet's *Moulins en Hollande*.

Photographs by Charles Kerlee (September)

The showing of [Charles Kerlee](#)'s (1907–1981) photography was sponsored by the Channel City Camera Club as part of their sponsorship of the SBMA's first year of photographic exhibitions.

Channel City Camera Club Exhibition (October 5–October 31)

Twenty-two members of the Channel City Camera Club showed their work to mark the beginning of the SBMA's nod to local artists. The Camera Club sponsored the first year of photographic exhibits, starting with [Charles Kerlee's](#) (1907–1981) primarily black-and-white works. The Channel City Camera Club exhibition was actually a series of exhibitions, each presenting a different theme. The first theme was portraits and details of locomotive engines. Featured artists included Edward Charvet (1910–1973), Eldo Abbey, and Lawrence Westbury (b. 1915).

Paintings by Clarence Hinkle (October 7–October 31)

[Clarence Hinkle](#) (1880–1960) was the first artist to have a one-man show at the SBMA. Hinkle had long been identified with Southern California, where he made his home. Twenty-nine of his works of various subjects represent his experimental and playfully unsettled style. Museum Director Donald Bear wrote a laudatory review of Hinkle's work in the *Santa Barbara News-Press*, which appeared on October 12, 1941.

Early American Paintings from Mrs. Frederick Saltonstall Gould Collection (October 16)

This exhibition was in some ways a follow-up on the opening exhibition of American art held in June 1941, but this exhibition stood alone as an exploration of early period-specific American art. The signature collection in this exhibition was that of Mrs. F. Saltonstall, but other collectors, such as Mr. and Mrs. Buell Hammett, lent their pieces to add to the exhibition's breadth.

Masterpieces of Ancient China from Jan Kleijkamp Collection (October 19–November 23)

This exhibition of Chinese art presented 136 pieces collected by Jan Kleijkamp. The exhibition presented pieces in a range of periods ending with the Ming Dynasty; many dated to the earliest Chinese dynasties—the Shang and Zhou dynasties—highlighting the beginnings of Chinese artistic endeavors. Kleijkamp was featured on the Museum's weekly radio broadcast, in which he discussed the exhibition and ancient Chinese art in general.

National Art Week Exhibit: New Prints, Pictures, and Sculpture by Santa Barbara and Tri-County Artists (November 17–December 1)

The stated purpose of Art Week was to bring the public closer to the art and artist. The Santa Barbara Museum of Art cooperated with the Faulkner Gallery, showing a total of about one hundred pieces in various media and styles. Pieces of a value greater than \$75, or exceeding 30 inches in width were not admitted to the exhibition.

Recent Work by Eugene Berman (October 27–mid-November)

This exhibition took place in the von Romberg Gallery. The theme of the exhibition was the presentation of [Berman](#)'s (1889–1972) recently completed panel titled *Time and the Monuments*, a mural commission executed for a private residence in Portland, Oregon.

Portraits by Samuel Waldo (November 9)

This exhibition of two of [Samuel Waldo](#)'s (1783–1861) portraits was part of the SBMA's emphasis on American art in its first year of operation. One important reason for that emphasis was the expertise of the museum's director, Donald Bear. The two portraits, on loan from Santa Barbara artist John Gamble, were of Lt. Col. John M. Gamble, U.S.M.C., and his wife, Letitia Gamble, the artist's ancestors. Samuel Waldo began his career in Connecticut in 1799; in 1803 he moved to South Carolina, where for the next two years he was able to make enough money to pay for studies in London. After returning to in the United States in 1809, Waldo set up shop in New York for the remainder of his career. Over the next half-century, Samuel Waldo became one of the leading early American portrait artists. Waldo's work was shown alongside other early American pieces from the SBMA's permanent collection in the museum's Thayer Gallery. That Monday's KTMS radio show featured director Donald Bear.

Watercolors by Michael Czaja (November)

[Michael Czaja](#)'s (1911–1994) first West Coast one-man show featured a group of his watercolor landscapes and decorative arrangements. Though he was not a local of Southern California, his work was shown in conjunction with that of local artists in honor of National Art Week.

Paintings by Lyla M. Harcoff (November 30–December 16)

As part of the ongoing mission to bring the local art of California to the fore of artistic society, [Lyla Harcoff](#)'s (1883–1956) solo exhibition was well received. Director Donald Bear introduced the exhibition's theme as a modern concept of space in landscape painting.

Drawings by Peter Takal (December 14–December 31)

In response to increased interest in drawing within the American art scene, the Santa Barbara Museum of Art held a small exhibition of drawings by [Peter Takal](#) (1905–1995). Born in Bucharest, Takal moved to Paris when he was five. Takal emigrated to the United States in 1939, following his first U.S. exhibition in Chicago.

California Watercolor Society's 21st Annual Exhibition (December 15–January 10)

The California watercolor Society's 21st annual exhibition brought 117 pieces to Santa Barbara Museum of Art from the San Francisco Museum of Art. This was the eighth annual traveling show held by the California Watercolor Society, and it included the First Order of Merit winner [Joseph Knowles](#) (1907–1980), for his painting *Boat House, San Diego*.

1942

Camera Craft Magazine Photography Competition Exhibition (Early 1942)

This exhibition was held in the northeast second-floor gallery of the SBMA, showing the prizewinners of the Camera Craft Magazine Competition.

Recent Canvases by Jack Gage Stark (February 15)

A local Santa Barbaran, [Jack Gage Stark](#) (1882–1950) exhibited his more recent canvases in the Von Romberg Gallery.

French Impressionist Painting (January 12–March 31)

This exhibition was held in honor of the opening of the Stanley McCormick Gallery on January 12, for which a public reception was held. More than 700 visitors came to the reception, which featured a musical performance by violinist Roderick White and organist William Matthias.

Though this exhibition primarily comprised French Impressionist paintings, it also included painters from other regions and schools. According to Director Donald Bear, “this exhibition will represent the lyrical and realistic side of French painting more than the advanced or experimental school of recent years.” One painting that drew particular attention was [Ferdinand Hodler](#)’s (1853–1918) *Stockhorn Mountains, Winter*. One of the reasons it drew so much attention was that Hodler’s work has rarely been exhibited in the United States and had limited representation in the English-speaking scholarship of art. His inclusion in the Impressionist movement was not uncontested, but in the opinion of Director Bear, “Hodler was essentially an artist of the French Impressionist tradition, though he was removed from it geographically.” This exhibition marks the opening of a Stanley McCormick Gallery and due to popular demand was extended through the month of March; the other exhibitions were postponed for that month.

Recent Watercolors by Douglass Parshall (January–February 13)

This exhibition was the first all watercolor show by [Douglass Parshall](#) (1889–1990). It was shown in the Von Romberg Gallery and included “landscapes, figures, beach scenes, studies of trees and several highly decorative but fresh and first-hand observations of groups of horses”.

Works by Sara Kolb Danner (January–February)

A short summary written by Director Donald Bear praised the exhibition of [Sarah Kolb Danner](#)’s (1894–1969) paintings, shown alongside those of [Douglass Parshall](#) (1889–1990) in the Von Romberg Gallery of the Santa Barbara Museum of Art. A local artist, Danner depicts images of figures at work and play as well as landscapes from the Santa Barbara area.

Photographs by Shreve Ballard (February 25–March 1)

In his second-floor gallery and museum, Shreve Ballard (1894–1980) showed what Donald Bear called thoughtful and experimental photography, an exhibition brought to the SBMA with the sponsorship of the Channel City Camera Club.

Oil Paintings by Eunice C. MacLennon (February 29–March 14, 1942)

In the Von Romberg Gallery, Eunice MacLennon (1886–1966) showed a group of new paintings in oil that vary in subject matter, ranging from decorative composition and landscape to small studies in still life and flowers.

Paintings by Santa Barbara Artists (March 1–March 15)

The presentation of local Santa Barbara artists was given as a benefit for the American Red Cross. The following artists are represented in the show that took place in the Thayer Gallery: [Dudley Carpenter](#) (1870–1955), [Walter Cheever](#) (1880–1951), [Charles Cabot Daniels](#) (1889–1953), [Clarence Hinkle](#) (1880–1960), [Rico Lebrun](#) (1900–1964), [Clarence Mattei](#) (1883–1945), [Douglass Parshall](#) (1889–1990), [DeWitt Parshall](#) (1864–1956), [Edith Catlin Phelps](#) (1875–1961), [Frank Post](#) (1897–1966), [Frances Rich](#) (1910–2007), Ruth Snider (dates unknown) and Albert Jouniaux (dates unknown). All pieces were either portraits or small studies in oil or crayon.

Paintings by Emmy Lou Packard (March 1)

[Emmy Lou Packard](#)'s (1914–1988) style reflects four years of study with the Mexican artist [Diego Rivera](#) (1886–1957). Rivera called Packard's work "Pan-American," organically combining North American and Mexican styles.

Prints and Aquatints by Marian Hebert (March 1)

This exhibition of aquatints was presented by local artist [Marian Hebert](#) (1899–1960) as part of a series of shows of Santa Barbara artists. Her subjects are primarily landscapes and florals.

Joe Cannon Watercolors (March)

[Joe Cannon](#) (b. 1903), a Santa Fe watercolorist, presented sixteen works at the Santa Barbara Museum of Art during the month of March. Subjects included seascapes and Mexican landscapes, and vignettes of the American Southwest.

Works by Frank Van Sloun (March)

This exhibition was another in the series dedicated to local artists. Museum director Donald Bear allows the words of another to speak for him in praising the work of [Frank Van Sloun](#) (1870–1938). Quoting the director of the E.B. Crocker Art Gallery in Sacramento, Harry Noyes Pratt, Bear recognizes the quality of Van Sloun's drawings and monotypes.

Walter Cheever, Paintings (March–April 5)

This exhibition took place in the Von Romberg Gallery. Most of the paintings had never been shown in Santa Barbara before. Museum director Donald Bear described [Cheever](#)'s (1880–1951) work as sincere and thorough, fresh and direct. The paintings varied from portraiture to landscapes and still-life arrangements.

Tri-County Exhibition (April 1–May 3)

The organizers of this exhibition, traditionally held at the Faulkner Memorial Art Gallery, chose the Santa Barbara Museum of Art as the venue for the 11th annual exhibition. Each artist was allowed to submit two pieces, whether painting, sculpture, or other graphic arts.

Oil Paintings by Meyer (Papa) Hiler (April 16)

This exhibition of [Meyer Hiler](#)'s (1873–1940) landscapes in oil was one of the several small exhibitions that took place in the second-floor galleries of the Santa Barbara Museum of Art. Director Bear described his work as pleasantly provocative, playful, and amusing.

Ancient American Art, 500 B.C. to A.D. 1500 (April 18–June)

The “Ancient American Art” exhibition displayed 221 pieces of art from pre-Columbian Native American cultures. The exhibit was designed and directed by a visiting curator from Tulane University of Louisiana, Dr. Maurice Ries, and traveled from SBMA to the M. H. de Young Memorial Museum in San Francisco. This exhibition received publicity in ARTNews (2/15/42, vol. 41, pp. 33–37), Art Digest (5/15/42, vol. 16, p.14), Pictures (5/42, vol. 5, pp. 12–13,) and Museum News (5/1/42, vol. 20, p. 2).

Picture for Children (April 26)

This exhibition presented works of art of various media and provenance, all of which were of interest to children. It was held in the SBMA's Emma Wood Gallery. The majority of the images presented were of scenes of action, industry, animals, fantasy, and circuses.

War Posters lent by Mr. and Mrs. E.D. Baring Gould (May 10)

This exhibition of posters was sponsored by the British War Relief and shown in the McCormick Gallery.

Watercolors by Peter Teigen (May 14)

Peter Teigen's landscapes and sketches inspired by his extensive travels were presented as part of the Santa Barbara local artists' series.

United Nations Festival and Free France Exhibition lent by Mr. and Mrs. Walter Arensberg and Edward G. Robinson (May)

This exhibition was a benefit for the government of Free France and featured “the two most provocative documents in modern painting” (*Santa Barbara News-Press*, May 24, 1942), [Marcel Duchamp's *Nude Descending a Stair*](#) and [Pablo Picasso's *Guernica*](#).

