

1950

Sculpture in Wood and Stone by Carroll Barnes (March 1–March 15)

[Carroll Barnes](#) (1906–1997) worked in various careers before turning his attention to sculpture full time at the age of thirty. His skills earned him a position as a professor of art at the University of Texas and commissions from many public and private institutions. His sculptures are created in various media, such as Lucite and steel. This exhibition of the California-based artist's work presented thirty-seven of his sculptures. Barnes studied with [Carl Milles](#) (1875–1955) at the Cranbrook Academy of Art. [File contents: exhibition flier]

Color Compositions by June Wayne (March)

[June Wayne](#)'s (1918–2011) work received publicity in an article by Jules Langsner, who praised her for developing techniques of drawing the viewer's eye through imagery and producing a sense of movement in her subjects. Her more recent works (as presented in the show) were drawn from the dilemmas to be found in Franz Kafka's works. [File contents: two articles, one more appropriate for a later show of 1953 *in memoriam* Director Donald Bear]

Prints by Ralph Scharff (April)

Sixteen pieces by [Ralph Scharff](#) (1922–1993) were exhibited in the Thayer Gallery. Some of the works included in this exhibition were *Apocrypha*, *I Hate Birds*, *Walpurgisnacht*, *Winter 1940*, *Nine Cats*, and *Four Cows and Tree Oranges*.

Watercolors by James Couper Wright (April 3–April 15)

Eighteen of [James Couper Wright](#)'s (1906–1969) watercolors were presented in this exhibition. Wright was born in Scotland, but made his home in Southern California for the previous eleven years. He received praise as a master of design and technique, as well as for his still life and landscape subjects. [File #1 contents: correspondence, works list and exhibition flier] [File #2 contents: exhibition flier]

Beatrice Wood, Ceramics (May 4–June 12)

Nearly 130 of [Beatrice Wood](#)'s (1893–1998) ceramic works were displayed in this exhibition. [File contents: correspondence and works list]

Historic Horse Trappings (July 1–July 31)

This exhibition presented thirty-three items linked to horses and horseback riding ranging from leather and silver work to items related to the history of the Santa Barbara Fiesta. [File contents: correspondence and loan lists]

Paintings and Compositions of Frank Armitage (July 15–July 31)

[Frank Armitage](#) (1924–2016) showed paintings he completed while working in Mexico. [File contents: correspondence]

Oils by Gui Marcel Igonon (July 17–August 6)

[Gui Marcel Igonon](#) (1897–1963) showed at least twenty paintings at the SBMA. A well-known French painter, he resided in Ojai. [File contents: correspondence and works list]

Edward Borein (August 1–August 17)

Fifty-seven works by [Edward Borein](#) (1872–1945) in various media were shown in this exhibition. [File contents: correspondence and works list]

Loren MacIver and Irene Rice Pereira (August 1– August 31)

This exhibition jointly organized by the SBMA, the Portland Art Museum, and the M. H. De Young Memorial Museum showcased fifteen paintings by two of America’s most distinguished contemporary women painters: [Loren MacIver](#) (1909–1998) and [Irene Rice Pereira](#) (1907–1971). [File contents: exhibition flier]

Compositions by Yeffe Kimball (August 1–August 18)

Twenty-five pieces by [Yeffe Kimball Slatin](#) (1914–1978) were shown in this exhibition. Many of these works were inspired by American Indian art and patterns. [File contents: correspondence and works list]

New Directions in Printmaking (August 6–August 27)

An exhibition organized and circulated by the Walker Art Center in Minneapolis was devoted to the latest trends and techniques of the medium. [File contents: correspondence]

Prints by Laura Gilpin (September)

[Laura Gilpin](#) (1891–1979) presented 142 prints in this exhibition. The artist is known for her photographs of Native Americans (Navajo and Pueblo) and the Southwestern landscape [File contents: correspondence and works list]

Pastels by Werner Scholz (October)

Contemporary paintings by [Werner Scholz](#) (1892–1982) [File contents: event invitation]

Monotypes by Edgar Britton (October 3–October 15)

Twenty-three pieces were submitted by [Edgar Britton](#) (1901–1982), of which approximately twenty were chosen for the show (see Correspondence). Britton was influenced by Mexican muralists. [File contents: correspondence]

Landscapes and Etchings of the Scenic West by [Carl Oscar Borg](#) (1879–1947) (October 3–22)

McCormick Gallery. [File contents: event invitation]

Sculpture by [Frank Blasingame](#) (1903–1967) (October 10–29)

Northern Californian sculpture who was working in Hawaii. [File contents: event invitation]

Paintings by [Nell Sinton](#) (American, 1910–1997) (October 10–29)
San Francisco artist. [File Contents: Event Invitation]

Selected Group of 19th- and 20th-Century French Paintings (October–November 19),
Works by [Cézanne](#), [Gauguin](#), [Utrillo](#), [Picasso](#), and others from the Aline Barnsdall Collection.
[File contents: event invitation]

Watercolors by [John Maul](#) (1917–1998) (November 1–16)
[File contents: event invitation]

Recent Paintings by [Paul Julian](#) (1915–1995) (November 1 – 19)
Son of the instructor of *Children's Classics*, [Esther Julian](#) [1893-1979]. [File contents: event invitation].

1951

Paintings in Tempera by [Zoltan Sepeshy](#) (1898–1974) (January 4–31)

One of America's leading artists in this medium.

[File contents: event invitation]

Contemporary Folk Art of Japan (January 5–28)

Included more than 130 works ranging from textiles to ceramics by contemporary Japanese artists. Circulated by Betty Williams and the Western Association of Art Museum Directors.

[File contents: event invitation, correspondence, and works list]

Memorial Exhibition of paintings by Albert and Adel Herter (February 1–February 18)

[Albert Herter](#) (1871–1950) and [Adele Herter](#) (1869–1946) were nationally known artists who had painted murals in the Boston State House, Los Angeles County Library, Santa Barbara County Library, and the St. Francis Hotel in San Francisco. Their son, who was killed in World War I, was the subject of the famous painting *Leaving for the Front* by Mr. Herter, which now hangs in the Gare de l'Est in Paris. This exhibition includes forty-four works by the couple featuring mainly still lifes and portraits. Mr. and Mrs. Herter played a strong role in the Community Arts Association in Santa Barbara and made a lasting footprint on the community as a whole. This also helped the success of the exhibition, piquing the interest of local visitors. [File contents: event invitation, correspondence, and works list]

Dutch and Flemish Old Master Paintings lent by Mr. D.D. Breuning ten Cate (February 1–February 18)

This exhibition included twelve portraits and landscapes. [File contents: works list and correspondence]

Drawings and Paintings by William Dole (February 5–February 28)

After serving in the US Army Air Force, [Dole](#) (1917–1983) earned his MA degree at Berkeley and eventually became an art department lecturer at Santa Barbara City College. At the Art Institute of Chicago and the School of Design, Dole worked closely with [László Moholy-Nagy](#) (1895–1946) and developed the abstract style displayed in this exhibition. His works have a rhythmic quality, where lines and colors flow and resonate throughout the compositions. This exhibition included six oil paintings, ten drawings, and several watercolors.

Memorial Exhibition of Work of Christian Bérard (February 21–March 11)

This exhibition included twenty-seven works by the French painter [Christian Bérard](#) (1902–1949). He enrolled at a young age at the Rue de la Pompe, where he discovered his passion for painting. Soon after, Bérard attended the Académie Ranson, where he continued to paint and discovered his direction as an artist. His works were primarily portraits, ranging from very abstract pieces to more realistic compositions in which striking facial features are represented. Berard was a driving force in the Neo-Humanist movement in France during the late 1920s. Unlike the Fauves or Cubists, who focused on texture and abstraction, Bérard concentrated on how mood affects a composition. [File contents: exhibition catalogue, and event invitation]

Paintings on Glass by [Rebecca Salsbury James](#) (1891–1968) (March 6–March 31)

Worked closely with [Georgia O’Keeffe](#) (1887–1986) and was married to the American photographer and filmmaker [Paul Strand](#) (1890–1976).

Jack Gage Stark Memorial Exhibition (May 3–May 31)

Featuring thirty-eight sketches and paintings by the late [Jack Gage Stark](#) (1882–1950), this exhibition included works ranging from nudes to still lifes and landscapes. Many of his portraits depict scenes of movement, where figures lunge and lean toward one another, creating a dynamic and animated tone in his works. He was a native of New Mexico, but after moving to Santa Barbara he fell in love with this city. [File contents: exhibition catalogue, works list, correspondence]

Paintings and Drawings of the Crucifixion by Rico Lebrun (July 7– July 29)

In this exhibition, over two hundred of [Rico Lebrun](#)’s (1900–1964) pieces were shown. Lebrun’s combination of imagery from the Crucifixion of Christ with the dramatic and monumental character of his style stands in stark contrast to traditional visualizations of the Passion. Marking the positive trend for such dramatic, monumental art, the exhibition was presented as the first one-man show by a living artist at the Los Angeles County Museum in many years. [File contents: exhibition catalogue]

Drawings and Paintings by John Altoon (July 10–July 29)

[John Altoon](#)’s (1925–1969) exhibition took place in the upstairs gallery of the SBMA. A local artist, Altoon had been popular in Santa Barbara, but the need for paid work drew him to the New York advertising industry. [File contents: articles]

Tenth Anniversary Exhibition: Old Masters Paintings from California Museums and Collections (August 2–August 31)

This exhibition was presented with the cooperation of the California Palace of the Legion of Honor, the Fine Arts Gallery of San Diego, the Los Angeles County Museum, and the M. H. De Young Memorial Museum. To celebrate the tenth anniversary of the SBMA’s founding, Director Donald Bear and staff decided to showcase not only the great collections of Old Masters that are to be found throughout California, but the collaborative relationships that the Museum had developed over its ten years of operation. A reception held on August 2 featured a brief address by Vincent Price. [File contents: exhibition catalogue and event invitation]

Exhibition of Sculptures by Cornelia Runyon (August 12–August 31)

[Cornelia Runyon](#) (1888–1973) exhibited twenty-one sculptures made from various types of stone. The artist presented more than ten years of endeavors, defined by a fluidity of aesthetic design that changed with each type of stone she used. [File contents: exhibition flier]

Retrospective Exhibition of Paintings by Mark Tobey (August 16–August 31)

This was [Mark Tobey](#)’s (1890–1976) first retrospective exhibition, and was organized by the California Palace of the Legion of Honor in San Francisco. The exhibition was shown in many museums throughout the western United States, including the SBMA, and eventually it made its way to the Whitney Museum of New York. Tobey’s style, particularly in his later work,

combines East Asian brushwork and the styles of northwestern Native American tribes. His worldly experience allows him to at once to inherit the legacies of many artistic trends and to set himself apart from them, carving his own niche in the modern art community. This exhibition focused primarily on his later material, but exemplified key elements of his style and technique, such as his experiments called “white writing” (article by Henry Seldis).

[File #2 contents: publications] [File #3 contents: publications and exhibition catalogue]

French Paintings of the 19th and 20th Century (September 6–September 30)

Marking the tenth anniversary of the opening of the SBMA, these works lent by California museums and private collections featured a grand selection of masterpieces by various 19th- and 20th-century French painters. One notable lender for this exhibition was the actor Edward G. Robinson. The artists in this exhibition included [Cézanne](#), [Van Gogh](#), [Gauguin](#), [Braque](#), [Matisse](#), [Vuillard](#), [Rouault](#), and many others. Matisse’s *Lady with a Blue Hat* was shown along with Cézanne’s *Outskirts of Paris* and Van Gogh’s *Père Tanguy*.

[File contents: event invitation; SBNP: 10/1951]

Recent Paintings by Channing Peake (October 2–October 21)

Notable California painter from Lompoc puts on a one-man show, featuring works painted on his ranch. [Channing Peake](#) (1910–1989) is a well-known artist in the Santa Barbara area, drawing a large crowd to the exhibition. [Scrapbook]

Watercolors and Oil Paintings by Millard Sheets (October 4–November 4)

Another successful California artist, [Millard Sheets](#) (1907–1989) exhibited oil and watercolor paintings, showing his versatility and dynamic variety as an artist. His overall style resembles that of [Matisse](#) during the late 1800s. Sheets uses a vibrant and colorful palette to attract the attention of viewers, and then suggests thought-provoking narratives with the figures in his portraits. [Scrapbook]

Seriographs and Sculptures by Ralph Peplow (October 23–November 11)

Featuring a variety of sculptures and screen prints, [Ralph Peplow](#)’s (American, 1907–1987) works were created by using techniques that evoke abstract and interesting subjects. Some of his strongest pieces focus on animals. He also features portraits like *Mother and Child* in his screen prints. [Scrapbook]

Photographs by Ray Atkeson (November 1–November 21)

Proving that photography can be considered a fine art form, [Ray Atkeson](#) (1907–1990) exhibited a variety of images meant to inspire and intrigue other photographers. A Portland native, Atkeson captures picturesque landscapes and rural areas and highlights the different textures found in these places. This exhibition proved to be a very successful one-man show. [Scrapbook]

Exhibition of Experimental and Special Student Works, arranged by Edward Kaminski (November 13–November 30)

This exhibition featured works by students that go beyond the standards set by conventional photography, displaying the dynamic capabilities and flexibility of photography as a medium. The compositions were created by manipulating the negatives in the darkroom during the development process, creating something more original than the expected landscape or portrait.