Photographs by Edward Weston (May)

Museum Director Donald Bear called this “one of the finest exhibitions that the Art Museum has ever had.” [Weston](#) (1886–1958) has been described as one of the great and distinctly American artists, whose photography was “cleansed of its Victorian connotations” (Jean Charlot, quoted in exhibition catalogue for the Metropolitan Museum of Art, New York, library copy). His work

included portraits, still lifes, landscapes, and extreme close-ups. His exhibition at the Santa Barbara Museum of Art was sponsored by the Channel City Camera Club as part of their sponsorship of all photographic arts exhibitions for the opening year of the SBMA.

Photographs from Early American Indian Pictographs or frescoes in Barrier Canyon, Utah (Federal Art Project) (May 10)

A discovery of American Indian pictographs and frescoes in Barrier Canyon, Utah, spurred a Federal project intended to preserve the images in facsimile for posterity. The images were shown at the Metropolitan Museum of Art in 1941, for which two full-size murals were created. The original pictographs were created sometime between 400 and 1100 CE by the “Modified Basket Maker” and “Development Pueblo” cultures. The scaled miniature facsimiles were created by Frank Mace and A. Ray Toleman. This was shown in conjunction with an exhibition of early American art (see above).

Watercolors by Chinese painter Lin Fongming (May 10)

Two of the SBMA’s upstairs galleries housed this exhibition of Lin Fongming’s (= [Lin Fengmian](#), 1900–1991) landscapes, portrait vignettes, studies in costume, and florals. His style blends the traditions and techniques of Chinese with the sophistication of the School of Paris. Lin Fongming was responsible for the foundation of the two most important schools of art in China, one in Hangzhou and the other in Beijing. His work was introduced to Santa Barbara by M. Marc Chaddourne.

Watercolors by Thomas Handforth (June)

[Thomas Handforth](#)’s (1897–1948) paintings were shown in the upstairs galleries of the museum. He was well known for his black-and-white images of “Oriental” subjects, achieving national recognition in publications of American art, such as Mellquist’s *The Emergence of American Art*. This exhibition presented his most recent experiments in watercolor landscapes, marine and field.

Ink Drawings by Milt Gross (June)

[Milt Gross](#)’s (1895–1953) ink drawings were lent to the SBMA by the Frank Perls Galleries of Hollywood, and were shown on the balcony gallery over Ludington Court. His subject matter generally revolved around aspects of the American scene, using a “literary” quality to animate the mundane. Director Bear compares Gross’s passion seen throughout his works with that of Van Gogh, but with a stylistic departure from Gross’s earlier satirical efforts in caricature.

American paintings lent by the Hatfield Galleries (June 1–June 20)

This exhibition revisited the theme of the SBMA’s first year of exhibits, American art. Approximately forty pieces represented some of the best painters in United States history, including [Mary Cassatt](#) (1844–1926), [George Luks](#) (1867–1933), and [Robert Henri](#) (1865–1929), and the full breadth of post-colonial American art history. Shown in the newly opened Stanley McCormick gallery, the first anniversary exhibition nodded to and appended the opening

exhibition in June of 1941. It also reflected the mission of the SBMA to promote local art and artists, as well as public education.

Watercolors and drawings by Joseph Knowles (June 21–July 12)

This exhibition presented a selection of [Joseph Knowles](#)' (1907–1980) most recent works. Knowles was a local artist and Director of Education here at the SBMA. His show was presented alongside that of two other local artists, [Clarence Hinkle](#) (1880–1960) and [Hélène Sardeau](#) (1899–1969), each of which were part of a series of shows promoting local artists. Museum Director Donald Bear describes Knowles' work as "fresh and full of interest," and praises the artist's stylistic and technical growth. Knowles showed an interest in various subjects and techniques, and his work exuded a playfulness and plasticity that still conveyed complex emotion. This was the first solo exhibition for Knowles, who would later be commissioned to create a mosaic mural depicting the history of Santa Barbara, stained glass for Cate School, and a decorative piece for Lotusland.

Color Drawings in Pastel by Clarence Hinkle (June 21–July 12)

[Clarence Hinkle](#) (1880–1960) was one of the first local artists to exhibit his works at the SBMA. His previous exhibitions were of paintings in oil and tempera, to which this exhibition adds his pastels, watercolor, and charcoal. This exhibition was held in the museum's Thayer Gallery.

Hinkle was a local artist, and his show was presented alongside those of two other local artists, [Joseph Knowles](#) (1907–1980) and [Hélène Sardeau](#) (1899–1969), each of which were part of a series of shows promoting local artists.

Sculpture and Drawings by Hélène Sardeau (June 21–July 12)

[Hélène Sardeau](#)'s (1899–1969) exhibition of sculpture and drawings was shown alongside the exhibitions of [Clarence Hinkle](#) (1880–1960) and [Joseph Knowles](#) (1907–1980) as part of the series dedicated to local artists. She was married to another famous artist, [George Biddle](#) (1885–1973), and together they worked on a number of public commissions for the city of Rio de Janeiro. It was there that much of the work shown in this exhibition was inspired. Museum Director Donald Bear wrote a review of Sardeau's work for California Arts and Architecture in May of 1941, in which he praises her work in terracotta and stone as thoughtful, sensitive, and deeply human.

Persian and Indian Miniatures, Ceramics and Textiles (July 1–July 31)

The pieces shown in this exhibition held in the SBMA's Gould Gallery were largely lent to us by the Heermaneck Galleries of New York City and from the private collection of Phillip B. Stewart. This was not a very big show, but Donald Bear considered it to be representative of the arts of both ancient peoples. To add a modern touch, a gouache by [Henri Matisse](#) (1869–1954) titled *Odalisque* (a term for concubine in the Ottoman court) was included in the exhibition.

Modern Mexican Painters (July 1–July 31)

“Modern Mexican Painters” was an exhibition of works acquired by Dr. MacKinley Helm during his research in Mexico. The exhibit traveled from Boston to New York, Cleveland, Portland, San Francisco, and to the SBMA. The collection includes forty-three pieces by artists such as [José Clemente Orozco](#) (1883–1949), [Agustín Lazo](#) (1898–1971) and [Carlos Mérida](#) (1891–1974), and primarily features the trends in post-Revolution Mexican art away from “politicized” subjects and toward “plasticized” aesthetics.

Material Related to Poetry by Robinson Jeffers from the Una Jeffers Collection (July 12)

The SBMA presented this unique exhibition of manuscripts, first editions, limited printings photographs and other important documents related to the poetry of [Robinson Jeffers](#) (1887–1962). His poetry often reflects on scenes from the central coast of California, and therefore his work can be considered part of the series dedicated to local artists.

Watercolors and colored lithographs by Hayes Lyon (late July 1942)

[Hayes Lyon](#)'s (1909–1987) first West Coast exhibition was held in the SBMA's Von Romberg Gallery. Lyon's primary theme is landscape, with a style that is simple to the point of understatement.

Etchings by Thomas Handforth (late July 1942)

The etchings of [Thomas Handforth](#) (1897–1948) were shown in one of the SBMA's small upstairs galleries.

Pastels and Watercolor Drawings by Robert Henri (August)

Two phases in the painting of [Robert Henri](#) (1865–1929) were represented in this exhibition of pastels and watercolor drawings. Henri's subjects are primarily of wooden interiors, nudes, and dancers.

Drawings and Paintings by Rico Lebrun (August 5)

This exhibition presented a very large and representative catalogue of [Rico Lebrun](#)'s (1900–1964) work in the SBMA's Stanley McCormick Gallery. The show was also held at the M. H. de Young Memorial Museum in San Francisco not long prior to the exhibition in Santa Barbara. Most of the pieces in the exhibition were created in Santa Barbara.

Costume Design and Stage Sets by Robert Edmond Jones (September)

[Jones](#) (1887–1954), the United States' premier stage designer, presents some of his directive and conceptual drawings and photographs in this unique exhibition. The pieces selected were intended to show how a set and costume designer evokes emotion and a sense of place from the audience. The exhibition also exemplified art that by virtue of its intended use in stage production completely rethought the traditions of artistic genres.

Old Masters Exhibit (September 13–October 18)

This was the first comprehensive exhibit of the “Old Masters” ever held at the Santa Barbara Museum of Art, the majority of which were provided by Wildenstein and Company in New York. 33 paintings and 9 drawings in the permanent collection of the museum or on loan by the friends of the museum were exhibited. The latter collection of pieces were shown in the Thayer Gallery and were primarily composed of works by British, U.S., and Spanish artists. The period and provenance of the pieces cover a very broad range, from the 14th century to the early 19th century, and from all over Western Europe and the Americas. Some of the artists represented include [Nicolas Poussin](#) (1594–1665), [Anthony van Dyck](#) (1599–1641), [Claude Lorrain](#) (1604–1682), [Juan Bautista del Mazo](#) (ca. 1612–1667), [Francisco de Goya](#) (1746–1828), [Eugène Delacroix](#) (1798–1863), and [Paul Cézanne](#) (1839–1906). The exhibition was held in cooperation with the Santa Barbara Public Library, which provided relevant books for the show.

Paintings in Watercolor and Color Drawings by John Edward Thompson (October 16)

The Denver-based artist [John Edward Thompson](#) (1882–1945) presented his landscapes and florals for this exhibition at the SBMA’s Gould Gallery. Thompson was the head of the art department at the University of Denver. His style shows his training in the French School, which he brought from Holland in 1916, and his subjects present his fascination with the scenery of the American Southwest.

Art of Ancient India (October 31–November 30)

In this exhibition nearly forty replicas of ancient Hindustani/Indian cave temple murals were shown with the patronage of the Iranian Institute of New York. These re-creations were executed in watercolor on cloth by [Sarkis Katchadourian](#) (1886–1947), and the images themselves span a period from around the 5th to the 17th century.

Watercolors by Charlotte Berend (October 31–November)

[Charlotte Berend](#) (1880–1967) was a Santa Barbara local, and many of her most recent watercolors indicated her love of the Santa Barbara area. More than fifty pieces were shown, most of them landscapes, cityscapes, and seascapes done in watercolor over ornamental Chinese paper.

Joint Exhibition of Oils and Gouaches by Lew Davis and Mathilde Schaefer (October 31–November 30)

[Davis](#) (1910–1979) and [Schaefer](#) (1909–1973) present their paintings and sculpture, respectively, in a combined exhibition. Davis’s primary subject was the landscape, and his newer paintings evoked the couple’s recent move from New York to Arizona, particularly in his landscapes.

Schaefer’s sculpture was executed in a number of media, including bronze, stone, and wood, and also reflect a change in mood as a result of the move to Arizona.

Watercolors by Nicholas Brigante (November)

The highlight of [Brigante](#)'s (1895–1989) watercolor exhibition was a set of panels devoted to telling the story of human development. Brigante claims that all art shares an intrinsic rhythmic vitality and formal design, and thereby justifies his juxtaposition of stylistically disparate subjects, in effect creating one unique interpretation.

1943

California Watercolor Society (January 10–February 1)

This exhibition was the large annual showing of the work of the members of the California Watercolor Society, which displayed international, national, and local style and influence. Landscape paintings seemed to predominate among with many still life arrangements, a few abstractions, and some figure pieces.

Photographs by Michael Conversa (January 10)

Conversa was a photographer of considerable reputation who gave SBMA many different subjects in this exhibition. His figure pieces appeared to be stills without the essential spirit of the action shot. Some of the other pictures were very quiet and refined in interest and value contrast.

Sculpture by Miss Betty Ford (January 22)

[Betty Ford](#)'s (1912–1985) sculptural work revealed thoughtful study of each subject. This young sculptor studied in Berlin for eight years. She was the pupil of [George Kobbe](#) (1902–1934), who was himself pupil of [Rodin](#) (1840–1917). One of Ford's most successful portraits is an oversized head modeled in plaster of Mrs. Maxwell Nichols. This was done during the summer Miss Ford recently spent in Santa Barbara. In connection with this exhibition, Miss Rosario Curletti spoke over the Museum's regular radio hour and discussed the methods and aims of the modern sculptor with special reference to Ford's theory of sculpture. Ford's work was also exhibited at Treasure Island at the International Exposition in San Francisco, where she resided.