Kaminski explains: “to my mind there are two types of photography. One is used to record instances in life and nature, the other is a means of self-expression.” [Scrapbook]

California Water Color Society Annual Exhibition (December 9–December 31)

The 1951 California Water Color Society Annual Exhibition celebrated artists of varying aesthetic styles. The constant renewal of aesthetics exhibited in the works of these artists characterizes the cutting edge of the contemporary American art scene, as well as the Society’s place in promoting the avant-garde. This exhibition was competitive, with awards going to nine artists, the highest award going to [Dan Lutz](#) (1906–1978) for his *Kalamazoo Lake*, next to [Richard Haines](#) (1906–1984) for *The Family*, and the third for [Noel Quinn](#) (1915–1993) for *Beacon Street and Bunker Hill, Los Angeles*. Ninety-four pieces were shown. [File contents: exhibition catalogue]

Sculptures by David Green (December 11–January 13, 1952)

This one-man show featuring the works of [David Green](#) (1908–2000) included a variety of media extending far beyond that of sculpture alone. Some compositions were created using tempera, watercolor, and even photography. Green was known for being able to successfully create works using a variety of media and techniques, giving value and interest to this exhibition. [Scrapbook]

1952

One-Man Exhibition by William Rohrbach (January 8–January 31)

The style of the young American painter [William Rohrbach](#) (1925–2017) evokes that of the New York Abstract Expressionist school as well as that of [Cézanne](#) and [Picasso](#). During this exhibition, Rohrbach was also teaching painting at Santa Barbara College. [Scrapbook]

Paintings and Color Drawings by Maude Robinson (January 8–January 31)

[Maude Robinson](#) (1880–1976), a local art teacher from La Cumbre Junior High School, is a widely recognized artist who focuses primarily on painting and ink drawings. She sometimes also incorporates other medias such as crayon and pencil into her compositions. Her students were featured in a previous exhibition at the SBMA, which was a great success, leading to her solo exhibition. Mrs. Robinson was able to establish a scholarship for students with the money she received by selling works from the SBMA exhibition.

Oils and Watercolors by Clarence Hinkle (February 1–February 28)

Comprising roughly sixty pieces, this show featured many of [Hinkle's](#) (1880–1960) landscape, still life, and figure paintings. Some of the locations of the landscapes are along Laguna Beach, the coastlines of Santa Barbara, and the surrounding countryside. Hinkle studied art for a brief time in England and Holland, and while in France he studied under the painter and teacher [André Lhote](#) (1885–1962).

Recent Paintings by Ynez Johnston (February 1–February 28)

[Ynez Johnston's](#) (b. 1920) paintings represent a highly individual world of fantasy. Johnston and the Fraymart Gallery of Hollywood lent the twenty pieces shown in the Von Romberg Gallery. [File contents: correspondence and newspaper clippings]

Paintings by Edgar Ewing (February 3–March 2)

This was the first exhibition of [Edgar Ewing's](#) (1913–2006) paintings at the SBMA. Ewing is a well-known artist, shown in many distinguished venues and competitions, and the winner of many prestigious grants. At the time of the exhibition, Ewing was a professor in the Art Department at the University of Southern California. The exhibition of twenty-seven oil paintings was sponsored by Dr. Aerol Arnold, Mr. and Mrs. Grant Dahlstrom, Mr. and Mrs. James Kalfas, Dr. and Mrs. Max. T. Krone, Mr. Jules Langsner, Dr. and Mrs. Edgar Mauer, Reverend and Mrs. James L. McLane, Mr. and Mrs. Demetrius G. Pontis, Mr. and Mrs. Vincent L. Price, Mr. and Mrs. Harry G. Sadicoff, Mr. and Mrs. John M. Stahl, Dr. and Mrs. William R. Valentiner, Dr. and Mrs. George W. Wayne, and Mr. and Mrs. Fred Weber [File #1 contents: correspondence and exhibition catalogue] [File #2 contents: exhibition catalogue]

Photographs of Mexico by Reva Brooks (February 6–February 28)

[Reva Brooks's](#) (1913–2001) travels through Mexico inspired the photographs shown in this exhibition. This exhibition was a joint one, with paintings of similar scenes from Mexico by her husband, [Leonard Brooks](#) (1911–1989) shown alongside the photographs. [No File: Information from the file on Leonard Brooks Exhibition]

Watercolors & Gouaches: Scenes of Mexico by Leonard Brooks (February 6–February 28)

[Leonard Brooks](#) (1911–1989) travels through Mexico inspired the nearly 50 paintings and gouaches shown in this exhibition. This exhibition was a joint one, with photographs of similar scenes from Mexico taken by his wife, [Reva Brooks](#) (1913–2001), shown alongside the paintings. [File contents: correspondence and works list]

Paintings of John C. Young (March 11–March 30)

There were twenty pieces in oil, watercolor, and gouache by [John C. Young](#) (1909–1997). One gouache entitled “Lei Sellers” was acquired by the museum as an addition to the Permanent Collection. [File contents: correspondence and receipts]

Paintings by John Gamble (April 8–April 30)

[John Gamble](#) (1863–1957) presented twenty paintings and two sculptures in the Von Romberg Gallery of the SBMA. [File contents: scan of the exhibition flyer]

Fifth Tri-County Exhibition (April 8–April 30)

Two hundred and nine painters were represented in the annual exhibition of art by painters from the Tri-County area. [File contents: entry list of artists]

Paintings by V. Douglas Snow (May 6–May 31)

[V. Douglas Snow](#)'s (1927–2009) exhibition included at least nine paintings. [File contents: receipts]

Paintings by Robert Service (June 1–June 15)

Robert Service's (dates unknown) exhibition presented at least twenty-one paintings. [File contents: correspondence and receipts]

Paintings by Lee Gatch, Karl Knaths, and Ben Shahn (June 3–June 29)

The exhibition of the work of [Lee Gatch](#) (1902–1968), [Karl Knaths](#) (1891–1971), and [Ben Shahn](#) (1898–1969) sought to bring together stylistically different approaches to the appreciation of color. The exhibition was organized by SBMA Director Donald Bear, who passed away before he could see it in the gallery. [File #1 Contents: Correspondence, Billing and Receipts] [File #2 contents: exhibition catalogue]

C.S. Price Memorial Exhibition (July 1–July 27)

[Clayton Sumner Price](#)'s (1874–1950) Memorial Exhibition was a nationwide traveling exhibition organized by the Portland Art Museum. The venues comprised the Seattle Art Museum, the Los Angeles County Museum, the Baltimore Museum of Art, the Munson-Williams-Proctor Institute of Utica, New York, the Detroit Institute of Arts, Minneapolis's Walker Art Center, the California Palace of the Legion of Honor, and the SBMA. Price died on April 1, 1950, and the exhibition was organized to honor the Oregon-based artist. Five hundred and forty-three drawings and paintings were assembled from a total of 117 owners around the country. Price's work essentializes his subjects, while the colors convey the artist's message. The exhibition traces his lifelong evolution from linear to tonal treatments, from deep space to relief-like depth, from impressionist brushstrokes to the broad marks of the palette knife (Exhibition Catalogue). [File contents: exhibition catalogue]

Oil and Watercolor Paintings by John Ferren (July 1–July 27)

Twenty-eight paintings by [John Ferren](#) (1905–1970) were shown in this exhibition. [File contents: correspondence and receipts]

Gouaches by Lenard Kester (August 1–August 28)

[Kester](#) (1917–1997) was a New York-born California resident who won many awards. His subjects include children at play and waterfronts. The overall tone of the exhibition was happy, with an occasional touch of sadness in a few compositions. [Newspaper clippings]

Luminous Sculptures by Robert Mallary (August 4–August 24)

[Mallary](#) (1917–1997) was a young artist experimenting with a new medium of sculpture in his one-man show. He worked mainly under a black light, which illuminated his sculptures in a unique and alluring way. He would delicately bend and fold thin sheets of plastic, creating a layered form, which the light would fall upon, highlighting the thickest areas of the sculptures. They were typically free hanging, reminiscent of hanging mobiles. Other works on display included drawings on plaster, pen-and-ink drawings, as well as white gouache drawings on black. [Newspaper clippings]

Watercolors by Barbara Inglis (August 5–August 24)

Barbara Inglis's (dates unknown) first solo exhibition included seventeen paintings. The local Santa Barbara artist graduated from Laguna Blanca and then went on to Pomona College. Inglis's watercolors show an attempt to find her own personal style as an artist. [File contents: correspondence and receipts, newspaper clippings]

Paintings in Oil and Casein by Raymond Tom (September 1- September 28)

[Raymond Tom](#) (1921–2009) was a Chinese-American artist from San Francisco. His paintings present dreamlike forms of strange objects that he juxtaposes in an engaging way. The exhibition included twenty paintings. The SBMA organized the exhibition, which traveled to the La Jolla Art Center in San Diego and the Gump Gallery in San Francisco. Tom's style comprises a unique blend of eastern and western influences. Graduating from the University of California with an M.A. in art, he won awards and honorable mentions at the California State Fair. Many of his works have playful themes. [SBNP: 10/1951]

Photographs by Boris Dobro (October 1–October 26)

A notable Santa Barbara photographer, Dobro (dates unknown) had just been honored at the New York Photographic Society of America. He was an instructor at the Brooks Institute of Photography, and his work mainly focuses on creative photography. [Newspaper clippings]

Drawings and Paintings by Gerrie Gutmann (October 2–October 24)

[Gerrie Gutmann](#) (1921–1969) was a self-taught artist originally from Southern California. After moving to Oregon, Gutmann began experimenting with colored pencil and tempera in the secluded forests that were close by. Prior to her exhibition at the SBMA, Gutmann had been in five solo exhibitions in Oregon, New York, and San Francisco. [File contents: correspondence; newspaper clippings]

Eight Painters/ Eight Objects (October 7–October 26)

This traveling exhibition was organized by the UCLA Art Department (*Corr. Brown-Steele*, 12/5/52). [File contents: correspondence]

Sculpture and Drawings by Frances Rich (October 9- November 2)

[Frances Rich](#) (1910–2007) was a Santa Barbara native whose most famous work is a statue titled *Army-Navy Nurse* dedicated in Arlington National Cemetery in 1938, and six bas-reliefs on the Union Building at Purdue University. She studied in Paris and Rome. The exhibition included forty-eight pieces from twelve different collections, including those of Spencer Tracey, Irene Rich Clifford, and the Arlington National Cemetery. [File contents: exhibition catalogue]

Paintings by Louis Florquin (November 1–November 16)

[Florquin](#) (1880–1961) was born in Roubaix, France, where he raised a family before becoming interested in painting. At the age of sixty, he took up painting as a profession and had works exhibited in the Museum of Modern Art in Paris. His subjects include tree-lined dirt roads and the countryside. [File contents: correspondence; newspaper clippings]

Lithographs by Rico Lebrun (November 1–November 16)

This exhibition showcased the SBMA's permanent collection of works by [Lebrun](#) (1900–1964). Not typical of his style, these lithographs showcased his skills as an artist and draftsman. They were completed several years prior to the exhibition, while he was living in Colorado Springs. [File contents: correspondence; newspaper clippings]

Paintings by Grace Vollmer (November 4–November 16)

Notable Santa Barbara artist [Grace Vollmer](#)'s (1884–1977) style is gestural and combines techniques seen in both the Impressionists and Expressionists. [File contents: correspondence, newspaper clippings]

Paintings by Constance McCormick (November 18–December 7)

Constance McCormick's (dates unknown) show presented twenty-four colorful paintings and lithographs. McCormick's paintings reflected her stay in Mexico. This was her first exhibition. [File #1 contents: correspondence between Mrs. McCormick and Mrs. Steele; newspaper clippings]

Paintings by Frederick Franck (November 18–December 14)

Born in Holland, [Frederick Franck](#) (1909–2006) studied medicine and dentistry as well as painting in Holland, Belgium, Great Britain, and the United States. His works primarily focus on landscapes. Between painting and traveling, Franck maintained a dental practice in New York. [File contents: newspaper clippings]

Paintings by Veronica Helfensteller (November 18–December 28)

This exhibition featured the New Mexico artist [Veronica Helfensteller](#) (1910–1964). Her technique of applying paint thickly onto the canvas played upon her lyrical style. Some of her compositions are semi-abstract, creating thought-provoking visuals.

French Drawings (December 8–January 8)

Twenty-six drawings by various French artists including [Delacroix](#) and [Gauguin](#) as well as two works by [Picasso](#) were lent by Wildenstein and Company of New York. [File contents: correspondence between Ala Story and Wildenstein and Co., and works list]

Collages by William Harris (December 9–January 4)

This exhibition included eighteen collages lent by the University of Wisconsin. This New York-based artist used unusual materials to create his collages, including cloth, labels, rope, cork, straw matting, newspapers, and tape. [File contents: works list, correspondence, and newspaper clippings]

Paintings and watercolors by Marsden Hartley (December 9–January 8)

Born in Maine, [Hartley](#) (1877–1943) studied at various art schools in the United States including the Cleveland School of Art and the Academy of Design. He gained the attention of the well-known art collector and photographer [Alfred Stieglitz](#), who promoted him as an artist and helped Hartley raise money to continue his studies in Europe during World War I. [File contents: correspondence between Mary Steele and the University of Minnesota University Art Gallery, as well as invoices between the same]

Santos, Bultos, and Retablos of New Mexico (December 9–January 8)

The exhibition included six *retablos* painted on wood, one *retablo* painted on paper and another engraved on wood, two lithographs, an oil painting on tin, and five *bultos*. [File contents: loan receipt with list of works and descriptions; correspondence between E. Boyd and Mary Steele]

The Art of Tony Duquette (December 16–December 28)

[Tony Duquette](#)'s (1914–1999) exhibition presented fourteen paintings, twelve theater sketches, six bas-reliefs and sculptures, as well as jewelry. [File #1 contents: correspondence between SBMA Dir. Ala Story/Assistant Mary Steele and Tony Duquette/Assistant] [File #2 contents: exhibition catalogue]

1953

Four American Painters: William Brice, Robert Chuey, Channing Peake, Howard Warshaw (January 6–February 5)

The SBMA pursued its mission to recognize young and talented American artists with this exhibition of four painters. [Brice](#) (1921–2008) and [Warshaw](#) (1920–1977) hailed from the state of New York, [Chuey](#) (1921–1977) from Ohio, and [Peake](#) (1910–1989) from Colorado. Eleven lending institutions and individuals collaborated to make this exhibition at the SBMA possible: Mr. Charles Alan, Mr. and Mrs. George Behrendt, Mr. and Mrs. Alden Brooks, Dr. and Mrs. George Dangerfield, Miss Mary Griffith, Mr. and Mrs. Vincent Price, Mr. and Mrs. Max Schott, Mr. and Mrs. Ray Stark, Miss Joan Swafford, and the Los Angeles County Museum. [File contents: exhibition flier]

Models of Inventions of Leonardo da Vinci (January 19–February 13)

Artist [Roberto Guatelli](#) (d. 1993) constructed models and drew representations of Leonardo da Vinci's inventions, which were then shown in an exhibition that traveled throughout the country in cooperation with the International Business Machines Corporation. The designs were based on sketches by Leonardo, and the designs of the re-created inventions were approved by outstanding scholars, engineers, and scientists from around the world. The exhibition celebrated Leonardo's 500th birthday.

Paintings and graphics by Marc Chagall (February 10–March 8)

The fifty-five paintings, etchings and drawings by [Marc Chagall](#) (1887–1985) shown in this retrospective exhibition represent the passions of a life as a European Jew during the years before, during, and after the Holocaust. Various lending institutions and individuals collaborated to provide the works present: Rev. James L. McLane of St. Matthias Church in Los Angeles, James Vigiveno Galleries, The Jaffe Agency, Inc., Mrs. Sydney Brody, Mr. Edward Robinson, the Frank Perls Galleries, Mme Ganna Walska, and Mr. and Mrs. Stanley Bergerman. [File #1 contents: correspondence] [File #2 contents: exhibition flier]

Paintings by Grandma Moses (February 17–March 8)

The memories and aspirations of [Grandma Moses](#) (1860–1961) inspired the paintings shown at the Santa Barbara Museum of Art. Something distinctly American shines through in her work in the purity of her colors and forms. Her compositions focused on simpler times in America; themes include family togetherness and the countryside. [File contents: exhibition catalogue]

Paintings by Roger Bolomey (March 10–April 5)

This exhibition of works by [Roger Bolomey](#) (1918–2011) comprised twenty-five paintings with religious themes [File contents: correspondence]

Imaginative paintings by Kelly Fearing (March 24–April 26)

[Kelly Fearing](#) (1918–2011) and the Betty McLean Gallery of Dallas, Texas, lent the twenty paintings shown in this exhibition at the SBMA. His work recalled an interesting combination of Mexican folk art, Song dynasty paintings, and a surrealism similar to that of [Salvador Dalí](#). Mr. Fearing served as chair of the art department of Texas Wesleyan College and was a member of

the College of Fine Arts of the University of Texas. [File #1 contents: correspondence and works list] [File #2 contents: Betty McLean Gallery catalogue]

Abstract Paintings by Charles Howard (April 1–April 26)

[Charles Howard](#) (1922–2007) lent twenty-one oil paintings and six gouaches to the Santa Barbara Museum of Art. The museum then organized an exhibition at the Palace of the Legion of Honor in San Francisco, and a selection of the paintings was shown in Cincinnati. Howard was born in New Jersey; after studying in France for a number of years, he moved to England, where he resided at the time of the exhibition. [File contents: correspondence and shipping manifests]

Fifty Books of the Year (April 7–April 26)

The 32nd Annual exhibition of the fifty best book-cover designs of the year was organized by the American Institute for Graphic Arts and was circulated in cooperation with the American Federation of Art. The winning titles of 1953 were produced by 37 publishers throughout the United States. [File contents: correspondence]

Sixth Annual Tri-County Exhibition (May 5–May 24)

An exhibition open to all artists of the San Luis Obispo, Santa Barbara, and Ventura counties. The experience level of the artists ranged from amateur to professional. There were no other significant exhibitions during this month. [File contents: calendar for May]

Oils, Watercolors, Drawings, and Graphic Works by Leonard Edmondson (June 2–July 12)

This one-man show featured roughly thirty works by the Pasadena City College art instructor [Leonard Edmondson](#) (1916–2002). His compositions consisted of mainly biomorphic shapes, executed in gentle brushstrokes that wash colors throughout the compositions and gradually transition between hues. [File contents: June calendar; newspaper clippings]

Steuben Glass (June 9–June 28)

The SBMA exhibition of Steuben Glass works included twenty-two pieces by seventeen artists, including [Georgia O’Keeffe](#), [Henri Matisse](#), and [Salvador Dalí](#). The pieces were all created in the town of Corning, New York, at the Corning Glass Center. Steuben Glass is named for the county in which the town of Corning is located. [File #1 contents: exhibition flier]

Paintings, Drawings, and Graphic Works by Hans Erni (July 7–August 2)

The SBMA’s show included over seventy pieces in various media. [Hans Erni](#) (1909–2016) was a Swiss native from Lucerne, and his work used many techniques to redefine the classicism of the Renaissance. The Main Street Gallery in Chicago lent their collection to the SBMA for this exhibition. [File #1 Contents: Correspondence and Manifest] [File #2 contents: *SB News-Press* review by Henry Seldis and another review by an unknown author]

Fabrics and Best Designs (July 14–August 2)

The Museum of Modern Art in New York City circulated this exhibition of thirty-four textiles. The show included works by Arundell Clarke, Maxwell Hawker, Ben Rose, Janet Rosenblum, and Herman Miller. [File contents: correspondence and shipping manifest]

Modern Aubusson Tapestries (August 1–August 16)

The Santa Barbara Museum of Art collaborated with the American Federation of Art to present the Gallerie Denise René's collection of twelve tapestries executed at the Tabard Studios in Aubusson. Each design was submitted to a panel of artists to be chosen for fabrication in the studio by the weavers. [File #1 contents: correspondence and shipping manifests] [File #2 contents: exhibition catalogue for show at the Sydney Janis Gallery, New York, and a brief introduction to the tapestries and the history of tapestry work.]

Fifty Contemporary Portraits of Famous People by Sanford H. Roth (August 4–September 6)

This exhibit featured photographs of contemporary writers and artists including [Jean Lurçat](#), [Jean Renoir](#), [Giacometti](#), [Chagall](#), [Braque](#), [Edith Sitwell](#), and [Albert Einstein](#). [Roth](#) (American, 1906–1962) used a 35 mm lens and natural lighting. [File contents: August calendar; newspaper clippings]

Fiesta Exhibition (Picasso, Gris, Miro, and Dalí) (August 4–August 30)

This exhibition was shown in the SMBA's McCormick Gallery. The museum, in cooperation with the Women's Board of the Museum and eighteen lending institutions and individuals presented sixty-five works by [Pablo Picasso](#) (1881–1973), [Juan Gris](#) (1887–1927), [Joan Miró](#) (1893–1983) and [Salvador Dalí](#) (1904–1989). The paintings on display included Picasso's early works and pieces from his Blue Period. [File contents: exhibition catalogue; newspaper clippings]

Paintings from the Collection of J. Jerome Hill (September 2–September 20)

The California Palace of the Legion of Honor in San Francisco lent the collection of J. Jerome Hill to the SBMA for this exhibition, including works by [Bauchant](#), [Bonnard](#), [Braque](#), [Cassatt](#), [Daour](#), [de la Fresnaye](#), [Derain](#), [Dussart](#), [Eakins](#), Fine, Freisz, [Grandma Moses](#), Gruber, Hill, Oakes, Robinson, [Segonzac](#), and [Vuillard](#). [File contents: correspondence and manifests]

Semi-Abstract Wood Sculpture by Frederick Y. Powell (September 29–October 25)

[Frederick Powell](#)'s (1924–1992) work was exhibited in Canada many times before his first show in the United States at the Landau Gallery of Los Angeles in 1952. Sixteen pieces were shown at the SBMA, made from four different types of wood: mahogany (6), pine (3), black walnut (2) and redwood (2). The remaining three items were castings. Mr. Powell, a native of Toronto but resident of Malibu, suffered a broken neck from a fall earlier that summer, from which he recovered well enough to complete the work proposed for the exhibition in time. [File #1 contents: correspondence, photographs of recent work][File #2 contents: exhibition catalogue]

Photographs of Dr. Albert Schweitzer and His Hospital by Erica Anderson (October 1–October 11)

A selection of seventy-five photographs by [Erica Anderson](#) (1914-1976) recorded the work of Dr. Albert Schweitzer. The American Federation of Arts circulated the exhibition around the nation from September 1953 to June 1955. Dr. Schweitzer was a missionary, doctor, and prolific author. The photographs reflect the period of his life dedicated to the opening of his missionary hospital in Lambaréné, Gabon. He won the 1952 Nobel Prize for his work *Reverence for Life* and for his philanthropic work in French Equatorial Africa. Due to an error in the scheduling of the exhibition, the photographer and Dr. Schweitzer's chief nurse (unnamed in correspondence) were not able to hold the intended lecture in conjunction with the SBMA's exhibition. The SBMA was the first venue to present this exhibition. [File contents: correspondence and exhibition description from American Federation of Arts]

Non-Objective Paintings by Ray Foster (October 6–October 25)

This was the young Santa Barbara artist's first show. He studied at the San Francisco School of Fine Arts and the Academy of Fine Arts in Naples, Italy. Some of his works were painted on wood panels, and often emphasized color and texture. [File contents: newspaper clippings; October calendar]

Paintings by Jack Zajac (October 20–November 8)

This was [Jack Zajac](#)'s (b. 1929) first one-man show. He was a student of the local artist [Millard Sheets](#) and [Henry Lee McFee](#), and his work shows their influences. Though a native of Ohio, Zajac's move to California and the landscape of his new home provided much of his inspiration. Eighteen of his paintings were shown in the Thayer Gallery and the alcove of the McCormick Gallery of the SBMA. [File #3 contents: exhibition review by William Dole] [File # 2 contents: exhibition flier] [File #1: correspondence]

Paintings and Woodblock Prints by Carl Palme (October 27–November 15)

[Carl Palme](#)'s (1879–1960) exhibition at the Santa Barbara Museum of Art was the first exhibition of the artist's work in the United States. The Swedish artist was the pupil of [Henri Matisse](#) and became a primary representative of the Swedish school of Expressionism.

Paintings by Nicolas Muzenic (November 17–December 6)

This was the Kansas artist's first West Coast exhibition. [Nicolas Muzenic](#)'s (1919–1976) works featured creative abstractionist themes and continued to build recognition across North America and Europe. Muzenic's art has been exhibited in the Museum of Modern Art in New York, the City Art Museum of St. Louis, the Museo del Estado de Guadalajara, and the Stedelijk Museum Amsterdam. [File contents: November calendar]

Christmas Exhibition of Unique Objects by Beatrice Wood (December 8–January 3)

[Beatrice Wood](#) (1893–1998) was a local ceramic artist with a studio in Ojai. She was well known for her simplicity of form and wide-ranging set of glazes that she perfected. Wood's show included nearly seventy of her pieces. [File contents: correspondence and newspaper clipping]

Paintings by Helen Campbell Taylor (December 15–January 10)

This exhibition was the first solo show of the artist [Helen Campbell Taylor](#) (1900–1972). Taylor's paintings were primarily in oil and reflected the influences of the Impressionists [Article copy in Beatrice Wood exhibition file]

1954

Paintings and Watercolors by Alfred Maurer (January 12–February 7)

Considered to be an “American Fauvist” by some, [Maurer](#) (1862–1932) was a very successful painter in the early 1900s. His later style seen in this exhibition did not gain popularity until after his death in 1932. Maurer’s compositions successfully display bold colors, applied thickly to the canvas, creating an interesting personal style and sense of design.

Paintings by Oskar Kokoschka (February 9–March 7)

[Oskar Kokoschka](#) (1886–1980) was an Austrian native whose work reflected his desire to avoid the academic dogmas of art. Recognition of his artistic quality grew immensely after his discovery by the German art dealer [Paul Cassirer](#). His turbulent life played a part in his extreme individualism. Having been severely wounded in World War I and branded a degenerate artist by the Nazis, he finally made his way to England, where his talents were recognized again. The majority of the twenty-two paintings displayed by the Santa Barbara Museum of Art were oils on canvas. The Santa Barbara Museum of Art, the Palace of the Legion of Honor in San Francisco and sixteen other institutions and individuals cooperated to present this exhibition of paintings. Joseph Pulitzer Jr. lent a couple of paintings for this exhibition.