Brush and Line Drawings by Henry Rasmusen (January 22)

Moody and meandering drawings of [Henry Rasmusen](#) (1909–1970) were exhibited concurrently with the Betty Ford exhibition. This young artist offered a great variety of subject matter and accomplishment, quite particularly landscapes that were genuinely intimate and filled with personal attraction for the artist. All the drawings were the expression of one thinking in terms of paint, of richly caked pigment and smoldering, low, simmering color. There were some arrangements of horses that are quite decorative, and, all in all, the exhibition expressed a strange and interesting talent of considerable originality.

The Artist Looks at the Red Cross (January 28)

This exhibition consisted of works of painters and etchers who have given visual expression to the work of the Red Cross throughout the world. Thanks to these artists, a deeper conception of the meaning and scope of these diversified humanitarian activities came to the audience that made this exhibition so rewarding. This was one of three exhibitions traveling through the country, each on a different circuit. Special funds were made available to the American Red Cross for the purpose of securing this record of its activities. The response to the competition was so large that with the given funds the Red Cross was able to purchase only a portion of the paints and prints selected by the jury. Some of the subjects displayed included surgical dressing

making, first aid, packing clothes for overseas, bandaging, knitters, workshops, braille binding, jungle stations, flood rescue, binding up the wounded, planes flying wounded and landing first aid supplies on battle fields, and rescues.

Watercolors and Temperas by Eunice MacLennan (February 2)

Santa Barbara artist [Eunice MacLennan](#) (1886–1966) was exhibited for the second time at the SBMA, her first exhibition consisting of oils. This show consisted of watercolors, which included paintings of landscapes of the desert and valley, close-ups of rock formations and decorative arrangements of trees, and several excellent still-life compositions. It was in her pictures of fruit, flowers, drapery, and cloth that MacLennan exercised the greatest amount of ease and imagination. Paintings included *The Patterned Cloth*, *Dead Cottonwoods*, *Quinces*, and *Coastline*.

Watercolor and Ink Line Studies by Lyonel Feininger (February 6–February 28)

This aristocratic, modern exhibition consisted of 35 watercolor and ink line-studies, fantasies, or compositions by [Lyonel Feininger](#) (1871–1956). Feininger was represented in most of the nation's leading museums, university and private collections and took the \$2,500 third prize award in the Metropolitan Museum of Art's huge Artist for Victory competitive exhibition. The pictures had largely to do with the moods of the sea and the life of ships; however, there were also four studies of locomotives. Dalzell Hatfield made this exhibition possible.

Five Centuries of Painting Lent by Jacob Heimann (March 7–April 11)

This exhibition showed 68 pieces of art from various artists of the “Primitive,” “Renaissance,” and “Baroque” periods. Artists such as Raphael and Anthony Van Dyke are part of the collection lent by Jacob Heimann.

Oils, Watercolors, and Drawings by Victor Tischler (March 25)

The SBMA exhibited a new show of oils, watercolors, and drawings by [Victor Tischler](#) (1890–1951). Tischler occupied a leading position in the art world of pre-war Vienna. The artist also worked and lived in France for a number of years. After six months' internment following the French-German armistice, Tischler escaped to this country in the spring of 1941. During that time, he combined painting and farming in southern California. The exhibition at the museum contained a number of landscapes, which decoratively described interesting and grotesque rock formations set in a sweep of space and lingering distance. Altogether the watercolors were fairly direct in conception and close to the subject.

Portraits, Still Life Studies, and Landscapes by Della Shull Thompson (April 11)

A pupil of [Robert Henri](#) (1865–1929), [Della Shull Thompson](#) (1880–1930) naturally carried over that interest in swift, direct painting with a well-loaded brush and fresh clean pigment. Most of her portraits were done with simplicity and a desire to model the head and catch the character on canvas without over-brushing. Paintings included *The Chess Players* and a figure painting of a girl, *Hameeshah*, still life *Cup of Gold*, the semi-tropical landscape *From Tantulus*, and *Colonel Edwin L. Sayer*.

Drawings, Color Compositions, and Arrangements by William Hesthal (April 11)

A recent resident in Santa Barbara from San Francisco and future SBMA curator, [Hesthal](#)'s (1908–1985) work was fresh, vigorous, searching, and experimental. It was filled with vitality and boundless curiosity on the part of the artist for the various inventions and devices in picture making. One thing was quite evident in Hesthal's work, whether it be a lonely building offset by a huge moon or a series of dancing color triangles which resolve themselves into horses or men; this artist has a remarkable and strong pictorial sense.

Watercolors and Oils by Russell Cowles (April 16)

This large exhibition represented various phases in [Russell Cowles](#)'s (1887–1979) work during the past ten years. It was a fitting sequel to the Old Master show. Cowles appeared as an artist of authority through his knowledge and control of the rich medium of oil paint alone, but many of his watercolors too attest to his genuinely versatile abilities. He revitalized much of past tradition and gives the stamp of authenticity to the new. Works included *Ballet Dancer* and *Conversation Piece*. The Cowles exhibition had been lent through the courtesy of Dalzell Hatfield, of Los Angeles, and the Kraushaar Galleries of New York City.

Photographs by Wanda Westbury (May 2)

Wanda Westbury (dates unknown) had an exhibition of photographs of striking virility and high technical quality. Her choice of subject and crispness of treatment suggested the male point of view. Westbury's prints included *Textures*, a study of hands tying a shoe, with a bit of trouser leg showing, and skin; *Perplex*, a fine study of a large head in low key; and *Busy bee*, a bee at work in a blossom.

Watercolors by William Gaskin (May 16)

SBMA presented a dozen of [William Gaskin](#)'s (1892–1968) large impressions of mountains and the countryside. The scale of these compositional impressions was tremendous. Gaskin packs his work with a feeling of meandering through panoramic suggestions of country. The elements of his art were symbolic and simple. Gaskin looked long, arduously, and hard at the watercolors of [Paul Cézanne's](#) Aix country, at the mysterious beauty of the Chinese landscapists, and felt the prophetic and guiding hand of [John Marin](#) (1872–1953). The works of this exhibition were lent through the courtesy of the artist and Dalzell Hatfield.

Paintings by Anne Louise Snider (May 16)

This exhibition consisted of [Anne Louise Snider](#)'s (1899–1973) oil paintings. Her work included figure studies, portraits and still life arrangements. There were also two figure compositions, nudes, and some character costume portraits. Her art was straightforward, forthright, and colorful. Works included *Bottles* and works that show a study of materials such as metals and porcelain.

Watercolors by Millard Everingham (May 23)

SBMA exhibited paintings by [Millard Everingham](#) (1912–1951), which consisted of his figure studies, landscapes, snow scenes, deserted houses, and machinery. This New York artist was the winner of a Tiffany Foundation Award. He studied under [Hobart Nichols](#) (1897–1955), [Luigi Lucioni](#) (1900–1988), and [Edna Reindel](#) (1894–1990). Everingham later earned the Augusta Hasard Fellowship, which took him to Mexico, where he continued his work. Paintings include *Man Panning Gold*, *The Village Store*, and *Abandoned*. These paintings were the property of the Federal Art project and had been lent through the courtesy of the California Palace of the Legion of Honor in San Francisco.

Paintings, Sculpture, and Lithographs by Arnold Rönnebeck (June 3)

This exhibition was SBMA's first surrealist show. There were a dozen oil paintings by [Arnold Rönnebeck](#) (1885–1947), sculptor, printmaker, and painter. Carl Zigrosser, long associated with the Wehye Galleries of New York and curator of prints and drawings at the Philadelphia Museum of Art assured that Rönnebeck was an excellent printmaker and lithographer. Works include: *Death and Dawn*, *Sacre du Printemps*, and *I Told You So*.

Recent Oils by Stanton MacDonald-Wright (June 6)

[MacDonald-Wright](#) (1890–1973) was an innovator and creator of a new movement in Paris: Synchronism," which was more or less revolutionary in color theory. There were thirteen pictures on exhibition: two portraits, three figure compositions, and still life arrangements. Works included *Summer*.

Old Master Drawings lent by the William Hayes Fogg Art Museum (June 18–July 18)

For the first time ever, the SBMA presented an exhibition of drawings by the masters of painting. There were 52 drawings in crayon, pencil, ink, chalk and other media that spanned a period of art history from Renaissance Italy to late 19th-century France, as well as a few contemporaries. In the Italian section, artists included: [Fra Bartolommeo](#), [Benozzo Gozzoli](#), [Bernardino Luini](#), [Vittore Carpaccio](#), [Agnolo Bronzino](#), [Paolo Veronese](#), and [Guido Reni](#) who drew the "Head of a Man." The three Tiepolo drawings were of the greatest importance, two by [Dominico Giovanni](#) and one by [Giovanni Battista](#). Three water pieces consisted of the Venetian scene by [Guardi](#) and two masterly vignettes by [Van De Velde](#), [the Younger](#). The French group ran from [Ingres](#), [Chassériau](#), [Géricault](#), and [Delacroix](#). Two of [Daumier](#)'s work, one called *The Butcher*. There were French contemporaries: [Picasso](#) and [Matisse](#), the Mexicans [Diego Rivera](#) and [José Clemente Orozco](#), and two drawings by [Rico Lebrun](#): *Study of the Night*, a gift of Mr. and Mrs. Arthur Sachs to the museum, and the well-known *Running Woman*, which was lent by the Hon. and Mrs. Robert Woods. Mrs. Robert Woods Bliss arranged this exhibition, through Professor Paul J. Sachs, associate director of the Fogg Museum, and Agnes Mongan, keeper of drawings. Some works have been lent to the museum by the Fogg Museum at Harvard.

Elizabeth Mills: Abstract watercolors (June 27)

This exhibition consisted of watercolor paintings by Sacramento artist [Elizabeth Mills](#) (1913 or 1915–1993). The artist painted her abstract work from listening to symphony concerts, the radio, and phonograph reproductions.

Flower Paintings by Lyla M. Harcoff (June 18–June 30)

SBMA exhibited a number of [Lyla M. Harcoff](#)'s (1883–1956) flower paintings, two small landscapes, and a portrait of a young woman. One notable work that took on great popularity during the exhibition was *White Geraniums*. This composition had a way of blurring the lines between art and nature.

Dewitt Parshall (July 11)

This was a one-man show featuring Santa Barbara artist [Dewitt Parshall](#) (1864–1956). The SBMA exhibited Parshall, who painted small California landscapes in pastel. As a benefit affair, Parshall donated these paintings for the American Red Cross, to which the proceeds went directly.

Walter Cheever (July 11)

[Walter Cheever](#) (1880–1951) composed scenes of Mexico, sketches of boats, beach life, and other subjects.

Modern Exhibitions of Oils by Lee Hersch, Gouaches by Anthony Toney, Watercolors and Gouaches by Walter Kuhlman (July 18)

[Hersch](#) (1896–1953) exhibition comprising landscapes, portrait studies, figures and the usual pictorial subject matter and vocabulary of the modern painter.

[Toney](#) (1913–2004) presented his pictorial experiences through an extraordinarily sophisticated sense of placing in the page. His composition was alert and formed to make a pictorial epigram across the page.

[Kuhlman](#)'s (1918–2009) landscapes and street scenes were almost in the nature of mementos, or souvenirs of things once visited.