Lending Institutions and individuals: Mr. and Mrs. John Cowles; Mr. and Mrs. Richard P. Gale; Mrs. Frederick Knize; Mr. and Mrs. Philip Lilienthal; Mr. Wright Ludington; Mr. Morton D. May; Joseph Pulitzer Jr.; Dr. W.R. Valentiner; City Art Museum of St. Louis; Curt Valentin Gallery; Galerie Saint-Etienne; F. Kleinberger & Co., Inc.; Portland Art Museum; San Francisco Museum of Art; The Art Institute of Chicago; The Phillips Gallery [File #1 contents: correspondence][File #2 contents: exhibition catalogue]

Paintings by Dorothy Brown (February 9–March 7)

[Dorothy Brown](#) (1904–1989) was a member of the faculty in the Art Department of UCLA. Mrs. Brown presented numerous shows at the Santa Barbara Museum of Art; the exhibition of twenty-one of her works at the museum was a fitting recognition of her talents as an artist. [File #2 contents: exhibition catalogue]

Pictures in Santa Barbara Stores for Spring Opening Week from SBMA (March 5–March 13)

This exhibition was held as a promotion for local Santa Barbara stores and artists. More than seventy pieces were shown in twenty-five stores throughout the community, including J. C. Penny, Ott’s, Chandler’s, and Sears. The artists represented in this exhibition included [Lockwood De Forest](#) (1850–1932), [Clarence Hinkle](#) (1880–1960), [Joseph Knowles](#) (1907–1980), [Dudley Carpenter](#) (1870–1955), [Charlotte Berend](#) (1880–1967), and [Millard Sheets](#) (1907–1989). Some of the works of art were available for purchase or rent. [File #1 contents: correspondence and works lists]

William Dole (May 3–May 23)

[William Dole](#) (1917–1983), a member of the faculty at Santa Barbara College (now UCSB), became a nationally recognized artist with this one-man show at the Santa Barbara Museum of

Art. He had previously exhibited at the museum in 1951. Dole painted recognizable subjects in abstract form, using both oil and watercolor. [File #3 contents: exhibition reviews]

Impressionism and Its Influence in American Art (May 3–May 30)

Artists such as [Mary Cassatt](#) (1844–1926), [George Bellows](#) (1882–1925), and [Winslow Homer](#) (1836–1910) were among the twenty-three artists represented by forty pieces shown in the exhibition. Collectively, all of the artists rejected the faithful re-creation of nature, and favored a more painterly approach with an impressionistic style. [File #2 contents: exhibition catalogue]

Group Show of paintings by Artists of Southern California (May–June 30)

The Santa Barbara Museum of Art's mission to promote local artists and art appreciation included this exhibition of contemporary art from Southern California. This exhibition emphasized abstract and nonobjective painting, and included artists such as [William Hesthal](#) (1908–1985), [Howard Fenton](#) (1914–1980), [Joseph Bradley](#) (b. 1919) and [Channing Peake](#) (1910–1989). [File #3 contents: exhibition review]

Chinese 18th-Century Red Lacquer Room (panels made in China for the house of Savoy) (May–June 27)

This exhibition presented a set of lacquered Chinese furniture ordered from China for the palaces of the Italian Casa Savoia family in 1748. [File #1 contents: correspondence and floor plan]

Exhibition of Contemporary Irish Artists (June 15–July 11)

The Art Galleries of UCLA, the Akron Art Institute, Colorado Springs Arts Center, the Corning Museum of Glass, the M. H. De Young Memorial Museum of San Francisco, the Pasadena Art Institute and the Santa Barbara Museum of Art cooperated to present this exhibition of contemporary Irish Art. The six artists represented were: [Thurloe Conolly](#) (1918–2016), [Hilary Heron](#) (1923–1976), [Nevill Johnson](#) (1911–1999), [Louis Le Brocquy](#) (1916–2012), [Patrick Scott](#) (1921–2014) and [Patrick Swift](#) (1927–1983). The media varied from painting to sculpture, with thirty-two pieces shown in total. The lenders were the Willard Gallery of New York; Mr. John McGuire; Lord Killanin; Mr. and Mrs. Burton Tremaine; Mr. and Mrs. Maxwell Moffett; Mr. and Mrs. Frank Walker; and the Victor Waddington Galleries of Dublin. [File #2 contents: exhibition catalogue]

Retrospective Exhibition of Paintings by Dudley Carpenter (June 22–July 11)

The Santa Barbara Museum of Art recognized [Dudley Carpenter](#)'s (1870–1955) valuable contribution to Santa Barbara's artistic culture with this show of sixteen paintings. Some of the paintings were owned by the Santa Barbara Museum of Art, while a few were lent by private lenders such as Mr. and Mrs. George Dangerfield, Mr. and Mrs. A. C. Pendotti, and Mr. and Mrs. Channing Peake. [File #1 contents: photographs of works and correspondence] [File #2 contents: exhibition catalogue]

Fiesta Exhibition, The Horse in Art (July 13- August 22)

In honor of Santa Barbara's Fiesta Celebration, the Santa Barbara Museum of Art presented a themed exhibition of equestrian art from the previous three centuries. The exhibition recalled a recent past when the horse was part of daily life, as well as the vanishing role of the steed in the face of industrialization. The majority of the forty paintings were oil on canvas. Many were

French, English, Italian and American in origin, but most Western European nations were represented by at least one work. Eighteen individuals and institutions lent works to the exhibition: Mortimer Brandt; James Graham and Sons; M. Knoedler and Co., Inc.; the Museum of the City of New York; Newhouse Galleries; Georges Seligmann, Inc.; Victor D. Sparks; the Art Institute of Chicago; the Brooklyn Museum; the Cleveland Museum of Art; The Fine Arts Gallery of San Diego; Los Angeles County Museum; the Metropolitan Museum of Art; the Santa Anita Park Art Collection; the Los Angeles Turf Club, Inc.; the Santa Barbara Museum of Art; Wildenstein and Co., Inc.; and the William Rockhill Nelson Gallery of Art [File #2 contents: exhibition catalogue]

The Theatre in Japanese Prints from the Collection of the Late Frederick B. Kellam (July 13–August 22)

This exhibition represented nearly 300 years of Japanese printmaking—specifically representations of the theatre and related themes. Thirty-two paintings by various artists including [Katsukawa Shunsho](#) (1726–1793) and [Torii Kiyomitsu](#) (1735–1785) were chosen for the exhibition. [File #2 contents: exhibition catalogue]

Fifty Prints by Fifty California Artists (August 9–September 12)

Artists submitted over 280 pieces for selection by Dr. Jules Heller (USC), Mr. John Paul Jones (UCLA) and Crest of Hollywood. Dr. Heller, Mr. Jones and Crest coordinated with the Santa Barbara Museum of Art for the showing of their selections. The selections represented the unique quality of Californian art. The media included in the show ranged from lithographs, serigraphs, wood engravings, etchings, woodcuts, aquatints and Lino block. [File #2 contents: exhibition flyer]

Paintings by Keith Finch and Kenneth Nack (September 28–October 31)

[Keith Finch](#) (1919–1993) was a native of Colorado, but grew up in Los Angeles, where he taught at the Kann Institute of Art and UCLA. Finch had little formal training in art beyond high school. His prize-winning work won him wide acclaim across the United States. [[Kenneth Nack](#) (1923–2009)] [File #2 contents: Finch exhibition flyer]

20th-Century Sculpture (October 1–October 17)

This exhibition of presented 26 sculptures by 20 different artists, including [Georges Braque](#) (1882–1963), [Émile Antoine Bourdelle](#) (1861–1929), [Jacob Epstein](#) (1880–1959), [Wilhelm Lehmbruck](#) (1881–1919), and [Henry Moore](#) (1898–1986). [File #1 contents: exhibition flyer]

Paintings from the School of New York (October 5–November 7)

Robert Motherwell wrote that “it is only someone who himself is engaged in this process [of art] who is likely to be able to ‘read’ the truest works of a period when they first appear—such is the experience of the School of New York.” The exhibition of paintings by seventeen artists included works by [Jackson Pollock](#) (1912–1956), [William Baziotes](#) (1912–1963), and [Robert Motherwell](#) (1915–1991) [File #2 contents: exhibition reviews/ catalogue and correspondence]

Paintings and Drawings by Letizia Cerio (November 2–November 28)

[Letizia Cerio](#) (1908–1997) was a native of Buenos Aires, born to parents of European descent. Her artistic endeavors reflect the time she spent in Europe during her formative years. She

returned to Argentina to become a costume designer for Argentina's film industry. Her daughter's fatal illness brought her to the United States, where she attended art school in New York. Her work has been shown in Europe and the United States, and included textiles, ceramics, paintings and drawings. She was most renowned for the latter. [File #1 contents: artist's biography and correspondence]

Intarsia Pictures by Contemporary Italian and American Artists (November 30–January 9)

The Santa Barbara Museum of Art presented a selection of works from the studio at Montici Pietre Dura in Florence, Italy. The exhibition included works by [Richard Blow](#) (1904–1983), a prominent name among artists of the medium. The intarsia pictures represented the revival of ancient wood and stone inlaying techniques. The exhibition was also shown at the Palace of the Legion of Honor in San Francisco and at the Perls Gallery of Los Angeles. [File #1 Contents: Correspondence and Works Lists] [File #3 contents: two reviews of the exhibition]

Rodin (December 18–January 2, 1955)

The sculpture of [Auguste Rodin](#) (1840–1917) was—to paraphrase the artist's own words—a rediscovery of classical techniques. His work came from a distinctly classical state of mind, and without an attempt to imitate the Greeks or Romans, he found the raw forms of beauty that his ancient predecessors had molded. The exhibition included forty-four pieces of statuary, and forty-six watercolors and drawings, lent by the Musée Rodin in Paris and eleven other individuals and institutions listed below. The exhibition traveled from the Minneapolis Institute of Arts to the Des Moines Art Center, the Portland Art Museum, the Santa Barbara Museum of Art, the City Art Museum, St. Louis, and finally to the Cincinnati Art Museum.

Lenders: Musée Rodin, Paris; Mr. & Mrs. Jeff Dickson; Mr. & Mrs. Lyonel Feininger; Mr. & Mrs. Powis Jones; Mr. Edgar Kaufman, Jr.; Mrs. Pat Reinhart; Mr. Joseph Pulitzer, Jr.; Minneapolis Institute of Arts; Rodin Museum of Philadelphia; City Art Museum, St. Louis; Toledo Museum of Art [File #1: not found] [File #2 contents: exhibition catalogue]

1955

Contemporary Paintings from Italy (January 11–February 13)

This show of contemporary Italian painting included paintings created by artists born between 1895 and 1927. The artists included [Massimo Campigli](#) (1895–1971), [Nino Caffè](#) (1909–1975), [Bruno Caruso](#) (b. 1927) and eleven others, with a total of thirty-one works provided by the Galleria dell' Obelisco in Rome and Mr. Hugh Chisholm. [File #1 contents: “treasure hunt” flyer, exhibition flyer, works lists and correspondence]

Lithographs by Honoré Daumier (February 1–March 27)

[Daumier](#)'s (1808–1879) art commented dispassionately on the state of humanity and the theme of justice. His first printed lithograph appeared in 1830 in the *Grand Magasin de Caricatures et Nouveautés Lithographiques*, a magazine dedicated to political satire and commentary directed at the restored French monarchy. For the next four years, save for a six-month period of imprisonment, Daumier continued to produce politically charged lithographs. Most of his work was made for publication. The lenders for the exhibition at the SBMA included Dr. Bruno Adriani, who lent nearly a hundred pieces. The works were all made between 1833 and 1871. [File #1 contents: artist review by William Hesthal, correspondence and works list]

Tibetan Art and Ceremonial Objects (February 18–March 27)

One hundred and nine painted banners, statues, ritual objects, and books were shown in this exhibition of Tibetan art, although many more were received from the lenders. The SBMA's private collection of Tibetan art was supplemented by pieces lent by four other individuals and gifts by two others, listed below.

Lenders: Mme Ganna Walska (34 pieces); Mr. F. B. Vanderhoef, Jr. (32 pieces); Mr. A. Falvy (10 pieces); Mr. Ronald Coleman (1 piece)

Donors: Mrs. Ina T. Campbell (posthumous gift of 21 pieces); Mrs. Wilbur L. Cummings (11 pieces donated in honor and memory of her son Wilbur L. Cummings, Jr.) [File #1 contents: correspondence, checklists and exhibition catalog rough draft] [File #2 contents: exhibition catalogues]

Watercolors by Van Day Truex (May 12–June 19)

[Van Day Truex](#) (1904–1979) was the director, vice president and later president of the Paris branch of the Parsons School of Design between 1925 and 1953. His work largely depicted urban scenes in France, Italy, and North Africa. Forty-four paintings were selected for the exhibition, six of which were lent from private collections (listed below). This exhibition was held first at the Palace of the Legion of Honor in San Francisco and then at the SBMA.

Lenders included Mr. and Mrs. Arnold Whitridge; Mr. Clifton Webb; Mrs. William Adams Delano; Mr. and Mrs. Lewis A. Lapham; Mrs. William R. Wallace, Jr.; Mr. Whitney Warren [File #2 contents: exhibition flyers]

Watercolors and Drawings by Jonathan Scott (May 17–June 26)

[Jonathan Scott](#) (1914–1995) was a British-born, European-trained artist who lived and taught in Los Angeles at the time of this exhibition. The paintings and drawings shown in this exhibition were created during the previous two years, most of which he spent in Spain. Two of the twenty-two pieces were loaned by private collectors: Mrs. H.G. Steele and Mrs. A.A. Burnand III. The

rest were loaned by the artist himself. Pictures of the works were taken by Karl Obert. [File #1 Contents: postcard reproductions of art, correspondence, photograph of exhibition installation] [File #2 contents: correspondence and exhibition flyer]

Paintings by Max Beckmann (May 24–June 26)

The Santa Barbara Museum of Art cooperated with the San Francisco Museum of Art, the Pasadena Art Institute, and Dr. Stephan Lackner to present this exhibit of forty-two paintings by [Max Beckmann](#) (1884-1950). The majority of the paintings were lent by Dr. Lackner, but seven other individuals also lent their pieces for the exhibition: Wright Ludington (1); Mr. and Mrs. Alexander Oppenheimer (1); Florence Lewis (3); Sigmund Morgenroth (3); Putnam McMillan (1); Mr. and Mrs. Henri Morgenroth; Dr. W. R. Valentiner [File #1 contents: correspondence, glossy prints of works][File #2 contents: various exhibition catalogues]

Graphic Works by Antonio Frasconi (June 28–August 7)

The Santa Barbara Museum of Art joined seven institutions (listed below) that cooperated with Smithsonian Institution in Washington, D.C., to present this exhibition of the Graphic Works of [Antonio Frasconi](#) (1919–2013). Along with the works listed, Harcourt Brace and Company lent a color proof of Frasconi's soon-to-be-published children's book *See and Say* to the SBMA. At least thirty-four of Frasconi's woodcuts were displayed in this exhibition, all of them being lent from the collection of the Weyhe Gallery of New York City.

Exhibition venues: Smithsonian Institution, Washington, D.C.; J. B. Speed Art Museum, Louisville, Kentucky; Detroit Institute of Arts –; Los Angeles County Museum of Art; Joslyn Art Museum, Omaha, Nebraska; Minneapolis Institute of Arts; Indiana University – Bloomington; Museum of Art, Rhode Island School of Design – providence [File #1 contents: photographs, works list and correspondence] [File #2 contents: various catalogs]

Alice F. Schott Doll Collection (July)

Mrs. Alice F. Schott bequeathed her vast collection of dolls to the Santa Barbara Museum of Art. Her collection included doll-like figures from all over the globe and from many historical periods. [File #1 contents: correspondence and draft of exhibition catalog]

Dürer and His Time (July 14–September 11)

This exhibition presented prints and etchings by [Albrecht Dürer](#) (1471–1528) as well as representative pieces by other artists of his time. The goal of the exhibition was to show Dürer's skill as well as the context in which the artist lived and worked. Twelve of the pieces shown were Dürer's, while other artists (listed below) were represented by one to three pieces. twenty-seven works shown in this exhibit were lent to the Santa Barbara Museum of Art from the collection of the Institute of Art Education in Berkeley, California.

Artists List (number of works shown): [Albrecht Dürer](#) (12); [Melchior Lorck](#) (1); [Lucas Cranach the Elder](#) (2); [Albrecht Altdorfer](#) (2); [Hans Baldung Grien](#) (2); [Hans Burgkmair](#) (1); [Heinrich Aldegrever](#) (1); [Augustin Hirschvogel](#) (1); [Lucas van Leyden](#) (3); [Martin Schongauer](#) (2); [Israhel van Meckenem](#) (3) [File #1 contents: correspondence and works list]

Pastels and watercolors by Nancy Galantiere (July 19–August 7)

This is the second exhibition of [Nancy Galantiere](#)'s (d. 1969) work held at the SBMA, the first being in August of 1948. This exhibition was also shown at the Palace of the Legion of Honor in San Francisco, and included twenty-eight of Galantiere's works. [File #1 contents: correspondence and works list]

Watercolors by Paul Signac (July 19–August 7)

[Paul Signac](#) (1863–1935) is considered one of the founders of the Neo-Impressionist movement, along with George Seurat. The exhibition was largely lent by the Los Angeles County Museum of Art (the number and nature of works presented is not noted in the file). Various loan requests were sent to private owners, but only two additional loans can be verified from Robert B. Honeyman (See Early California Prints from Robert B. Honeyman's Collection, Loan Receipt). The two paintings he loaned were not listed. Only one painting (*The Terrace*) is listed. [File #1 contents: correspondence, biographical summary and b/w photo of *The Terrace*]

Early California Prints from the Robert B. Honeyman Collection (August 2–September 18)

Robert B. Honeyman lent fifty-seven pieces to the SBMA, fifty-five for this exhibition of prints of early California prints and two for the exhibition of [Paul Signac](#)'s watercolors (July–August, 1955). This exhibition was also shown at the Los Angeles County Museum of Art. [File #1 contents: correspondence and loan receipt]

Exhibition of Jewelry Designed by Salvador Dalí (August 5–August 19)

This exhibition of jewelry designed by [Salvador Dalí](#) (1904–1989) and executed by Alemany & Ertman took place at Griffin Studios at 114 E. De La Guerra St. The show of twenty-one jewels toured Europe and the U.S. on loan from the Catherwood Foundation of Philadelphia. One of the pieces, titled "Eye of Time," was stolen while on exhibit at the Cleveland Museum of Art. The exhibition was cosponsored by the Women's Board of the SBMA and the Griffin Studios. [File #1 contents: correspondence, publicity and exhibition installation][File #2 contents: exhibition posters from previous shows][File #3 contents: news clippings]

Fiesta Exhibition: The Era of Sail (August 9–September 11)

The exhibition of paintings and models depicting the Era of Sail presented forty-nine items lent by various individuals and institutions (listed below) for the SBMA's Fiesta Exhibition. The Exhibition was organized in keeping with the SBMA's mission of promoting American art, the majority of the pieces being of American origin. Large fishnets were hung across the gallery, casks and coils of rope and anchors were placed around the floors creating an atmospheric exhibition.

Lenders: Peabody Museum of Salem, Massachusetts (25 pieces); Museum of the City of New York (6 pieces); Mystic Seaport (9 pieces); The Old Print Shop, Inc. of New York (3 pieces); The Kennedy Galleries, Inc. of New York (2 pieces); Knoedler and Co., New York (1 piece); Gallery Sainte-Etienne (1 piece); Victor D. Spark, NY (1 piece); Berry-Hill, NY (1 piece) [File #1 contents: correspondence, works list and receipts, photographs of displayed works][File #2 contents: exhibition catalogues, Margaret Mallory OHP]

Watercolors and Paintings by Paul Klee (August 9–September 18)

The exhibition of thirty-eight gouaches, watercolors, oils, and drawings by [Paul Klee](#) (1879–1940) was presented by the SBMA in cooperation with eleven other lending institutions and individuals: Marian Willard Gallery (11); Dr. W. R. Valentiner (3); Mrs. Charlotte Mack (6); Dr. Paul Weschel (5); San Francisco Museum of Art (2); Maude Oakes (1); Saidenberg Gallery (6); Mr. and Mrs. Paul Kantor (1); Carlebach Gallery (1); Mr. and Mrs. Richard Davis (1); Mr. and Mrs. Edwin Corle (1); [File #1 contents: correspondence, works list and draft of press release]

First Pacific Coast Biennial Exhibition September 22- November 6

The First Pacific Coast Biennial Exhibition of Paintings and Watercolors was organized in keeping with the SBMA's mission to promote American and, more specifically, local artists. The exhibition was open to all California, Oregon, and Washington artists, and each artist was allowed two entries. Awards and prizes were given by three judges: Perry T. Rathbone (director of the Museum of Fine Arts, Boston), [Rufino Tamayo](#) (artist) and Wright Ludington (collector and SBMA patron). Prizes were donated by the Women's Board of the SBMA, the Acquisitions Fund and other museum patrons (listed below). For this exhibition the SBMA waived its fifteen percent commission on sales. Eighty-nine paintings by as many artists were selected for the exhibition. Eight awards and prizes were awarded, listed below:

Awards and Purchase Prizes: First award and purchase prize: [Leon Goldin](#) (1923–2009) for *The Tower*, oil (California); second award and purchase prize: [William Brice](#) (1921–2008) for *Mottled Things*, oil (California); third award and purchase prize: [Lundy Siegriest](#) (1925–1985) for *Temple Fragment*, oil (California); purchase prize: [Howard Warshaw](#) (American, 1920–1977) for *Classical Study*, oil (California); purchase prize: [Mark Tobey](#) (American, 1890–1976) for *Pacific Rhythms*, tempera (Washington)

Exhibition Benefactors: Mrs. Horace W. Armstrong; Mrs. Francis E. Bishop; Mr. and Mrs. Sydney Brodey; Mrs. Sellar Bullard; Hall Clovis; Miss Alice Erving; General Pierpont M. Hamilton (USAF); Miss Katherine Harvey; Dr. MacKinley Helm; Charles Lee; Mr. and Mrs. Sterling Morton; Channing Peake; Mrs. A. C. Pedotti; Mr. and Mrs. Albert B. Ruddock; The Santa Barbara Art Association; Louis Sherman Taylor; Alexander Tiers; F. Bailey Vanderhoef, Jr.; Mrs. John T. DeBlois Wack [File #1 contents: correspondence, exhibition flyer, loan receipts and works lists][File #2 contents: exhibition catalog, entry forms, flyer and press clippings]

Recent Sculpture by David Tolerton (November 8–December 11)

This exhibition of [David Tolerton's](#) (1907–2000) sculpture was shown in cooperation with the Paul Kantor Gallery of Los Angeles and three lending individuals: Mr. Barrett Scudder, Dr. W.R. Valentiner, and Dr. and Mrs. Raymond Marcus. In total, twenty-five pieces were shown. [File #1 Contents: Photo of "Landing Place", copy of Sunset Magazine with photograph of sculpture in decorative context] [File #2 contents: exhibition catalog]

Old Masters from the Museum Collection and Private Collections (November 23–January 8)

Thirty-one pieces from the private collections of the SBMA, the collections of Mildred Anna Williams, Collis Potter Huntington, Gerald Oliven, Marion Davies, and Theodore Allen Heinrich were presented in cooperation with the Palace of the Legion of Honor in San Francisco. The

exhibition highlighted new gifts to the SBMA's private collection: Samuel B. Kress: [Bronzino](#) *Vittori Colonna, Marchioness of Pescara*, oil on wood; Mrs. Herbert Fleischaker: [David Teniers the Younger](#), *Peasant Walking*, oil on wood; Miss Charlotta Maybury: [Sir Joshua Reynolds](#), *Miss Boothby*, oil on canvas; Mr. and Mrs. Arthur Sachs: [Lippo Memmi](#), *St. Ursula*, tempera on wood.
[File #1 contents: correspondence and works lists]

1956

Photographs by Aaron Siskind (February 1–February 26)

Between twenty and thirty of [Siskind](#)'s (1903–1991) photographs were displayed in this exhibition. [File #1 contents: correspondence]

Paintings by Fannie Hillsmith (February 7–February 26)

[Fannie Hillsmith](#)'s (1911–2007) paintings were largely in tempera. [File #1 contents: correspondence, biographical sheet and artist CV, press release, news clipping, photographed piece *Town House* (1955)]

Contemporary Haitian Paintings (February 7–February 26)

This exhibition of contemporary Haitian paintings was a traveling exhibition, having visited various locations, including Pomona (unspecified venue), the Palace of the Legion of Honor, San Francisco, and the Rhode Island School of Design. The thirty-three paintings were lent largely by the Centre d'art, Port-au-Prince and Jason Seley of New York. [File #1 contents: correspondence and works list]

Indian, Chinese, and Egyptian Sculpture from the Brundage Collection (February 14–April 8)

This exhibition of sixty-five sculptures was presented by the SBMA in cooperation with the Avery Brundage Collection. The pieces included works from eight regions (India: 18, Cambodia: 16, China: 11, Thailand (Siam): 9, Egypt: 7, Assyria: 2, Hittite Empire: 1 and Java: 1) and ranged in time from the early second millennium BCE to the early 14th Century CE. [File #1 contents: five photographs of works and installation, correspondence] [File #2 contents: exhibition catalog]

Vera Stravinsky (February 28–March 17)

Twenty-two of [Vera Stravinsky](#)'s (1889–1982) paintings were shown in this exhibition of her work. The flyer includes a list of works and a review by Aldous Huxley. [File #1 contents: correspondence] [File #2 contents: exhibition flyer]

Photographs of the Elgin Marbles by Kennett (February 28–March 25)

Kennett's photographs of the Elgin Marbles—a collection of marble sculpture in the British Museum—were purchased by Mr. F. Bailey Vanderhoef, Jr. as a gift to the SBMA. The ten marbles themselves were “rescued” from Athens by Thomas Bruce, the 7th Lord Elgin (1766–1841), many of which were part of the friezes of the Parthenon and other buildings on the Acropolis. [File #1 contents: lists and correspondence]

Framing: Right and Wrong (March 27–April 15)

Twenty-one pieces were lent to the SBMA by various institutions for this exhibition exemplifying the dos and don'ts of framing. [File #1 contents: exhibition flyer, framing photographs from House of Heydenryk, Jr. Framing, NYC, correspondence]

Watercolors by John Singer Sargent (April 7–May 11)

Museum Director Ala Story selected thirty watercolors by [John Singer Sargent](#) (1856–1925) from the permanent collection of the Museum of Fine Arts, Boston, for exhibition here at the SBMA and the Palace of the Legion of Honor in San Francisco. Of particular interest with regard to this exhibition was the number of works shown that Sargent had painted for his own enjoyment. The exhibition was held in the Gould Gallery, for which Douglas Curry lent various nineteenth-century pieces of furniture. [File #1 contents: correspondence] [File #2 contents: news clippings and press release]

Recent Paintings by Douglass E. Parshall (April 10–May 6)

Local artist [Douglass Parshall](#) (1899–1990) presented forty-nine of his most recent works in this one-man show here at the SBMA. [File #1 contents: biographical blurb, penciled works list, correspondence]

Paintings by Howard Warshaw (April 17–May 6)

[Howard Warshaw](#)'s (1920–1977) paintings, drawings, prints, and lithographs were shown in a traveling one-man show featured in the greater Los Angeles area and at the SBMA. Warshaw was an instructor of art at the University of California, Santa Barbara. The paintings were largely lent by the artist. [File #1 contents: correspondence]

Sculpture by Oliver Andrews (April 17–May 6)

Twenty-four sculptures made from various metals and wood by [Oliver Andrews](#) (1925–1978) were lent by the artist and by the Alan Gallery, New York. [File #1 contents: correspondence and works list]

Paintings and Watercolors by Fabrizio Clerici (April 17–May 6)

[Fabrizio Clerici](#) (1913–1993) lent twenty-three works for exhibition at the SBMA. [File #1 contents: correspondence, works list and 21 photographs of work]

Ninth Annual Tri-County Exhibition (May 15–June 3)

One hundred and seventy-eight artists from the Tri-County Area participated in this exhibition of local art, down from the previous year's two hundred and twenty-six. [Lorenzo Hatch](#) (1857–1914) and [John Gamble](#) (1863–1957) were given a special showing in the von Romberg Gallery for their contributions to local and nationwide artistic culture. [File #1 contents: correspondence and entrants lists]

Paintings by Clifton Williams (1885–1872) (May 15–June 3)

[File #1 contents: works list (eighteen items listed)]

Paintings by Ralph Du Casse (June 5–July 22)

At least eighteen works by [Ralph Du Casse](#) (1916–2003) were exhibited in this one-man show at the SBMA. [File #1 contents: works list and correspondence]

French 20th-Century Watercolors from the Mr. and Mrs. William Preston Harrison Collection Lent by the Los Angeles County Museum (June 5- July 22)

Eighteen watercolors by various artists (listed below) were lent to the SBMA by the Los Angeles County Museum of Art: [Léger](#), *Still Life*; [Gromaire](#), *Port of Marseilles*; [Braque](#), *Still Life*; [Picasso](#), *Figure*; [Lebasque](#), *The Beach*; [Matisse](#), *Woman*; [Waroquier](#), *Lac du Garde*; [Signac](#), *Le Zardrieux*; [De Segonzac](#), *Le Port*; [Toulouse-Lautrec](#), *Little Dog*; [Vlaminck](#), *The Village*; [Derain](#), *Head of a Woman*; [Chagall](#), *The Card Players*; [Degas](#), *Woman in Blue*; [Gleizes](#), *Seated Figure*; [Rouault](#), *Le Pompier*; [Dufy](#), *Marine and Regate*; [File #1 contents: works lists, receipts and correspondence]

Illusion and Reality in Contemporary American Art (June 15 – July 22)

This exhibition was sponsored by the SBMA Women's Board and presented works from twenty-three lending individuals and institutions (listed below). The purpose of this exhibition was to gather a significant sampling of American art that explored the concepts evident in the title *Illusion and Reality*. In all, sixty-four pieces were shown at the SBMA, the Pasadena Art Museum, the Museum of Fine Arts in Houston, and the Dallas Museum of Fine Art.