Drawings and paintings by Charles Dana Gibson (July 25)

SBMA exhibited studies of [Charles Dana Gibson](#)'s (1867–1944) childhood, cut paper silhouettes, brilliant pen-and-ink commentaries on the American girl, and “high society” and portrait character studies in oil. Walter H. Siple, director of the Cincinnati Art Museum, assembled and organized the exhibition in observance of Charles Dana Gibson's 75th birthday, September 14, 1942. The show opened in Cincinnati on September 29 and ran through October. Born September 14, 1867, in Roxbury, Massachusetts, Gibson inherited a tradition of accomplishment from statesmen, clergymen, soldiers and artists. He found his way to the Art Students' league of New York, where he studied for two years with [Kenyon Cox](#) (1856–1919), [William Merritt Chase](#) (1849–1916), [J. Alden Weir](#) (1852–1919), [Thomas Eakins](#) (1844–1916),

[Edwin H. Blashfield](#) (1848–1936), and others. In 1886, he sold his first drawing to [John Ames Mitchell](#), editor of *Life Magazine*. In 1888, Gibson made his first trip to England, where he met [George du Maurier](#), the author of *Trilby* and *The Duchess of Towers*. At the height of his success, when he had completely mastered his difficult pen-and-ink medium, he decided to leave the United States and devote himself to the study of painting in Europe. In 1907, he returned due to financial issues. Soon he became the editor of *Life*, after Mitchell's death, and in 1932 he devoted himself again entirely to oils.

Nudes by William Mortensen (July 28)

This exhibition consisted of [William Mortensen](#)'s (1887–1965) nudes and landscapes. SBMA exhibited pictures of nudes in the bath, the beach, and a grotto. Some nudes were up against the sky and even wrapped in cellophane. Ironically, Mortenson's mastery of photographic technique was epitomized by a study of an Army pilot fully clothed.

Oils by Roger Holt (August 1–August 15)

This exhibition consisted of [Roger Holt](#)'s (1905–1979) street scenes and industrial landscapes. He painted buildings, snow, trees, half obliterated billboards, roadsides, and motorcars of all shapes, sizes and colors, in which each subject matter had a peculiar personality. His world was filled with the touch of engine smoke, the grime of industrialization, and the hopelessness of tired, dirty snow in locked winter.

Paintings by Nikolai Gelikhowsky (August 8)

This exhibition consisted of a dozen decorative panels of garden flowers enormously magnified in size by the artist Nikolai Gelikhowsky (dates unknown). Not primarily interested in form, Gelikhowsky has reached his solution through the use of brilliant color. He invented his own medium and method of transferring color to paper, to develop what he considers the perfect means. He exhibited in the United States and abroad. In addition to the flower paintings, he created portraits, stage sets, costume design, and landscapes.

Portraits by Edith Catlin Phelps (August 8)

SBMA exhibited a group of portrait sketches of service men done at the Snack Bar during the year prior to this show. [Phelps](#) (1875–1961) offered to do portraits of people who donated ten dollars or more to the war relief. Included in the exhibition were larger, more finished portraits, like the portrait of Gray Struthers.

Paintings by Liz Clarke (August 22)

Liz Clarke's figure studies, still lifes, landscapes and decorative arrangements comprised this solo exhibition. Clarke was born in the Southwest and has studied in the U.S. and abroad. She has worked in France, Hawaii, and California. Works include: *Blue Circus*, *The Big Top*, *Man Walking over the Mountains*, *Bears and Moons*, and *Treasure Island*.

Retrospective Show of Paintings by John Gamble (September 4)

[John Gamble](#) (1863–1957) was born in Morrisontown, NJ, a member of a well-known colonial family. In 1883, he came to California to study fruit culture. After a year on a ranch, he returned to San Francisco and studied art under [Virgil Williams](#) (1830–1886) and [Emil Carlsen](#) (1848–1952), with [Ernest Peixotto](#) (1869–1940), [Guy Rose](#) (1867–1925), [Eric Pape](#) (1870–1938), and [Helen Hyde](#) (1868–1919). He traveled to Paris in 1891 and studied portraiture at the Académie Julian with [Benjamin Constant](#) (1845–1902) and [Jean-Paul Laurens](#) (1838–1921). Gamble served as president of the Community Arts Association and was the head of the Architectural Board of Review following the Santa Barbara earthquake in 1925.

Man Ray (September 12)

[Man Ray](#) (1890–1976) began exhibiting his work in New York, Philadelphia, and San Francisco in 1912. He was represented in the first Independents Show at the Grand Central Palace in New York in 1917. With [Marcel Duchamp](#) (1887–1968) and [Katherine Dreier](#) (1877–1952), he founded the [Société Anonyme](#) in 1920. Moving to Paris, where radical modernism was then flowering, he exhibited under the auspices of the Dadaists in 1922, was intimately connected with the surrealist movement, and collaborated with all publications and exhibitions of the group until 1939. He also worked on new photographic processes, including abstract lens-less photography, and produced some films featuring new optical effects. In 1936, he returned to New York to exhibit in the famous show of Fantastic Art, Dada, and Surrealism, in the Modern Museum of Art. From 1937 to 1939, in spite of the wars and rumors of wars, he painted in the south of France.

Rex Brandt (September 24–October 24)

This exhibition consisted of [Rex Brandt](#)'s (1914–2000) figure studies and California and New England landscapes. Brandt's works display the various seasons and weather patterns found in nature.

Van Cleve Show (September 24–October 24)

[Helen Van Cleve](#) (1891–1975) exhibited a group of portraits, landscapes and still lives in both oil and watercolor. As stated by Donald Bear, her main interest is indicative of simple yet descriptive portraits, mainly of studio character studies.

Watercolors by Robert Lee Eskridge (October 12)

[Robert Lee Eskridge](#) (1871–1975) lived in Brazil and created paintings dealing with three cities: Rio de Janeiro, Bahia, and Ouro Preto. Eskridge was professor of art at the University of Hawaii for several years and created the Makaahiki murals for the City of Honolulu.

Guy Maccoy and Grace Genoi Pettit Silk Screen Prints (October 3)

The artists, [Maccoy](#) (1904–1981) and [Pettit](#) (1894–1982) of New York, exhibited a number of arresting prints made through the silkscreen process. There were charming landscapes, delicate figure studies, still-life arrangements, and semi-abstract compositions.

America in the War (October 6)

Galleries in some twenty-four cities, including Charleston S.C., San Francisco, San Diego, Washington DC, Houston, Texas, Northampton, Mass., Philadelphia, Portland and Seattle, cooperated in this display of selected graphic works by 100 American printmakers. Many aspects of wartime America were covered in subject matter of the prints—production, military training, the home front, and soldier entertainment—and there were many symbolic expressions of the deprivations, horrors and terrors of war in general. The prize winners and honorable mentions in various classes were: Etching, [Margot Holt Bostik](#) (b. 1912) of Oklahoma, [William Sharp](#) (1900–1961) of New York, [Donald Vogel](#) (1917–2004) of New York and [Will Barnet](#) (1911–2012) of New York; lithographs, [Benton Spruance](#) (1904–1967) of Philadelphia, [Ira Moskowitz](#) (1912–2001) of New York, [Phil Paradise](#) (1905–1997) of South Pasadena and [Raphael Soyer](#) (1899–1987) of New York; woodcuts, [Hans Jelinek](#) (1910–1982) of Richmond, [William Soles](#) (1914–1967) of New York, [Letterio Calapai](#) (1902–1993) of New York and [Charles Quest](#) (1904–1993) of Missouri; silk screen, [Robert Gwathmey](#) (1903–1988) of New York, [Leonard Pytlak](#) (b. 1910) of New York, [Sol Wilson](#) (1896–1974) of New York and [Harry Sternberg](#) (1904–2001) of New York. Among the other artists represented are [William Gropper](#) (1897–1977), [Edward Hagedorn](#) (1902–1982), [Robert Jackson](#) (1919–2002), [Leo Meissner](#) (1895–1977), [Fuji Nakamizo](#) (1889–1950), [James Patrick](#) (1911–1944), [Burr Singer](#) (1912–1992), [Moses Soyer](#) (1899–1974), [Agnes Tait](#) (1894–1981) and [Sophia Thanos](#) (1914–2012).

Paintings by Paul Clemens (October 7)

[Paul Clemens](#) (1911–1992) studied at the Chicago Institute of Art with Oscar Hagen. Clemens later won the Altman Prize at the National Academy. His art has commanded the respect of critics and collectors ever since his first important showing at Maynard Walker's (New York) gallery in 1938. In addition, through the Federal Art Project, Clemens's pictures of baseball and those of school life became well known. Works exhibited include: *Ruth*, *Cameron Children*, and *The Color Merchant*.

Watercolors by Mary Wesselhoeft (October 17)

This exhibition consisted of sixteen watercolor still lifes and landscapes by [Mary Wesselhoeft](#) (1873–1971).

Paintings and Drawings by Luis Quintanilla (November)

[Luis Quintanilla](#) (1893–1978) was a soldier in the Spanish Civil War and fought in one of the first battles against Fascism.

Landscapes and Harbor Studies by Rudolf Jacobi (November 7)

This exhibition consisted of [Rudolf Jacobi](#)'s (1889–1972) landscape and harbor studies. They were painted with a tremendous sense of speed and gave one the feeling of recording from moods of nature, its sights and scenes, with a nearly frenzied impressionism. This exhibition comes from New York City and is lent through the courtesy of Clara Grossman of the American Contemporary Gallery, Hollywood

Paintings by Prince Zourab Tchkotoua (November 7)

This exhibition consisted of thirteen paintings of flower studies, fruit arrangements, and simple dream-like imaginative landscapes by [Zourab Tchkotoua](#) (1897–1975).

Paintings by Agnes Pelton (November 16–December 17)

This exhibition presented twenty-seven paintings by the artist, which traveled around the western states, starting in San Francisco. Her works capture imaginative forms in brilliant contrast and color. [Agnes Pelton](#) (1881–1961) was a painter of landscapes, portraits, and flowers. Her works usually showed themes of victory of light over darkness and of life over death. Paintings include *Tomorrow, Day, Future, Prelude, Progression, Awakening, and Illumination*.

Watercolors and Drawings by Douglass Parshall (November 21)

Following in the footsteps of his distinguished father, [Douglass Parshall](#) (1899–1990), ANA, hung paintings at the SBMA as a benefit for the Red Cross. [DeWitt Parshall](#) (1864–1956), N.A., held a benefit show last summer and sold several paintings. Proceeds were donated to the Red Cross.

Douglass Parshall put a price of \$30 on each of his papers.

Paintings by Mary Halliday (December 5)

This exhibition consisted of portraits, still lifes, and figure pieces in oil and watercolor by [Mary Halliday](#) (1866–1957). The American Association of University Women sponsored the exhibition.

Paintings by Sara Kolb Danner (December 5)

[Sara Kolb Danner](#) (1894–1969) exhibited some still-life arrangements, landscapes, and figure compositions. There were also two portraits of the artist and her husband. Most of these works were new and unlike those hung in her first exhibition at the museum two years ago.

Paintings by Julio de Diego (December 5)

Forty-three-year-old Spanish American artist [Julio de Diego](#) (1900–1979) based his works upon the war in Spain in series of pictures in oil and tempera titled *Desastres del Alma*.

Christmas Commercial Exhibit (December 8th)

SBMA held its first commercial exhibit. The exhibit included prints and reproductions by [Russell Cowles](#) (1887–1979), [Paul Landacre](#) (1893–1963), [Millard Sheets](#) (1907–1989), [Honoré Daumier](#) (1808–1879), [Auguste Renoir](#) (1841–1919), [Vincent van Gogh](#) (1853–1890) and others; original watercolors by Emily Syminten (1916–2002) and [Hilaire Hiler](#) (1898–1966), original ceramics by [Gertrud](#) (1908–1971) and [Otto](#) (1908–2007) Natzler and glass by [Glen Lukens](#) (1887–1967). The Natzler ceramics and Lukens glass were from the Dalzell Hatfield galleries in Los Angeles, with a few pieces loaned by Mrs. Donald Bear. Lukens held honors and awards from many American museums, and has been invited to exhibit his works in England,

Scandinavia, and Paris. Dalzell Hatfield of Los Angeles and others contributed to the success of the exhibition. The objects ran from one to a hundred dollars.

1944

Paintings and Drawings by Augustus John (January 5–February 6)

This exhibition included sixteen paintings and forty-eight drawings in pencil, ink, and other media. The paintings included portraits, picturesque character studies, landscapes, and two flower still lifes. [John](#) (1878–1961) is a truly individual artist, but his knowledge of tradition and respect for art is matched by his spontaneity and the consummate ease with which he asserts his artistic authenticity. It was the largest exhibition of paintings and drawings by John to date.

Portraits in Bronze by Jacob Epstein (January 5–February 6)

[Epstein](#) (1880–1959) was featured in this exhibition by his seven bronze busts, one of which was from the SBMA's permanent collection, titled *Head of Delures*. "Most of Epstein's portrait sculpture is filled with a kind of dynamic and emotional ecstasy. By this we do not mean frenzy, but an exposition of emotion firmly held in equilibrium. It is difficult to imagine a spectator seriously contemplating a portrait in bronze of Epstein's without sharing his feeling of ecstasy, of warm life, and its portrayal."

Cityscapes and Rooftops (January 23–February 29)

A themed exhibition composed of paintings by various American and European artists including [Clarence Hinkle](#) (1880–1960), Dan Hurtz, [Millard Sheets](#) (1907–1989), [Ernest Fiene](#) (1894–1965), [Virginia Paccassi](#) (b. 1921), Reges Holt (dates unknown), and [Stephen Etnier](#) (1903–1984). The exhibition was held in the Von Romberg Gallery, and comprised nineteen canvases. For dramatic beauty inherent in paint quality and brooding mood, [Maurice de Vlaminck](#)'s (1876–1958) *Winter Twilight* is unsurpassed and thoroughly representative of this fine painter at his best.

Drawings by Etienne Ret (January 23–February 29)

Describing [Ret](#)'s (1900–1996) exhibition pieces, Bear stated, "For the most part, these are highly subjective and poetic observations of the female figure. Etienne Ret has an approach to his medium and to his models which is seasoned with delicacy and reticence." The exhibition was lent through the courtesy of Dulzell Hutfield of Los Angeles.

Paintings by Manuel Tolegian (January 30–February 29)

This exhibition included oil and gouache pieces, and represent the artist's last independent action before taking up his new commission as artist correspondent for the US Army. Some of the exhibits included panoramic landscapes, figures at work, social commentary, various types and subjects depicted of the American genre. "[Tolegian](#)'s (1911–1983) painting is so meticulous and at times, over-conscientious. At other times, he manages to leave the bonds of the chromatic lithograph and his work slips from complex illustration into the tradition of good genre painting."

Paintings and Drawings by Jack Gage Stark (February 9–March 12)

This twenty-seven-piece collection of [Jack Gage Stark](#)'s (1882–1950) paintings and drawings exhibits the power of simplicity and integrity to the emotion and vitality of the subject and the painter.

Watercolors by Loren Barton (February 26–March 31)

Niece of Clara Barton, founder of the American Red Cross, [Loren Barton](#) (1893–1975) enrolled in the fine arts department at the University of Southern California, and graduated at the age of 16. The SBMA had previously exhibited her work; however, this was her first solo exhibition. There were five of her pieces shown in this exhibition from her series of the Kaiser Steel Plant of Fontana. Her watercolors captured the romance and drama of the war industry “as if women were still expected to paint pansies.”

Annual Exhibition of the California Watercolor Society (March 15–April 7)

This was the third time the annual exhibition came to the SBMA, and the twenty-third overall.

Watercolors by Emil Holzhauer (April)

“One of the foremost and truly distinguished painters in the medium of watercolor in the United States.” The exhibition consisted of a selection of [Emil Holzhauer](#)'s (1887–1986) newer watercolors, one of which was *No Pavement-No Cars*, a notable composition.

Paintings by Hilaire Hiler (April 8–30)

This one-man show consisted of a collection of landscapes, abstractions, and figure pieces in oil. [Hiler](#) (1898–1966) formerly had a nightclub in Paris, and painted in France for many years, later moving to New Mexico and California. The landscapes and village scenes were reminiscent of Rousseau. There were forty-three pieces covering a span of nearly thirteen years of the artist's career.

Watercolors by Gina Knee (April)

Held in the Gould Gallery, this solo exhibition of the Los Angeles artist consisted of a collection of watercolors and abstractions, subtle in color and dreamlike in concept. “[Gina Knee](#)'s [1898–1982] landscapes re-create the mirage of a dream,” stated Donald Bear. (SBNP: April 1944)

Chinese Paintings by Chang Shu-Chi (May)

“[Shu-chi](#) (1900–1957) was one of China's foremost living artists”

Paintings by Corporal Robert Reiff (May)

[Reiff](#) (d. 1982) was born in Rochester, New York, in 1918, where he received his art education from the Memorial Art Gallery at the University of Rochester, before later going on to study at the Cummington School of Massachusetts. He then studied art with [Boardman Robinson](#) (1876–1952), [Adolf Dehn](#) (1895–1968), and [Arnold Blanch](#) (1896–1968) at the Colorado Springs Fine

Arts Center. Subjects depicted in Reiff's compositions include army life, portraits, still life, abstract compositions, and pencil drawings.

Abstract and Surrealist Art in the United States (July 8–July 23)

This traveling exhibition began on February 8 at Cincinnati Art Museum and traveled from there to Denver, Seattle, Santa Barbara, and finally San Francisco. The eighty-five pieces of the exhibition brought together the inspiring work of young and innovative Abstract and Surrealist artists living and working in the United States at that time, as well as those of established artists to show the vibrancy and youth of the movement. The intent of the show was to define 20th-century art as opposed to “Modern Art,” and to highlight the primary and vanguard artists thereof in the works of artists such as [Georgia O’Keeffe](#) (1887–1986), [Pablo Picasso](#) (1881–1973), [Janet Sobel](#) (1894–1968) and [Max Ernst](#) (1891–1976).

Paintings by Liz Clarke (August)

The local Santa Barbara artist featured semi-abstract paintings that were guaranteed to “uplift” and “tickle” viewers, with Clarke’s keen sense of humor.

Paintings and Ceramics by Francesco Di Cocco (August 18–September 3)

This exhibition by [Cocco](#) (1900–1989) consisted of fourteen paintings and some ceramic works as well. Cocco’s style was neo-romantic and mainly consisted of landscapes and figures found in nature. He was born in Italy, and would eventually study art in Paris while remaining a large part of the modern movement in Rome. Donald Bear stated that “he has based his invention of shape on forms found in nature” and that “the ceramics are of a rare combination of art and imaginative craftsmanship of a very high order.” During this exhibition Cocco was a resident of Santa Barbara.

First Annual National Competitive Exhibition (September 5–October 5)

The First annual National Competitive Exhibition featured 91 artists and 102 works of art. Most were oils and watercolors, but other media included drawings, prints, and sculpture. [Russell Cowles](#)’ (1887–1979) *Waterfall* (oil) won first prize for a painting of any medium, [Lyla M. Harcoff](#)’s (1883–1956) *In Santa Barbara* (oil) won the *Santa Barbara News-Press* prize for a painting depicting a scene of Santa Barbara, and [Emil Lazarevich](#)’s (1910–2009) *Torso* and *Standing Woman* were awarded honorable mention for sculpture. The jury of selection and award consisted of [Clarence Hinkle](#), [Jack Gage Stark](#), and Donald Bear. The event included a live opening concert that included music by Chopin, Handel, Vivaldi and Moscovski. This exhibition was free to the public, and art classes were offered for children and adults.

Paintings and Drawings by Francis de Erdelyi (October)

This Hungarian artist was presently working in America during the time of this exhibition. His strong compositions were “haunted with brooding sadness and weighted with extreme seriousness.” The themes of war and sobering reality found in [Erdelyi](#)’s (1904–1959) works were often considered to be a central European style.

Charlotte Berend: Exhibition of Paintings in Oil and Watercolor (November 9–December 10)

The exhibition of [Charlotte Berend](#)'s (1880–1967) work included more than fifty oils and watercolors. Her subjects range from portraiture and still life to landscapes.

1945

The Debt of Art to Nature: Shell Collection of Mrs. Fiske Warren (March 11)

The Debt to Nature exhibition presented the spiral form found in nature and the power of its use in the art of many cultures around the world. More than four hundred pieces (shells and other images) were displayed in groups that drew together the natural world and the art it influenced.

Memorial Exhibition of the Oil Paintings of Spencer Kellogg, Jr. (March 15–April 11)

This exhibition displayed seventeen of [Spencer Kellogg, Jr.](#)'s (1876–1944) paintings. Kellogg was a former board member at the SBMA, and was a widely known patron of arts. He took over his family business Spencer Kellogg & Sons, which was located in Buffalo, New York. During his final days, Kellogg was a resident of Montecito, where he would participate in some of his favorite hobbies such as collecting art and creating oil paintings.

Lithographs by Ben Messick (April 1–April 15)

This exhibition presented twenty lithographs and drawings by [Ben Messick](#) (1891–1981).

Twenty-fourth Annual Watercolor Society Exhibition (April 25–May 24)

This traveling exhibition had many works by more than a hundred local artists.

Portraits, Drawings, and Studies by Leona Pierce (Late April–May 6)

This was [Mrs. Pierce](#)'s (1921–2002) first solo show and featured a variety of her works. Some compositions included group portraits, small children, and still life studies. She studied with notable artist [Millard Sheets](#) (1907–1989).

Paintings, Drawings, and Watercolors by Lydia Cooley (August 12)

This exhibition included thirty-three small paintings, drawings, and watercolors. The locations in her compositions include New York, San Francisco, and Santa Barbara. [Cooley](#) (1906–1988) studied art in multiple institutions ranging from the Art School of San Diego, Santa Barbara School of Arts while working with [Charles Paine](#), the Art Students League, and also taught art at Ojai Valley School. Her works have been exhibited at the Museum of American Art, the Society of Independents, and the Kraushaar Gallery in New York.

Works by Everett Spruce (August 12)

This small show featured roughly twelve works by [Spruce](#) (1908–2002). His compositions consist of simplified forms that come together to create the impression of familiar desert landscapes. The works were on loan from the Mortimer Levitt Galleries in New York.

Santos: Religious Folk Art of the Southwest (New Mexico) (August)

These works were of wooden carvings made by indigenous peoples of New Mexico, and consisted of images of saints, Christ, and other biblical figures. There were two types of wooden

carvings on display: *bultos*, which were carved in the round, and *retablos*, which were painted pine panels. None of the pieces had names or dates in accordance with the Santos tradition.

Sigmund Morgenroth Collection of Greek and Egyptian Bronzes (October)

This exhibition came from the collection of Mr. Morgenroth, who was originally from Bavaria, but was led to Montecito after his search for desirable Greek artifacts. The pieces that were on display represented 1,000 years of Greek and Egyptian bronzes. According to the *Santa Barbara News Press*, during the time of this exhibition, there were no known specimens of the pre-classical Greek period in the United States

Retrospective Exhibit of Paintings and Drawings by Clarence R. Mattei (October)

Owner of the famous Mattei's Tavern, [Clarence R. Mattei](#) (1883–1945) was also a very successful painter. He began painting after spending time in San Francisco, New York, Paris, Italy, and Spain, and was recognized as an artist by President Herbert Hoover. His works were often done in black-and-white oil paint, along with his black ink drawings. Other works in this exhibition included images of stagecoaches in and around the Santa Barbara area, and it was said that this show was a reflection of an era in Santa Barbara's history.

One-Man Show by Hayes Lyon (October)

[Lyon](#) (1909–1987) had recently been honorably discharged from the military during the time of this exhibition after completing tours in North Africa and Sicily. While he was deployed overseas, Lyon and other soldiers taught themselves how to paint during their free time.

According to Donald Bear, Lyon had an “impersonal attitude” toward his subject matter, giving his works a more abstract quality. This exhibition consisted of a series of watercolors, figure compositions, and landscapes.

Landscapes by Marques Reitzel (November)

[Reitzel](#) (1896–1963) was the head of the art department at San Jose State College. His compositions featured bold colors with flat washes, along with patterns of light and shadow (SBNP). The subject matter was typically of mountain ranges or scenes at the beach, and sometimes included figures off in the distance.