Lenders: Hugh Chisholm, Jr.; Mr. and Mrs. Milton Hirsch; Mr. and Mrs. George Montgomery; Louis Neiman; The Museum of Fine Arts, Boston; The California Palace of the Legion of Honor, San Francisco; The Cleveland Museum of Art; Hackley Art Gallery, Muskegon, Michigan; the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; Whitney Museum of American Art, New York; Durlacher Bros.; Grand Central Art Galleries, New York; Edwin Hewitt Gallery, New York; Martha Jackson Gallery, New York; Knoedler Art Gallery, New York; Kraushaar Gallery, New York; Landau Gallery, Los Angeles; Midtown Galleries, New York; Betty Parsons Gallery, New York; Rehn Gallery, New York; Ruthermore Gallery, San Francisco; Harry Salpeter Gallery, New York

There are three files combined in File #1. The first file contains a list of lenders includes three more lenders. The list above comes from the catalog [File #1 contents: 3 subfolders: 1 – 4 photographs of works, list of lenders, correspondence, receipts – 2 – correspondence and receipts – 3 – correspondence and receipts] [File #2 contents: exhibition catalog]

Drawings from Lombardy (June 11–July 29)

Nearly a hundred drawings shown in this exhibition were lent to the SBMA by Mr. Janos Scholtz of New York. The drawings were selected for show at the Mills College Art Gallery of Oakland, LACMA, the H. M. DeYoung Museum of San Francisco, the SBMA, and the Seattle Museum of Art. Renaissance and Baroque Lombardy was chosen as the focus of this exhibition due to the general neglect of the region as an artistic center. Other lenders included the Crocker Art Gallery of Sacramento and the Los Angeles County Museum of Art. [File #1 contents: correspondence and receipts] [File #2 contents: exhibition catalog]

Art from the South Seas (July 24–September 23)

The local arts of Pacific Islanders were represented by eighty pieces presented at the SBMA. The primary lenders were listed as LACMA, Santa Fe Museum of Native Art, R. C. Altman Gallery, William Moore, Havenrich, Blanding, Price, Frierman, and Birdsell. [File contents: correspondence, receipts and works list]

Reginald Marsh Memorial Exhibition (July 25–August 26)

In this memorial exhibition of works by [Reginald Marsh](#) (1898–1954), the SBMA presented 160 tempera and watercolor paintings, drawings (some in Chinese ink), lithographs, etchings, engravings and studies/photos of murals. The traveling exhibition was organized by the Whitney Museum of American Art, New York, and traveled to seven other locations, including the SBMA (listed below). The majority of the pieces were from the collection of the Whitney Museum of American Art.

Exhibition venues: Whitney Museum of American Art; The Columbus Gallery of Fine Arts; The Detroit Institute of Arts; City Art Museum of St. Louis; Dallas Museum of Fine Arts; Los Angeles County Museum of Art; Santa Barbara Museum of Art; San Francisco Museum of Art [File #1 contents: correspondence and receipts][File #2 contents: exhibition catalog]

Paintings by Andrew Wyeth (August 28–September 23)

This exhibition presented thirty-two watercolors and temperas by [Andrew Wyeth](#) (1917–2009). The exhibition was shown first at the De Young Memorial Art Museum in San Francisco and then here at the SBMA.

Lenders: Anonymous; Mr. and Mrs. Marcus Beebe; Mrs. Henry Bicket; Mr. and Mrs. Alfred Bissell; Mrs. David Craven; The Currier Gallery of Art (Manchester); Mr. Stephen Etnier; Mr. and Mrs. Albert Hackett (2); Dr. Margaret Handy, M.D.; Mr. and Mrs. Albert Hunt (2); M. Knoedler & Co., Inc. (3); Mr. and Mrs. Kenneth Kursen; Mrs. Josiah Marvel, Jr.; Milwaukee Art Institute; Mr. and Mrs. Hugh Moore, Jr.; Mr. Charles H. Morgan (2); The Museum of Fine Arts, Houston (2); The Museum of New Britain Institute (New Britain, CT); Mrs. W. H. Norseen; Mr. and Mrs. Jacob H. Rand; Mr. and Mrs. Andrew J. Sordoni, Jr.; Mr. and Mrs. Richard Wathern; Mrs. John Hay Whitney; The Wilmington Society of the Fine Arts, (now the Delaware Art Museum, Wilmington,); Mrs. Andrew Wyeth (2) [File #1.1-1.2 contents: correspondence, works lists and photographs of works, news clippings][File #2 contents: catalog][File #3 contents: news clippings]

Paintings by Carl Morris (August 28–September 23)

Twenty-two paintings are listed as part of this one-man show of [Carl Morris](#) (1911–1993). Some were lent by the artist and others by the Kraushaar Galleries. [File #1 contents: correspondence and receipts]

Third International Hallmark Award (August 30–September 23)

This exhibition of the Third International Hallmark Award included fifty winning pieces, all of them themed for Christmas cards. A film was made for the exhibition (though it is not known if it was shown outside of the exhibition in Los Angeles Municipal Tower Gallery). Cash prizes were awarded to ten painters, listed below. Thirty painters were from the United States, ten from France, four from England and Italy each, and one each from Ireland and Canada: [Massimo Campigli](#) (Milan), *Children Playing*; [Robert Vickery](#) (New York), *Winter Time*; [Jean Carzou](#) (Paris), *Nativity*; [Louis Bosa](#) (Cleveland), *Preparation for Natale*; [Joseph Lasker](#) (South Norwalk, CT), *Christmas City*; [Mario Russo](#) (Rome), *Christmas in Naples*; [Millard Owen Sheets](#) (Los Angeles), *The Journey*; [William Thon](#) (Port Clyde, ME), *Winter in Maine*; [Leslie Worth](#)

(London), *Christmas Holiday*; [Karl Zerbe](#) (Belmont, MA), *Three Wise Men* [File #1 contents: correspondence, press releases and works list]

Paintings by Fay Chong (September 25–October 21)

This exhibition of [Fay Chong](#)'s (1912–1973) paintings comprised seventeen representative works. [File #1 contents: works list, Otto Seligman Gallery flyer and correspondence]

Paintings by Lez L. Haas (September 25–October 28)

Eighteen paintings by [Lez L. Haas](#) (1911–2001) were presented by the SBMA in this solo show and first on the West Coast. All but four were oil; the remainder were watercolors. Haas was the chairman of the art department at the University of New Mexico in Santa Fe. [File #1 contents: correspondence, works list and artist CV]

Ancient Peruvian Textiles (September 26–November 4)

This show of twenty-five Peruvian textiles was presented by the SBMA in cooperation with the Western Association of Art Museum Directors. The textiles were lent to the SBMA by Mills College Art Gallery in Oakland, CA. [File #1 contents: correspondence]

International Museum Week Exhibition (October 1–November 18)

This exhibition of twelve paintings by twelve artists celebrated the tenth anniversary of UNESCO. Paintings by [Chagall](#), [Hartley](#), [Kokoschka](#), [Maurer](#), [Marin](#), [Tamayo](#), [Rouault](#), [Beckmann](#), [Signac](#), [Klee](#), [Tanguy](#), and [Matisse](#) were selected to revisit the one-man shows of the most prominent artists held at the SBMA during the previous three years. The stated goals of UNESCO for International Museum Week were: (1) to demonstrate the role of museums in daily living; (2) to promote international understanding through museums; (3) to make one's community aware that museums aid man in evaluating himself; (4) to strengthen the cause of museums throughout the world; and (5) to promote the role of museums in fundamental education.

Lenders to this exhibition included the Pasadena Art Museum; the Museum of Fine Arts, Boston; Dalzell Hatfield Gallery, Los Angeles; the Bertha Schaefer Gallery, New York; Downtown Gallery, New York; William Brice, Los Angeles [File #1 contents: correspondence, press releases and official notifications]

California Designed (October 10–November 4)

The number and nature of the pieces lent to the SBMA by Mr. Havenrich and presented in his exhibition is unknown. [File #1 contents: correspondence]

The Collector's Exhibit (October 18–October 20)

This exhibition was presented by the Women's Board of the SBMA at the Cabrillo Pavillion as a benefit for the museum. Sixty-two pieces of various media and cultural influences were presented in this exhibition.

Lenders: Wright Ludington, Jr.; Mr. Samuel Dabney; Estate of Mrs. Jack Gage Stark; Mr. Eduardo de Koch (3); Mrs. Penelope Sessions; Mrs. Ala Story; Mr. Richard Hadley; Mrs. Corcoran Bigelow (2); Mrs. John Green (3); Mr. and Mrs. William Slater (2); Mrs. Charles E. Perkins, Jr.; Mrs. Frank Nagel; Mrs. Philip De Beixedon (2); Mrs. Florian Martini (2); Mrs.

George Alt; Mrs. M. Kittinger; Mr. and Mrs. Hugh Bontell (2); Mr. Peter Wilder and Mr. Kimmy Perkins; Mrs. R. Lockwood Tower; Mrs. Lou Rose; Mr. Marshall Rose; Mrs. Glen Morrey; Mrs. Channing Peake; Mrs. Max Schott; Mr. Dean Blanchard (2); Miss Katherine Harvey; Mrs. Horace Armstrong; Mr. H. Royce Greatwood (2); Mrs. Henry Adams; Mrs. Kemper Williams (2); Mrs. Arthur Marquette; Mr. Robert Cross; Mrs. William Wilson; Mrs. Karl de Laitre (2); Mrs. Lockwood de Forest; Mrs. Warren Tremaine; Mr. Alex Funke; Mr. Hamilton Greenough; Mrs. Murphy Vhay (2); Mrs. Fithian Heaney; Mrs. Fred Mattei; Miss Margaret Mallory; Mr. F. Bailey Vanderhoef, Jr. (4); Mr. Mark Lansburgh; Miss Litti Paulding [No file #1][File #2 contents: exhibition catalog]

Paintings by [Francis Rose](#), [Francesc Riba-Rovira](#), and [Francis Picabia](#) from the Collection of the Late Gertrude Stein (October 23- November 14)

This exhibition of selections from Gertrude Stein's collection of paintings included approximately fifteen pieces by various artists. [File #1 contents: correspondence]

Paintings by [Rico Lebrun](#), [Channing Peake](#), and [Howard Warshaw](#) (courtesy of Jacques Seligmann Gallery) (December 5- January 13)

This exhibition was organized by the SBMA and shown here and at the H. M. De Young Memorial Museum. The exhibition catalog includes biographical excerpts for each of the artists, but does not include a checklist. [File #2 contents: exhibition catalog and newspaper clippings]

Paintings by Sister Mary Luke (December 11–January 6)

Forty-three pieces by Sister Mary Luke were presented in this exhibition at the SBMA, all but one of which were watercolors, the exception being an oil. [File #1 contents: correspondence]

Ceramics and Jewelry by Antonio Prieto and Victor Ries (December 13–January 8)

A native of Spain, [Antonio Prieto](#) (1912–1967) moved to California and became an instructor at Mills College in Oakland in 1950. The famed jeweler [Victor Ries](#) was born in Germany in 1907, taught in Tel Aviv, opened a workshop in San Francisco in 1948 and was an instructor of art at the College of Marin in Kentfield at the time of this exhibition. Approximately eighty pieces were shown. [File #1 contents: correspondence and artist CVs]

Paintings by Robert Chuey (Courtesy of Frank Perls Gallery) (December 18–January 13)

This exhibition of [Robert Chuey](#)'s (American, 1921–1977) paintings and drawings was presented at the SBMA with the cooperation of the Frank Perls Gallery of Los Angeles. Seventeen paintings and four drawings were shown. A list of owners of Robert Chuey's works was included in the catalog. The exhibition was also held at the Frank Perls Gallery after the show at the SBMA. [File #2 contents: exhibition catalog]

1957

Paintings and Drawings of Antarctica by Commander Standish Backus, U.S.N. (January 8–February 10)

The Santa Barbara Museum of Art cooperated with the Department of the Navy to present the first-ever exhibition of Commander [Standish Backus](#)'s (1910–1989) paintings of Antarctica. The paintings were created during his active tour of duty in Antarctica from November 1955 to May 1956. The show included twenty-four pieces in watercolor, gouache, and Sumi ink. [File #1 contents: receipts and correspondence]

Contemporary Prints from France (January 10–February 7)

This exhibition of contemporary prints from France was organized as the first part of a series of exhibitions held for the International Exchange Exhibition Program. This program was spearheaded in the United States by the Art Department of Oregon State College in Corvallis and by Matila Simon in Europe. The series included exhibitions entitled *Contemporary Prints from Italy* (held at the SBMA from October 16 to November 10, 1957), *Contemporary Prints from Germany* (not held at the SBMA) and *Contemporary Prints from the British Isles* (not held at the SBMA). Other sponsors are listed below:

Sponsors: Galerie Sagot-Le Garrec (Paris); M. Marcel Mariani; Galerie de Deux Rives (Cannes); Mr. Joseph Anthony Horne (USIS, Genoa); Art Museum of the University of Oregon; Art Gallery of Stanford University (Palo Alto); Fine Arts Gallery of San Diego; Henry Gallery at the University of Washington (Seattle) [File #1 contents: correspondence and exhibition flyer]