Paintings of Jean de Botton (November)

[De Botton](#) (1898–1978) had a broad range of talents that included not only painting but also ballet and theater design. Impressively, de Botton was commissioned to paint the coronation of King George VI. His personal style was his own take on what one might consider a combination of impressionism and medieval influences. Many of his works included contemporary scenes of landscapes in San Francisco or France, but completed with a traditional romantic French tone. There were seventeen compositions in this exhibition.

Christmas Exhibition of the Decorative Arts (November 19–December)

This show was the Museum's fourth annual Christmas show exhibiting works that were not only on display but also for sale. Barbara Clarke organized this exhibition. The sugar plum tree made up of thin aluminum was decorated by John Burton using delicate glass ornaments. Other works on display were portraits of the Madonna from Mexico, silver spoons, bowls, and figurines by [Phillip Pavel](#), ornate Cambodian silverware and bowls, and finally copies of old master paintings by [Fra Filippo Lippi](#), [El Greco](#), and [Benozzo Gozzoli](#).

Paintings by Edgar Britton (November 25th)

[Britton](#) (1901–1982) was an instructor at the Colorado Springs Fine Arts Center. His show included two landscape compositions along with many portrait paintings. All his works were done in tempera, and the majority of his subject matter included people from the circus such as clowns, acrobats, and strikers.

Paintings, Photographs, and Illustrations of Victory Bonds (November–December)

This exhibition included large photographs, and various oil paintings that illustrated the use of war bond dollars during World War II. There were roughly 60 works on display showing a comprehensive history of America, and the difficulties of illness and war that were overcome. This show was put on in cooperation with the Santa Barbara County War Committee to help bring our military sons and daughters home.

Collection of Etchings by Lt. Col. John M. Hardaway (December)

[Hardaway](#) (1910–1972) was an American officer in the infantry during World War II. He was stationed in Rothenberg, Germany, where he produced etchings. Some of the compositions were of snowy landscapes and others of street scenes.

Landscapes by DeWitt Parshall, Works of Marjorie Phillips, and Watercolors by Jozef Bakos (December 9–December 31)

This exhibition was a combination of three smaller compilations of the artists mentioned above. [Parshall](#)'s (1864–1956) works were landscapes done in pastel, and complemented the works of [Phillips](#) (1894–1985), which were also landscapes, but included a few still life compositions as well. [Bakos](#)'s (1891–1977) watercolors in contrast, resembled the style of Cézanne. All proceeds of this exhibition were donated to the American Red Cross.

1946

One-man show by Hobson Pittman (January)

This exhibition includes fifteen canvas paintings by the romantic realist [Hobson Pittman](#) (1899–1972). His works range from charming to sinister in mood. *Summer Day*, now in the SBMA's permanent collection, features a variety of color and texture. In comparison, *Evening Siesta* has a more gloomy palette, and the brushstrokes suggest a darker and heavier tone. In all of his compositions, Pittman was able to capture the personality of his subjects, evoking relatable subjects for viewers to enjoy.

Photography by Ansel Adams (January 1–31)

San Francisco photographer [Ansel Adams](#) (1902–1984) was a member of the purist school of photography known as F64. This group of photographers were firm believers in the untouched/–manipulated style, in which prints were rendered exactly as the eye sees them through the lens. On January 12, 1946, Adams gave a lecture at the SBMA for this exhibition and explained why photography should be considered a fine art. His style as a photographer consisted of high-contrast black-and-white photographs with varying subject matter, ranging from portraits of children to nature and landscapes.

Exhibition of wildlife paintings by Glade B. Kennedy (January 4–31)

[Kennedy's](#) (1893–1982) works meld the style and expertise of Chinese and Indian artists with those of a distinctly American tradition to produce a set of wildlife paintings that have been praised as the only body of work to compare with Audubon's bird studies. The Library at the University of Denver exhibited 25 of his pieces, an exhibition similar to the one held at the Santa Barbara Museum of Art.

Oils by Etienne Ret (February)

These thirty-six paintings were lent by [Ret](#) (1900–1996) and the Dalzell Hatfield Gallery. His lyrical style is reflected in his compositions with his use of décor and expression. The overall mood of Ret's works never seem to deviate far from neutral, but he uses a warmer color palette with reds and oranges and contrasting blues and blacks.

Portraits of landscape by Marianne Hausmann (February)

The Viennese-born [Hausmann](#) (1880–1966) was working in Denver during the time she painted the works from this exhibition. Hausman had a delicate way of capturing her subjects, creating recognizable portraits.

Gouaches by Dan Lutz (February 1–March 1)

There were twenty gouaches in this exhibition, mainly consisting of landscapes, winter scenes, and wooden interiors. [Lutz](#) (1906–1978) used a very wide range of color with sweeping brush strokes, bringing life and dynamic structure to his subject matter. The exhibition was lent by Lutz and the Hatfield Galleries.

Recent works by Douglass Parshall (February 7–February 28t)

Local Santa Barbara artist [Douglass Parshall](#) (1899–1990) featured thirty-three paintings in this exhibition. His main subject matter ranged from figures, horses, landscapes, and children. In the compositions where the subjects were not still, his personal style suggested motion with brushstrokes and a sort of rhythm.

Exhibition of early American furniture and prints from the Estate of William Starbuck Macy (February 7)

This exhibition featured 18th-century American furniture collected by Mr. Macy. He came from a Quaker whaling family in New Bradford, Connecticut, where he grew up in a home filled with antique furniture. During his adult life, he began seriously collecting the authentic and beautiful pieces of furniture that perfectly documented the styles of 18th-century America.

Paintings by Teresa Bakos (March 5–April 1)

Wife to the notable painter [Jozef Bakos](#) (1891–1977), [Mrs. Bakos](#) was also from Santa Fe, New Mexico. This exhibition was her first in the West, and mostly featured flower motifs. Mrs. Bakos's style was seen as residing somewhere in between abstractionist and realist. Her compositions give a great importance to a single flower, and she illustrates them in a pastel color scale.

Photographs by Jack Wright (March 5–April 1)

Wright (dates unknown) was the managing editor of the *San Jose News*, along with being a well-known pictorialist. He used foggy days to express soft mystery as seen in some of his landscape photographs. His other subjects include farmlands, portraits, nighttime photos, animals, trains, and cars.

Paintings by Eunice MacLennan (March 26–April 16)

[MacLennan](#) (1886–1966) completed these paintings in 1944 during the time she was living in a quaint cottage in Lutesville, Missouri. Her works clearly express her appreciation for the town, as she documented many aspects of it in her paintings. Some of her subject matter ranged from winter and market scenes, churches, farm life, sawmills, and the townspeople at work. MacLennan's color palette consisted of delicate hues of grays, blues, and purples.

Paintings by Ralston Crawford (April 2–May 1)

Thirty-one of [Crawford's](#) (1906–1978) precise, abstract depictions of urban and industrial life were displayed in this exhibition. His media were diverse, from paintings to lithographs and photographs. This exhibition was lent by various individuals, including Crawford himself, and assembled by Edith Gregor Halpert, director of the Downtown Gallery of New York. Crawford was born in Canada and moved to the United States when he was four years old. After high school, he joined the Navy for a time, and studied at the Otis Art School when he returned home from his service. Crawford eventually found his way to Los Angeles, where he worked at the Walt Disney Studios for a time before returning to the East Coast to Pennsylvania Academy.

Once his time was up there, Crawford spent a year abroad in Europe (France, Italy, and Spain) before joining the Army air force for a second term of service. He was honorably discharged as a lieutenant with eleven commendations for meritorious achievement.

Watercolors by William Hyde Irwin (April 2–May 8)

This exhibition featured twenty-five of [Mr. Irwin](#)'s (1903–1982) works. A native of San Francisco, Irwin graduated from Stanford University before attending the California College of Arts and Crafts. He would then go on to further study art in Europe for four years. His mother, [Hallie Hyde Irwin](#) (1880–1935), and aunt, [Helen Hyde](#) (1868–1919) were both artists.

Color Compositions by J. Standish Williams (April 6–April 30)

This one-man show featuring the young J.S. Williams (dates unknown) featured pleasant watercolors and drawings of scenes at circuses, in the theater, and of fairytales. Williams studied art in Santa Barbara as well as the Summer School of Art in Massachusetts, and at Pomona College. He also worked at the Art Center School in Los Angeles.

Wood Cuts by Antonio Frasconi (April 15)

This Montevideo, Uruguay-born artist was featured in this one-man show, exhibiting his skillful woodcuts. [Frasconi](#) (1919–2013) evokes a sad and serious tone with his figures, giving credit to the hard-working peasants of Uruguay, and documenting their daily lives in the city of Montevideo. During the time of this exhibition, Frasconi was studying at the Art Students League in New York. Before coming to the United States on scholarships, his artworks were featured in several galleries including: the Museo Municipal in Montevideo, the Salon Nacional de Bellas Artes, the Salon Municipal, along with the Brooklyn Museum.

Watercolors by Jozef Bakos (April 16)

The New Mexico artist from Santa Fe was one of the first members of the post-impressionist school in his town. [Bakos](#)'s (1891–1977) Cézanne-esque style of painting led him to create works that included the architecture of New Mexico, landscapes, and still-life compositions. This exhibition featured more than twenty-five years of the artist's works.

Paintings by Agnes Sims (May 15–May 31)

[Sims](#) (1910–1990) studied Native American ceremonial dances of New Mexico in depth, and observed some gatherings in person. This exhibition illustrates her perspective and appreciation for the culture. For each composition, she used a different technique with the paint, sometimes using razor blades or paint chippers to scrape the paint. The reaction from Native American audiences was very positive, and people were well pleased with Sims's works. Two unusual compositions in the exhibition attempted to illustrate the movement of sound waves. Sims accomplishes this by painting large looping brush strokes across her canvas while populating the background with dancers and drummers to illustrate the sound waves from beating drums. In another composition, she illustrates shaking rattles by painting the "echoes" in shades of brown, green, yellow, and gray.

Paintings from the Wright S. Ludington Collection (SBMA Fifth Anniversary Exhibition) (June 5–30)

Thirty-one works from Wright Ludington's collection of modern masterpieces was on display for the month of June in celebration of the SBMA's fifth anniversary. This was the first public showing of Wright Ludington's collection. The works included [Pablo Picasso](#)'s (1881–1973) *Woman with a Blue Turban*, and *Two Acrobats and Dog*, [Max Weber](#)'s (1881–1961) *Winter Twilight*, [Yasuo Kuniyoshi](#)'s (1889–1953) *Weathervane and Sofa*, a still life by [Roger de la Fresnaye](#) (1885–1925), [Marsden Hartley](#)'s (1887–1943) *Hands Knotting Rope*, and [Jack Gage Stark](#)'s (1882–1950) *High Wire*. The exhibition highlighted the past five years of the SBMA, and future ventures to come.

Paintings by Oscar Van Young (July)

This Austrian-born artist was a realist painter who lived through World War I, the Great Depression, and World War II. This one-man exhibition featured seventeen paintings from several different periods in [Van Young](#)'s (1906–1991) career as an artist. After moving to Russia following World War I, Van Young was able to study art at a young age. Shortly after, his family moved to America, where he worked for ten years before receiving a scholarship to continue his art education in Chicago. After being exhibited at the Art Institute of Chicago, Van Young moved to Southern California in 1942, where began his “joyful period” of painting. His humanist tones, commentary on society, and living conditions during the Great Depression directly appeal to the layman of this time. During Van Young's “realist period,” he was working while painting on the side. His scenes of Chicago illustrate the poverty-stricken living conditions and the overall degradation of Chicago. The artist explained that his motivation behind these compositions was to protest their existence because it was unnecessary for the people of America to live this way.