Paintings by Jeanne D'Orge (February 1–February 10)

This exhibition of [Jeanne D'Orge](#)'s (1877–1964) paintings reflected the previous twenty-five years of the artist's experimentation. [File #1 contents: flyer, correspondence]

Memorial exhibition of paintings by Cady Wells (February 12–March 17)

The Museum of New Mexico in Santa Fe and the California Palace of the Legion of Honor cooperated in organizing this memorial exhibition of forty-four paintings by [Cady Wells](#) (1904–1954). The list of works indicates that five pieces shown at the SBMA were substitutions. [File #1 contents: correspondence and list of works][File #2 contents: catalog]

One Hundred Etchings by Rembrandt from the Achenbach Foundation for Graphic Arts, California Palace of the Legion of Honor (February 12–March 10)

In this exhibition of [Rembrandt van Rijn](#)'s etchings, the SBMA cooperated with the Achenbach Foundation for Graphic Arts at the California Palace of the Legion of Honor. (One hundred and one etchings were shown, rather than the hundred indicated in the title.) The exhibition celebrated the 350th anniversary of the artist's birth. Dr. E. Gunter Troche (director of the Achenbach Foundation) gave a lecture on Rembrandt at the SBMA on February 14. [File #1 contents: correspondence, works list and receipts]

Drawings from Bologna (March 27–May 25)

This exhibition of one hundred and eight works (ninety-nine are listed as shown in the catalogue) by the master painter's guild in Bologna was shown at six venues: Mills College; Los Angeles

County Museum of Art; Portland Museum of Art; H. M. De Young Memorial Museum; Santa Barbara Museum of Art; Seattle Museum of Art [File #2 contents: exhibition catalog]

Blown Glass by John Burton (April 16–May 12)

[John Burton](#) (1894–1985) attempted to re-create the glassware of ancient Egypt and medieval Europe. [File #1 contents: correspondence, artist bio and CV, publication] [File #2: not present] [File #3 contents: news clippings]

Mazzon School Paintings (May 1–May 31)

The SBMA presented this exhibition of unknown contents and origins with the cooperation of the Western Association of Art Museum Directors. [File #1 contents: correspondence, WAAMD meeting minutes]

Paintings, Drawings, and Prints by Percy Wyndham Lewis (August 13–September 30)

Ten lending individuals and institutions (listed below) cooperated to show fifty-two pieces by [Percy Wyndham Lewis](#) (1882–1957) in this traveling exhibition. Of those pieces, eight were oil paintings, and forty-four were watercolors and drawings.

Lenders: Mr. and Mrs. Walter Michael; the Art Gallery of Toronto; Mr. Patrick L. Phillips; Mrs. Wyndham Lewis; Mr. Michael Ayton; Museum of Modern Art; Mr. Douglas Duncan; Prof. Norman Endicott; Dr. Hugh Kenner; SBMA [File #1 contents: correspondence, works list, photograph of art]

Canadian Eskimo Art (September 1–September 30)

Mr. Ian Floyd lent twenty-eight of the forty-one pieces shown in this exhibition of Eskimo art. [File #1 contents: correspondence, list of works]

Second Pacific Coast Biennial Exhibition (September 10–October 13)

Ala Story selected seventy-six recent paintings by as many West Coast artists, forty-nine of which were then selected by the Smithsonian Institution for an international traveling exhibition. The full exhibition was shown at the SBMA, while the California Palace of the Legion of Honor in San Francisco, Portland Art Museum and the Seattle Art Museum showed the Smithsonian's selection of forty-nine pieces.

Awards of Merit: Edwin Corle Award: [William Brice](#) (1921–2008) for *Land Fracture*, oil; First Women's Board Award: [Richard Diebenkorn](#) (1922–1993) for *Woman and Checkerboard*, oil; Second Women's Board Award: [Sonia Gechtoff](#) (1926–2018) for *Painting No. 1, 1956*, oil; Kathleen and Girard Hale Award: [James McGarrell](#) (b. 1930) for *Cake Walking By and By*, oil

The judges for this exhibition were Joseph Pulitzer Jr. (art collector), Andrew C. Ritchie (Dir., Yale Art Gallery), and Gordon B. Washburn (Dir., Carnegie Institute). The exhibition catalog lists the forty-nine paintings selected for the traveling show. [File #1.1 contents: correspondence, invite list, photos of art] [File #1.2 contents: correspondence, artist's lists, photos of art and contest entries with artist bios] [File #1.3 contents: correspondence, works lists] [File # 1.4 Contents: Correspondence and Receipts] [File # 2 contents: exhibition catalog] [File # 3 contents: photos and CV/bios of jurors, jury selection cards, press releases and news clippings.]

History of Photography (October 1–October 31)

The SBMA, in cooperation with the Western Association of Museum Directors, presented this representative show of the history of photography. This was a traveling exhibition, of which only two other exhibition locations are known: Boise, Idaho and San Diego State University. [File #1 contents; correspondence]

Paintings and Drawings by Frank Gonzales (October 15–November 10)

At least eleven paintings by Frank Gonzalez (b. 1923) were exhibited. [File #1 contents: photos of works and artist, correspondence, works lists and biographical info][File #2 contents: news clipping about prior exhibition, photos]

Contemporary Prints from Italy (October 16–November 10)

This exhibition of contemporary prints from Italy was organized as the first of a series of exhibitions held for the International Exchange Exhibition Program. This program was spearheaded in the United States by the Art Department of Oregon State College in Corvallis and by Matila Simon in Europe. The series included exhibitions entitled *Contemporary Prints from France* (held at the SBMA from January 10 to February 7, 1957), *Contemporary Prints from Germany* (not held at the SBMA) and *Contemporary Prints from the British Isles* (not held at the SBMA). Other sponsors are listed below:

Known exhibition venues: Museum of Art, Long Beach; Art Gallery and Museum of Stanford, Palo Alto [File #1 contents: correspondence and press release]

Paintings by Patricia Nicholson (October 1– November 10)

[Patricia Nicholson](#)'s (1894–1978) exhibition at the SBMA included twenty-nine paintings shown in the Von Romberg Gallery. [File #1 contents: correspondence and works list]

Sculpture by Eleanor de Laittre (November 12–December 8)

The sculpture of [Eleanor de Laittre](#) (1911–1998) was shown in the Von Romberg Gallery. The exhibition opening included an artist meet-and-greet. The exhibition was shown afterwards at the Walker Art Center in Minneapolis. [File #1 contents: correspondence and press release]

International Kites (December 3–December 31)

Organized by the Kalamazoo Institute of Arts and sponsored by the American Federation of Arts for its national tour, the SBMA presented this exhibition of kites, introduced as a high form of folk art from around the world. Forty-seven kites traveled with the show, along with ten photographs of specimens that were unavailable for exhibition. Over half of those kites shown were Japanese in origin; nine were from China, five from India, four from Thailand, two from Mexico and one each from Brazil, Hawaii, and the United States. [File #1 contents: press release, information sheet, correspondence, works list] [File #2 contents: press release and works list]

This is California: Photographs by Karl Obert (December 12- December 29)

The photographs shown in this exhibition were selected from over two hundred images to create this comprehensive representation of the state of California. [File #1 contents: correspondence and press release]

1958

Bonnard and Vuillard (January 5–March 4)

The exhibition was made available through the California Palace of the Legion of Honor and Rosenberg and Stiebel, Inc. The majority of pieces came from an anonymous Paris collection and were supplemented by a large Bonnard landscape loaned by Wright Ludington and a Vuillard still life gifted by Mrs. Millicent Rogers. [Pierre Bonnard](#) (1867–1947) and [Édouard Vuillard](#) (1868–1940) were both members of a Paris group called the Nabis, derived from the Hebrew word for "prophet." Using the Impressionist palette, these two artists developed techniques and media that influence later artists. Their approach to simple genre subjects produced scenes suffused with an intimate mood-charged atmosphere, producing a universal meaning as opposed to a purely descriptive one. Exhibition possibly contained five pieces by Bonnard and eight pieces by Vuillard and complemented by a [Redon](#) piece and a [Soutine](#) piece for a total of fifteen works. More pieces might have been included, as Director Foster expressed an interest in having forty-five pieces, but the only object record found lists fifteen. [Press release, correspondence between Assistant Director Mary Steele and the registrar of the Legion of Honor, William Elsner, as well as with Ernie Stiebel with Rosenberg and Stiebel, Inc.]

German Expressionist Painting (January 7–February 8)

Forty-six pieces primarily consisting of oils and watercolors produced by a variety of artists between the years 1900 and 1950.

Artists: [Max Beckmann](#); [Heinrich Campendonk](#); [Lyonel Feininger](#); [Erich Heckel](#); [Karl Hofer](#); [Alexei von Jawlensky](#); [Wassily Kandinsky](#); [Ernst Ludwig Kirchner](#); [Paul Klee](#); [Oskar Kokoschka](#); [August Macke](#); [Franz Marc](#); [Otto Mueller](#); [Emil Nolde](#); [Max Pechstein](#); [Christian Rohlf](#); [Egon Schiele](#); [Karl Schmidt-Rottluff](#)

Lenders to the exhibition: The Albright Art Gallery; Mr. and Mrs. John Best; Mr. and Mrs. Sidney Brody; The City Art Museum of St. Louis; The Kleemann Gallery; Dr. and Mrs. Stephan Lackner; Mr. and Mrs. S.J. Levin; The Los Angeles County Museum; Mr. and Mrs. Morton D. May; Dr. and Mrs. Alfred Neumeyer; The Pasadena Art Museum; Mrs. Christian Rohlf; The San Francisco Museum of Art; The Santa Barbara Museum of Art; Mr. and Mrs. Norton Simon; Mrs. Ala Story; Dr. R.H. Valentiner; Mr. and Mrs. Donald Winston; Mr. and Mrs. Max Zurier

Traveling exhibition was previously exhibited at Pomona College from October 25 to November 23, 1957 and at the University of California at Berkeley from December 3 to December 18, 1957

Paintings by Arthur Okamura (January 14–February 9)

A one-man exhibition consisting of twenty-four oil paintings by [Arthur Okamura](#) (1932–2009). His work is predominantly abstract, but mixed with a scattering of extremely delicate and sensitive portraits. Okamura was only 25 years old at the time of this exhibition and was also the youngest artist to have a solo exhibition of oil paintings at the Art Institute of Chicago. In describing his paintings, Okamura states: "My paintings are images taken from subjects of nature. As images they are painted to suggest rather than to state actualities of form and subject. I find these suggestions in the intrinsic way that nature forms clouds, or the way a movement of light will strike upon things, or the beating of birds' wings existing in space. These things that are rather nebulous seem conveniently to form subject matter for me. There is a quiet element;

perhaps of myths and time I intuitively seek and hope to convey to an audience.” [Catalog, newsletter, scrapbook, loan correspondence, and object checklist].

Paintings by William Brice (February 11–March 16)

A solo exhibition of [William Brice](#)'s (1921–2008) work consisting of forty pieces, primarily oil paintings, watercolors, and drawings, produced between the years 1946 and 1958. Brice's first solo exhibition was held at the SBMA in 1945. [Scrapbook, news-press, loan correspondence, shipping receipts]

Institutional Lenders to the Exhibition: Museum of Modern Art; The Whitney Museum of American Art; Art Institute of Chicago; The Los Angeles County Museum; The Addison Gallery of American Art; Frank Perls Gallery; The Alan Gallery; The Santa Barbara Museum of Art

Private Collectors: Mr. and Mrs. Eddie Albert; Charles Alan; Mr. and Mrs. Sidney F. Brody; Mr. and Mrs. Don Driscoll; Fred Frederics; Mr. and Mrs. Thomas Freiberg; Mr. and Mrs. Melvin Hirsh; Joseph Hirschhorn; Mr. and Mrs. Sam Jaffe; Edgar Kaufmann; Mr. and Mrs. Robert Mapel; Mr. and Mrs. Edna McHugh; Mr. and Mrs. Roy Neuberger; Mr. and Mrs. James Poe; Mr. and Mrs. Vincent Price; Mr. and Mrs. Joseph Pulitzer, Jr.; Mr. and Mrs. Charles Wimpfheimer.