Works From the private collection of Arthur Sachs (July 22–October 18)

This exhibition featured many works from various master painters and artists. Some of the including [Eugène Delacroix](#), [Honoré Daumier](#), [Francisco Goya](#), [Camille Corot](#), [Pierre-Auguste Renoir](#), and [Titian](#), to name a few. The works spanned the 11th to the 15th century, reaching across the globe to countries such as Italy, France, the Netherlands, Greece, Egypt, and China. Among the paintings, there was also an entire room filled with art objects also from these various time periods and countries.

Paintings by Joseph de Martini (August 15–September 1)

[De Martini](#)'s (1896–1984) one-man show featured beachscapes of Maine, along with night cafés, and circus scenes. His expressionist style was able to capture the emotion of his compositions, while breaking down their construction into simpler shapes and forms. Most of his paintings were illustrated in muted color schemes, but on occasion would have flashes of bright color across the canvases. De Martini's technique in creating his works was to visit these locations, and then paint them from memory and use his imagination to suit his own personal taste.

Drawings of Iwo Jima, Okinawa, and Ie Shima by E.J. Bird (August 15–September 5)

This small exhibition featured sketches and a few watercolors of World War II by the Utah artist [E.J. Bird](#) (1911–2001). He was the head of the Federal Art Project in Utah, and worked alongside Walt Disney before he became fully involved with animation. These works were illustrated by the artist in Japan.

Paintings by Grigory Gluckmann (September 5)

This Russian-born French painter worked on his compositions during World War II. He served in the French Army, but fled to America once Hitler took over the capital. [Gluckmann](#) (1898–1973) would eventually make his way to Los Angeles, where he was fascinated by his views of America. His paintings ranged from metropolitan cityscapes to female nudes, and critics complimented his style as “Giorgionesque.”

Remington Illustrations (October)

[Frederic Remington](#)'s (1861–1909) father was a colonel in the Civil War. Remington studied at the Yale School of Fine Arts and the Art Students League of New York before making his way to the west coast at the age of 19. Well educated, Remington was also a shopkeeper, shepherd, cook, scout, and a cowboy. There were roughly a dozen illustrations of Indians, horses, landscapes, cowboys and more on display. To further add to Remington's success as an artist, he was commissioned by President Theodore Roosevelt to illustrate a book.

Santa Barbara War Bonds Exhibition (October)

This exhibition showed the watercolor sketches of [John Morris](#) (before 1920–1991), who was commissioned by the Coast Guard to create documentary and pictorial records of their frontline action in the Pacific Theatre of World War II.

Oils and Watercolors by Mark Rothko (October 1–October 15)

[Rothko](#) (1903–1970) was a Russian-born, American painter who was a pioneer of the color-field painting movement of the 1940s. His compositions in this exhibition featured gestural brushstrokes of only several colors per painting. Paired with poetic titles, these simple, yet deeply complex paintings were a great success in this exhibition and are considered modern masterpieces today.

Drawings and Historic Horse Trappings by Marcile Stalter (October 1–October 15)

This exhibition featured 100 tempera drawings of horses and trappings dating back to roughly 2000 BC. Stalter (1917–1995) was born in Columbus, Ohio, where she would go on to study at the Ohio Wesleyan University. From there, she moved on to the New York School of Fine Arts, the Art School of the National Academy, and finally the Franklin School of Professional Arts. She studied historic saddlery designs, textiles, ceramics, murals, manuscripts, coins, and sculpture during her research. She also wrote numerous articles for the *Western Horseman*, and won many awards at the San Diego Fine Art Gallery, the Argent Galleries, and the National Academy in New York, the San Francisco Art Gallery, and the Oakland Art Gallery.

Santos: A Primitive American Art—Collection of Jan Kleijkamp and Ellis Monroe (November 19–December 12)

This traveling exhibition of primitive American art began at the De Young Memorial Museum, San Francisco, and traveled to Pasadena, Portland, Santa Barbara and Seattle, displaying almost ninety iconographic pieces from the Spanish-American Southwest. The exhibition highlights the playfulness with which the artists rendered their subjects.

Watercolors by Joseph E. Knowles (November 19–December 12)

This was the Santa Barbara painter's first one-man show in a long time. In this exhibition there were 20 watercolors on display featuring scenes of the northern coastlines of California, some fishing boats, and one illustration of a circus elephant and juggler. During [Knowles'](#) (1907–1980) time as a painting teacher, he went to work as a welder on submarine assembly to support the war effort.

Print: Vanguard (December 9–January 4)

This exhibition traveled to or from Philadelphia. Two brief and laudatory reviews of the Philadelphia exhibition are preserved. Little other information available.

Drawings and Paintings by Howard Warshaw (December 12–December 31)

[Warshaw](#) (1920–1977) began his career as a surrealist, but by the mid-1940s he departed from this style. According to the *Santa Barbara News-Press*, he explained that he wanted to combine the cubist and abstract styles with surrealism. Warshaw felt that these three styles alone had been exhausted, but together would create something completely new and interesting.

Antonio Frasconi: Paintings, Drawings, and Woodcuts (December 12–December 31)

This exhibition presented twenty pieces by [Antonio Frasconi](#) (1919–2013), of which the dominant category was his paintings in oil, which had not been presented before. A selection of his woodcuts and drawings was also on display. The artist's works often depict the daily struggles of the working class and show the artist's sympathy in the pieces' emotive qualities.

Ecclesiastical Art Loan by Ellen Bychowska (December 12–31)

1947

Paintings and Drawings by Leona Pierce (January 9–January 31)

[Leona Pierce](#) (1921–2002) exhibited twenty new works: eleven oil paintings and nine ink drawings, showing the progression in her style as an artist. This was her second exhibition at the SBMA after studying at the Art Students League in New York.

Drawings in Pen and Ink by Richard B. Stark, M.D. (January 15–February 5)

[Stark](#) (1915–2008) was a young medical doctor who graduated from Stanford University. During World War II, he traveled overseas to aid our troops as a plastic surgeon. On display in this exhibition were his illustrations of war poems by Frank Van Kirk. These were a change in pace from Stark's better-known works, which were usually oil paintings. He was often accompanied by fellow painter [Rex Brandt](#) (1914–2000).

Photographs by Fred Archer (February 3–March 8)

This Los Angeles artist has been recognized nationally not only as a photographer, but also as a teacher and writer on the subject. In this exhibition, [Archer](#) (1889–1963) displays a wide scope of subject matter ranging from farm scenes to geometric patterns seen up close on cacti.

First Exhibition of Paintings, Drawings and Sculpture by Artists of the Tri-County Area (February 7–March 1)

For the first time the museum conducted an experiment and held an open exhibition for artists working in the tri-county area. Each artist was permitted to submit two works with the understanding that a committee of three would choose at least one example by each entrant to be hung in the exhibit. Overall about 140 pieces of oil paintings, watercolors, and drawings was exhibited and greeted with much enthusiasm and interest by both the public and the artists.

Abraham Rattner One-Man Show (March)

Twenty of [Rattner's](#) (1893–1978) pieces were shown in this exhibition in tandem with the April exhibition of [Max Weber's](#) (1881–1961) paintings. He was an American expressionist and colorist who worked in France before World War II. Before he left America, Rattner studied at Corcoran Art School, George Washington University, and won a scholarship at the Pennsylvania Academy of Art.

Photographs by John Gutmann (March)

This exhibition featured 100 of [Gutmann's](#) (1905–1998) photographs taken during his service in China, India, and Burma from 1943 to 1945. There, he was a member of the Psychological Warfare Team, which was a part of the U.S. Office of War Information. His assignments covered the Salween Campaign, the Chinese Army at the eastern front, and underground factories. The photographs in this exhibition were taken while he was off duty, however. After returning to the United States, Gutmann became an art and photography teacher at San Francisco State College.

Fernand Lungren Memorial Exhibition (March 17)

This retrospective exhibition of the work of [Fernand Lungren](#) (1857–1932) was lent by Santa Barbara County National Bank and Trust Company and the First National Bank as well as various private collectors in Santa Barbara. Lungren was a Santa Barbara artist who was most famous for his desert landscape paintings. He was sent out west by the Santa Fe Railroad Company to paint landscapes of the frontier. Lungren also had an exhibition in 1900 in London at the Royal Academy.

Landscapes by Mrs. Amory Hare (April)

This exhibition featured twenty paintings by the Santa Ynez artist (1885–1964). Hare’s rapid brushstrokes seem to have been inspired by the impressionist style. Her compositions ranged from countryside landscapes of New England to waterfronts in California.

Landscapes and Vignettes of Architecture of the American City by Joseph Bradley (April 1–April 16)

This [Santa Barbara artist](#) (b. 1919) was known for his two distinct styles of painting. One was lyrical with thick paint and bright colors, while the other was more realistic and evoked works by Giorgio de Chirico. Some of the works exhibited in this show featured old mills and boathouses in New England and warehouses and brick buildings in San Francisco.

Exhibition of painting in oil by Max Weber (April 8–May 1)

Twenty-two of [Max Weber](#)’s (1881–1961) paintings (checklist scanned) traveled to twenty-one museums around the world. Exhibition covered about twenty-five years of Weber’s work. Loaned by Paul Rosenberg and supplemented with special loans from private collections (1947 Annual Report).

Venues: Colorado Springs Fine Arts Center, M.H. de Young Memorial Museum, SBMA, Denver Art Museum, Portland Art Museum.

Color compositions by Arthur G. Dove (April 8–May 1)

[Arthur Dove](#)’s (1880–1946) exhibition included forty-one pieces from the Phillips Memorial Gallery, and were on loan from the Downtown Gallery in New York and the Vanbark Gallery in Studio City, CA. Dove studied in France and Italy during the emergence of the Fauvists and Cubists, and was greatly supported by [Alfred Stieglitz](#) (1864–1946). His compositions were loosely based on landscape, but blurred the lines between nonobjective and realistic. Dove described his compositions as “music for the eyes.”

Color Compositions in Oil by Harold Forgostein (April 15–May 1)

[Forgostein](#) (1906–1990), had been exhibited at the SBMA previously. This show featured watercolor landscape paintings that were based on Longfellow’s poem *Hiawatha*. Each composition was accompanied by a quotation from this poem, reflecting the artist’s interpretation.

A special group of contemporary experimental artists whose works has recently been shown in Paris lent by Samuel Kootz, New York (French Art) (May 1–May 16)

This exhibition was provided by loan from Samuel Kootz and presented 16 paintings by artists such as [William Baziotes](#) (1912–1963), [Romare Bearden](#) (1911–1988), Browne, Gottlieb, [Carl Holty](#) (1900–1973), and Davis.

Recent Paintings by George Post (May 1–May 22)

This one-man show featured the San Francisco artist's watercolors. [Post](#) (1906–1997) painted scenes of New England harbors, picturesque architecture, and beautiful vistas of Mexico.

An Exhibition of 24 Paintings by Walt Kuhn (May 1–June 1)

[Kuhn](#)'s (1877–1949) exhibition originated at the Colorado Springs Fine Arts Center and traveled from there to the San Francisco Museum of Art, the SBMA, the LA County Museum of History, Science and Art, Joslyn Memorial Museum. and finally the Museum of Cranbrook Academy of Art in Bloomfield Hills, Michigan. Exhibition included Kuhn's large masterpiece, *The Trio*, and contained representative pictures painted during the last ten years. Organized personally with Mr. Kuhn in agreement with the Directors of the previous museum listed.

Exhibition of Paintings by Antonio Sotomayor (May 2–May 25)

[Sotomayor](#) (1902–1985) was a Bolivian-born artist who lived in San Francisco during the time of this exhibition. Some of the media featured in his show were watercolors, gouaches, and pastels. His compositions illustrated Bolivian women dressed in traditional clothing, completing their daily tasks, shopping at markets, or enjoying festivals. Sotomayor had a way of capturing the figures' emotion and expressions, which delighted and pleased viewers.

Paintings by Helen Frank (June)

This New York artist showed 12 oil paintings in this successful exhibition. In her painterly style [Frank](#) (1911–1978) illustrated landscapes in delicate shades of grays, blues, greens, and pinks.

Original Designs for Wall Hangings by Edward Taylor Jewett (June)

[Edward Taylor Jewett](#) (1868–1955) had been commissioned by Santa Barbara, San Diego, and even New York residents to recreate Spanish revival Colonial-style wall hangings for the interiors of their homes.

Gaining success and popularity, Jewett also completed hangings for the Santa Barbara and Los Angeles Biltmore hotels. The wall hangings, displayed in a small exhibition held in the Thayer Gallery, were usually made of silk and were hand-dyed with embellishments of sapphires and lapis lazuli.

Oils by Martha Simpson Eastlake (June 1–July 1)

This successful one-woman show featured sixteen oil paintings by California artist Martha Eastlake (1898–1984). She studied in Chicago, Santa Fe, and New York before moving to Paris

to continue her education as an artist. Later returning to America, Ms. Eastlake then settled in Los Angeles, where she was living during this exhibition.

Paintings by William Hesthal (June 4–June 25)

This exhibition featured 20 oil and gouache paintings which the majority were landscapes of Mexico. [Hesthal](#)'s (1908–1985) paintings incorporated childlike wonder and experimental approaches to his compositions. He would use color in decorative and ornamental ways, while still maintaining a “modern-primitive” style.

Recent works by Rico Lebrun (July 3)

This was the first comprehensive exhibition of the recent work of [Rico Lebrun](#) (1900–1964), a former artist-in-residence at the museum. On display were the artist's sketches and paintings, many of which illustrated his childhood memories of Italy. Some of the figures seen in his compositions are flower peddlers and beggars surrounded by colorful buildings. Lebrun's pen-and-wash works were created in the Renaissance tradition. The exhibit also traveled to the De Young Memorial Museum after the SBMA.

Portraits by Mrs. Frederic Murphy (July 3)

Murphy's delicate and charming portraits mostly have children as the subject matter. She uses crayon, chalk, pastel, oil, and tempera in her works.

Landscapes and figure Paintings by Douglass Parshall (July 3)

[Parshall](#)'s (1899–1990) painterly style captures the variety, color, and mood in his compositions. His pictorial description, as described by Donald Bear, “shows the living quality of nature.” There were fifteen oils on display in this exhibition illustrating many different subjects including landscapes, flowers, horses, and figures.

Sculpture by Clark Blocher (July 3)

This exhibition was Blocher's first show at the SBMA. He graduated from the University of Kansas City, Missouri, which was also his hometown. There he studied art and education and would go on to teach children's drawing classes at the Nelson Gallery of Art. His career there was put on hold during his service in the military. Upon returning back to the States, Blocher moved to Santa Barbara.

Zourab Tchkotoua Exhibit (End of July)

The [Tchkotoua](#) (1897–1975) exhibition probably showed sixteen paintings.

War's Toll on Italian Art (August 1–August 18)

After World War II, a long period of European reconstruction began. Part of that effort was the restoration of monuments and works lost or damaged during the war. This exhibition was a fundraiser put on by the American Committee for the Restoration of Italian Monuments, which sought to raise \$1,500,000 for the project. Approximately 125 photographs of the destruction throughout Italy were included in the original show at the Metropolitan Museum of Art.

Paintings in Early California lent by M.H. de Young Memorial Museum and the California Legion of Honor (August 5–September 9)

Selected by Wright Ludington and Donald Bear and lent by the Legion of Honor, De Young, Santa Barbara Historical Society, William Rockhill Nelson Gallery of Art, Kansas City, Metropolitan Museum of Art, and various private collectors. This exhibition was on display during the Old Spanish Days Fiesta, featuring many early California artists illustrating their views of life during this time.

Compositions in Plexiglas by Claire Falkenstein (August 11–September 1)

This experimental show featured small metal sculptures, mobiles, and plexiglas assemblages. [Falkenstein](#) (1908–1997) was a painter, sculptor, and instructor at Mills College in Oakland. Before her exhibition at the SBMA, she held seventeen solo shows across the nation.

Paintings by Erle Loran (September 1–30)

[Loran](#)'s (1905–1999) exhibition (probably) showed thirty-two pieces of varied subjects. The show was also held in the Pasadena Art Institute

Paintings by Ben Wolf (October 1–21)

[Wolf](#)'s (b. 1915) exhibition (probably) presented sixteen paintings, generally related to the sea.

Encyclopedia Britannica Collection of Contemporary American Art (December 1–December 31)

The SBMA served as the twentieth venue, the first venue on the West Coast, for this traveling exhibition. Over 120 paintings were exhibited

Artists: [Salvador Dalí](#) (1904–1989), [Paul Sample](#) (1896–1974), [Jack Gage Stark](#) (1882–1950), [Clarence Hinkle](#) (1880–1960), [Rico Lebrun](#) (1900–1964), [Stuart Davis](#) (1892–1964), [George L.K. Morris](#) (1905–1975), [George Bellows](#) (1882–1925), [Charles E. Burchfield](#) (1893–1967), [Lyonel Feininger](#) (1871–1956), [Frederick J. Waugh](#) (1861–1940), [John Steuart Curry](#) (1897–1946), [Thomas Hart Benton](#) (1889–1975), [Beatrice Wood](#) (1893–1998), [George Benjamin Luks](#) (1867–1933), [John Sloan](#) (1871–1951), and [Robert Henri](#) (1865–1929).

1948

The Sachs Collection of Old Masters and Other Paintings (January 1–February 28)

The exhibition of the Arthur Sachs Collection showed pieces loaned to the SBMA by the collector. It included oil and watercolor paintings, and drawings by artists such as Braque, Pissarro, Manet, Degas, Delacroix, Picasso, Cézanne, Matisse, Seurat, Goya, and Renoir. It included a wide variety of media, from sculpture to earthenware and enamels. Many of these pieces came from Arthur Sachs's home in Santa Barbara.

Lithographs by Lynton Kistler (March)

This was an exhibition of nearly sixty prints and lithographs by [Lynton Kistler](#) (1897–1993).

Paintings by Jesus Reyes (March 2–March 22)

Twenty-four of Reyes' (1914–1991) paintings were shown in this exhibit.

Paintings by Netter Worthington (April 15–April 30)

[Worthington](#)'s (1918–2002) paintings explore the artist's subconscious, visualizing non-visual senses and deep emotions. Sixteen of the artist's works were shown in this exhibition.

Special Exhibition of Chinese Paintings from the Collection of Mr. John Del Drago (April 25–May 24)

This collection of sixty pieces of Chinese art ranging from the Tang to the Qing Dynasty was loaned from the personal collection of John del Drago of New York. Though this collection had been shown in museums around the world, this was the first time that any of it had been shown on the West Coast. The exhibition was supplemented with Shang, Chou and Han Dynasty bronzes as well as potteries from the collections of F. Low-Beer and W. Hachstadter.

Annual Exhibition of Artists of the Tri-County (May 27–June 16)

This exhibition included 175 pieces representing artists from Santa Barbara, Ventura and San Luis Obispo counties. At the time it was the largest representation of oils, watercolors, drawings and sculpture by local artists at the Museum.

Watercolors by Cady Wells (June 1–June 23)

This exhibition of twenty-nine of [Wells](#)'s (1904–1954) award-winning watercolors strained the traditional categories of art with which it engaged.

Chinese Sculpture Collection loaned from the collection of Mme. Otto Jeidels (June–July)

This exhibition presented at least twenty-four bronze sculptures and statues from various dynastic periods of medieval China, the primary period being the Tang dynasty. Many of these statues could be categorized as religious iconography.

Oil Paintings by Alfred Morang (June 17–July 1)

Fifteen paintings by [Morang](#) (1901–1958) were shown in this exhibition.

Works of Fourteen Southern California Sculptors (July 1–July 14)

The first exhibition for fourteen Southern California sculptors, including [Karoly Fulop](#) (1893–1964), [Merrell Gage](#) (1892–1981), [Peter Ganine](#) (1900–1974), [Harold Gebhardt](#) (1907–1989), [Jason Herron](#) (1900–1984), [Charles Lawler](#) (1902–1977), [Henry Lion](#) (1900–1966), [George Stanley](#) (1903–1970), [Albert Stewart](#) (1900–1965), Russell Cangialosi, [Betty Davenport Ford](#), (b. 1924), Ina de Cann, [Robert Ortlieb](#) (b. 1925), and William Scotten.

Retrospective Exhibition of Paintings by Morris Graves (July 6–July 31)

The first comprehensive travelling exhibition of the work of [Graves](#) (1910–2001) to be exhibited at the Museum

The 3rd Exhibition of the La Tausca Art Competition (August 3–August 29)

The LaTausca Art Competition celebrated the post-war alliance of industry and artist through the bonds of a patron-client relationship. This competition is sponsored by the Heller Deltah Company, but is run for and by the artists themselves. A panel of eight artists and three museum directors drew up the invitation list of sixty-two exhibitors. The winner of the first award was [Nicholas Vasilieff](#) (1887–1970) for his *Still Life*, the second award winner was [Stuart Davis](#)'s (1892–1964) *Lawn and Sky* and the third award went to [Charles Howard](#)'s (1899–1978) *The Ancestral Mitre*. Other winners included [Everett Spruce](#) (1908–2002) and [Yasuo Kuniyoshi](#) (1889–1953).

Paintings by Nancy Galantière (August 3–August 29)

[Galantière](#)'s (d. 1969) work, according to her husband, perceives nature through the lens of human nature, the outer world through the lens of the inner. Twenty-two such pieces were exhibited at the Santa Barbara Museum of Art: fifteen were oil paintings, six were watercolors and one was pastel and crayon.

Quilts and Woodcuts by Florence Saltzman-Heidel (December 28–January 18)

Thirty pieces by Mrs. Saltzman-Heidel (1917–1972) were loaned to the SBMA.

1949

Peppino Mangravite (January 16)

Travelling exhibition of works by [Peppino Mangravite](#) (1896–1978) was shown at the SBMA, La Jolla Museum and M. H. De Young Memorial Museum at least.

Retrospective Exhibition of Paintings by Lyla Marshall Harcoff (February 2–February 28)

Thirty-five of [Harcoff](#)'s (1883–1956) paintings were presented in five chronologically ordered groups to illustrate the evolution of the artist's style.

28th Annual Exhibition of the California Water Color Society (March 12–April 3)

By the time of this exhibit, the California Water Color Society's membership had reached 285, up from the original 16 members of 1921. The competitive exhibition gave prizes to the top five choices. The prizes for the twenty-eighth annual exhibition were awarded first to fifth as follows: [Richard Haines](#) (1906–1984) for *Winter Rain*, [Henry Gasser](#) (1909–1981) for *The Underpass*, [Clinton Adams](#) (1918–2002) for *Façade*, [John J. Kwok](#) (1920–1983) for *Fruit Bowl*, and [William Arthur Smith](#) (1918–1989) for *Toward Taos*. In all, 106 pieces were shown at the exhibition held here at the SBMA. Publicity received in *Art Digest* (4/15/49, Vol. 23, p19

Children's Art-Students Photographic Art Salon (April 2–April 10)

This competitive exhibition showcased photographs taken by junior artists in numerous categories, including advertisement, photojournalism and portraiture. Students from all over the United States submitted their photographs, and prizes were awarded for the first and second places of each category.

Paintings and Compositions in Oil by Wright Ludington (April 12–May 1)

[Ludington](#) (1900–1992), the president of the Santa Barbara Museum of Art showed sixteen of his own paintings in this exhibition.

Paintings by Philip Oliver-Smith (July 20–August 3)

This exhibition presented twelve pieces by the [Phillip Oliver-Smith](#) in various media. Primarily still-lives and landscapes, these paintings explore the work of the UC Berkeley graduate and Art Students League member.

Thirty Paintings by [Stuart Davis](#) (1892–1964), [Yasuo Kuniyoshi](#) (1889–1953) and [Franklin C. Watkins](#) (1894–1972) (July 28–August 28)

This joint traveling exhibition was put on by the SBMA, the M. H. De Young Memorial Museum and the Portland Art Museum and featured ten paintings by each artist.

Polish Crafts Exhibit (October 1–October 23)

This exhibition presented the best of Polish folk arts and crafts.