Drawings and Objects by Lee Mullican (April 8–May 4)

Solo exhibition of [Lee Mullican](#) (1919–1998) comprising forty-six works: twenty-four drawings and twenty-two constructed objects (painted wood). Mullican was represented by the Willard Gallery of New York and the Paul Kantor Gallery of Beverly Hills. [Exhibition file – shipping receipts and correspondence]

Graphic Works by John Paul Jones (May 6–June 1)

The exhibition consisted of nineteen works on loan from the Landau Gallery in Los Angeles. A renowned American printmaker, [John Paul Jones](#)'s (1924-1999) artwork was displayed across the country including at the Metropolitan Museum of Art, the Walker Art Center, and the Dallas Museum. In his prints, he presented figures and objects in a dream-like sequence, somewhat haunting and shrouded in uncertainty, intensified further by his exceptional technique. After the exhibit ended, Jones's *Return* was purchased for the museum's permanent collection. Jones earned his BA in printmaking from the State University of Iowa and later, his MA in 1951. [Press release, correspondence]

Ceramics by Beatrice Wood (May 17–June 15)

Solo exhibition comprising eighty-three pieces. [Beatrice Wood](#)'s (1893-1998) sculptures have an intentional wit as well as a folk-art quality, while her pottery attains an elegance in delicacy of line and in rich, iridescent glazes. The keynote of Wood's work is a kind of highly decorative expressionism and has been compared to the style of [Soutine](#), [Rouault](#), and [Chagall](#). [Object checklist, press release, and correspondence between Ms. Steele and Ms. Wood]

Paintings by William Dole (May 21–June 15)

Exhibition was part of a “faculty” show to recognize the talents of the University of California Santa Barbara faculty. [William Dole](#) (1917–1983) had approximately twenty-eight pieces exhibited, primarily watercolors. Dole was represented by the Duveen-Graham Modern Art Gallery in New York, which lent his pieces for the exhibition. [Newsletter and correspondence]

Paintings by Morris Broderson (June 3–June 29)

The Los Angeles artist [Morris Broderson](#) (1928–2011) already had a significant following on the West Coast by 1958, previously having two solo exhibitions at the Laguna Art Museum in 1955 and Stanford University in 1957. Broderson's exhibition was part of a reduced exhibition schedule affected by the SBMA refurbishing and remodeling in July 1958 and consisted of 18 paintings and drawings. Some of Broderson's work was also included in the SBMA's Second Pacific Coast Biennial. Some commentators cited that Broderson's work was important in demonstrating the nature of California's "cultural environment" at the time. [Newsletter, letter/correspondence July 17, memo (File #1)]

Paintings by Afro Basaldella (June 18–July 13)

[Afro Basaldella](#) (1912–1976) was born into a family of artists and considered part of the Italian postwar generation of artists. His style shifted from influences in Italian Quattrocento to Expressionism and Cubism during his career. In 1950, his appearance at the Catherine Viviano Gallery in New York marked the beginning of the artist's popularity in the United States and influence for the exhibition in Santa Barbara. The twenty-painting exhibition, which displayed his most current works in 1958, opened at Mills College in Oakland and at the De Young Memorial Museum in San Francisco. [Newsletter, catalog, letters/correspondences (March 10 & 14 and April 16)]

Lenders: City Art Museum (St. Louis), Carnegie Art Institute (St. Louis), William Bernoudy, Mr. & Mrs. Harlow Carpenter, Mrs. H.J. Heinz, II, Mr. & Mrs. Patrick J. Kelleher, Mr. & Mrs. Joseph Pulitzer, Jr., Stanley J. Seeger, Jr., and Miss Viviano

Fruits and Flowers in Painting August 12 – September 14

Total of ninety-nine paintings were exhibited, primarily oil, though several fifteenth- and sixteenth-century illuminated manuscripts lent by the Walters Art Gallery were also included. The exhibition overall contributed to an understanding of the development of painting and the change in style over the last four hundred years. The exhibition was celebrated as the greatest exhibition ever produced by SBMA in its history. Record-breaking attendance for a single exhibition, numbering 13,245 visitors for the month-long exhibit; the average monthly attendance was typically about 5,000. [SB News- Press, catalog, shipping receipts, and correspondence]

Lenders: Dr. and Mrs. Harry Bakwin; Stanley N. Barbee; Alexander M. Bing; David Pleydell Bouverie; Mr. and Mrs. Sidney F. Brody; Mrs. Josephine Kantor; Dr. Stephan Lackner; Mrs. Albert D. Lasker; Wright Ludington; Mrs. Stanley McCormick; Paul Magriel; William J. Mohnen; Mrs. David Edgar Park; Mr. and Mrs. Gifford Phillips; Mr. and Mrs. Peter A. Rubel; Oscar Salzer; Mrs. Max Schott; Victor d. Spark; Mrs. Ala Story; Mr. and Mrs. Justin K. Thannhauser; Mr. and Mrs. Sig S. Theil; F. Bailey Vanderhoef; Mr. and Mrs. Donald Winston; Jacob and Josephine Ver Brugge Zeitlin; Max M. Zurier; The Baltimore Museum of Art; Museum of Fine Arts, Boston; California Palace of the Legion of Honor; The Art Institute of Chicago; Colorado Springs Fine Arts Center; The Denver Art Museum; The Detroit Institute of Arts; M.H. de Young Memorial Museum; Los Angeles County Museum; Marion Koogler McNay Art Institute; The Metropolitan Museum of Art; The North Carolina Museum of Art; Fine Arts Society of San Diego; San Francisco Museum of Art; The Walters Art Gallery; The

Whitney Museum of American Art; The Downtown Gallery; Dalzell Hatfield Galleries; M. Knoedler and Co., Inc.; R.E. Lewis, Inc.; Newhous Galleries, Inc.; Wildenstein and Co., Inc.

Graphic Works by June C. Wayne (September 12–October 12)

[June Wayne](#) (1918–2011) exhibited approximately fifty pieces comprising etchings, monotypes, lithographs, and drawings. Several of the pieces exhibited illustrated the poems of John Donne, the titles of which are quotations from some of Donne’s poems. The exhibition traveled to the Los Angeles County Museum of Art after SBMA. [Correspondence and catalog produced by the Achenbach Foundation. Exhibition file primarily contains correspondence between Foster and Ms. Wayne, including some interesting letters from Wayne in which she describes her experiences in Germany]

Paintings by Tomioka Tessai (November 15–December 14)

This was a comprehensive exhibition of the Japanese painter [Tomioka Tessai](#) (1837–1924). Bishop Kojo Sakamoto of Kyoshi Kojin Temple from Takarazuka, Japan, was responsible for loaning the bulk of the collection. Sakamoto expressed excitement about the prospects of increased American and Japanese cultural exchange that accompanied the art. Kokusai Bunka Shinkoka (Society for International Cultural Relations) and the National Museum of Modern Art in Tokyo worked together to organize a nationwide tour of Tessai’s art throughout the United States. The exhibition was circulated by the Smithsonian Institution, and the SBMA was one of the first U.S. museums to show Tessai’s works. The collection of fifty-three hanging scrolls and painted screens with inks and colors included his early works from 1896 to his death in 1924. The “inktones, softness of graduations, firmness of manner, and grand scale of organization” best characterized his style, seen by the brilliant and vivid colors in each piece. [Newsletter, press release, catalog list]

1959

Architecture of Richard Neutra (January 13–February 22)

Exhibited in the McCormick Gallery, the exhibition consisted of drawings, photographs, and models of [Richard Neutra](#)'s (1892–1970) buildings, homes and city planning. Approximately 140 drawings, 3 models, and 190 photographs mounted onto 96 aluminum panels, several of which were of the Tremaines' residence, trustees of the museum. Pieces for the exhibition were on loan from the UCLA Art Gallery. [Shipping receipts for objects, correspondence between Foster/Steele and Mrs. Dorothy Serulnic, representative of the Neutras. File also contains a copy of a speech delivered at the exhibition opening, possibly by Foster]

Mural Design by Howard Warshaw (February 3–February 22)

[Howard Warshaw](#) (1920–1977) was a local artist who worked as a professor of art at the University of California, Santa Barbara. His artwork was first displayed at the SBMA in 1950, and some of his pieces were already in the permanent collection. This was an informal mural exhibition that included two pieces called *Feed Lot* and *Crossing the Terrain*. The purpose of Warshaw's exhibition was meant to show the different stages of development in mural design and demonstrate the degree of difficulty in constructing a mural.

Renaissance Medals and Plaquettes from the Sigmund Morgenroth Collection (February 14–March 8)

Approximately ninety-six medals and plaquettes were exhibited. The exhibition originated at the Art Institute of Chicago, which also produced the catalog. The pieces of Morgenroth's collection was said to have surpassed in both quality and variety the holdings of the National Gallery of Art and the Metropolitan Museum of Art. [Newsletter. Very little information available on the exhibition]

Serigraphs by Dean Meeker (February 17–March 15)

Twenty-one serigraphs by Dan Meeker (1920–2002) exhibited and supplemented with approximately thirty-eight serigraphs by other contributing artists on loan from the Salzer Gallery. [Shipping receipt. Very little information in the exhibition files]

Paintings by John von Wicht (February 26–March 12)

Organized by the Passedoit Gallery in New York, this solo exhibition was in collaboration with [John von Wicht](#) (1888–1970) and the Esther Robles Gallery in Los Angeles, exhibiting some seventeen pieces. Von Wicht's work is characterized by an underlying abiding love of nature with a powerful calligraphic expression. [Newsletter and catalog. No real significant information in the exhibition file]

Graphic Works by Pablo Picasso (March 10–March 29)

A small exhibition that contained six posters, one lithograph, and one etching by [Pablo Picasso](#) (1881–1973). A majority of the pieces were from the permanent collection with a few loans from generous friends. [Shipping receipt and newsletter. Only one file, not a significant amount of information]

Paintings by André Masson (March 17–April 19)

Organized by the Edgardo Acosta Gallery in Beverley Hills, the comprehensive exhibition showcased more than a quarter century of works from different periods by [André Masson](#) (1896–1987). The exhibition consisted of twenty-one paintings and four lithographs made by Masson from 1925 to 1957. He derived his artistic influence from William Blake, the Marquis de Sade, Chinese literature, Franz Kafka, and Nietzsche. His style highlights abstract Surrealist imagery that was more suggestive than representational in displaying dream-like metamorphoses.

Previous venues: San Francisco Museum of Art, Pasadena Museum of Art

Paintings by Helen F. Lundeberg (April 1–April 26)

A solo exhibition by [Helen F. Lundeberg](#) (1908-1999) of approximately seventeen pieces created between the years 1951 and 1958. Through various phases of surrealistic approaches, Lundeberg's work for this exhibition was characterized by a composition of formal and literal elements creating a singular lyrical unity [Newsletter, correspondence between Lunderberg and Steele, Shipping receipt/price list]

Drawings of Five Centuries (April 21 – May 17)

This exhibition commemorated the recent passing of the museum's founding director, Donald Bear. Approximately 207 drawings were exhibited, 74 of which were from the museum's permanent collection. The exhibition was not intended to be a survey of drawings since 1500, but rather a representation of the many aspects of the historical development of the medium and how artists have used it not only as a means for preparation but as a vehicle for the most personal of statements. It can be argued that an artist's initial drawing reveals more of his personality than a so-called "finished work" due to his direct and spontaneous connection between the concept and the hand. As Vasari has been credited saying, "Drawing is the necessary beginning of everything in art." With such a vast array of drawings, never has an exhibition displayed at one time such significant works by masters from Daumier to Renoir. As a result of this exhibition, some thirty drawings were added to the permanent collection either through donations or purchase.

Lenders: Edgardo Acosta Gallery, Beverly Hills; The Downtown Gallery, New York; Mrs. Elisabeth M. Drey; Durlacher Bros., New York; Dalzell Hatfield Gallery, Los Angeles; Hirschl and Adler Galleries Inc., New York; Paul Kantor Gallery, Beverly Hills; F. Kleinberger and Co., Inc., New York; J.J. Klejman; The Knoedler Galleries; Mathias Komor; Felix Landua Gallery, Los Angeles; R.E. Lewis, Inc., San Francisco; Andoph Loewi, Inc., Los Angeles; The New Gallery, New York; Perls Galleries, New York; Frank Perls Gallery, Beverly Hills; Esther Robles Gallery, Los Angeles; Mr. and Mrs. Oscar Salzer; Jacques Seligmann Gallery, New York; Charles E. Slatkin Galleries, New York; Victor D. Spark; Wildenstein and Co., Inc., New York; World House Galleries, New York; Zeitlin and Ver Brugge, Los Angeles [Newsletter, L.A. Times_Seldis, Henry J. 4/26/1959, Shipping receipt/object list, catalog]

Paintings by Douglass Parshall (April 28–May 24)

[Douglass Parshall](#) (1899–1990) studied art since he was young and finished his studies at the Art Students' League in 1917. Parshall exhibited extensively for years, accumulating many awards, and eventually he taught and painted in Santa Barbara. The exhibition at the SBMA included twenty-two of Parshall's oil and watercolor paintings on subjects pertaining to nature and the outdoors. Parshall took an empirical and direct approach to art; he observed and touched the

subject at hand believing that “direct experience [led] to the visual expression of [the] object” and better represented it on canvas. [Newsletter, memo – release of objects, written list of paintings drawings (File #1)]

Lenders to the exhibition: Douglass Parshall, Mr. Norman Davis, and Mr. and Mrs. Charles Madrin

Twelfth Annual Tri-County Artists (May 25–June 14)

The Twelfth Annual Tri-County Artists exhibition included many works from professional and amateur artists and students. Overall, 243 artists and art students from Ventura, San Luis Obispo and Santa Barbara counties exhibited their artwork, each limited to only one painting, sculpture, or graphic. The News-Press Publishing Company distributed awards to works of art based on the total number of votes received from museum visitors. The Tri-county exhibition was a popular event among local museumgoers and exemplified how the community at large was steadfastly invested in the institution. [Newsletter, Flier, Letter Abbott to Storke, List of Artists (File #1)]

Contemporary Japanese Woodblock Prints (June 30–July 31)

Approximately forty-one pieces by various artists on loan from the Landau Gallery in Los Angeles. [Shipping receipt, Correspondence between Foster and Felix Landau]

Paintings by Alfredo Ramos Martinez (August 4–August 30)

Exhibition by [Alfredo Ramos Martinez](#) (1871–1946) included approximately thirteen pieces on loan from a private collector, Putnam McMillan, who wished to remain anonymous for the exhibition. Works shown included oils, watercolors, pastels, and drawings. [Shipping receipt/release of objects, correspondence]

All About the Circus (August 4–August 30)

Organized in collaboration with the Legion of Honor, this exhibition included nineteenth- and twentieth-century European and American paintings and sculptures portraying circus-related themes. It was supplemented with photographs by Charles Philip Fox, which were published in his book, *A Ticket to the Circus*. Approximately 58 pieces were exhibited at SBMA.

Lenders: Addison Gallery of American Art; The Alan Gallery; University of Arizona Art Gallery; Milton Avery; The Baltimore Museum of Art; Stanley N. Barbee; Mrs. Gifford Beal; Mr. and Mrs. Leigh B. Block; Museum of Fine Arts, Boston; The Art Institute of Chicago; Colorado Springs Fine Arts Center; The Downtown Gallery; Edward Joseph Gallagher III Memorial Collection; Colonel and Mrs. Edward A. Gould; Chaim Gross; Mr. and Mrs. Hans Hofmann; Robert Isaacson Gallery; Paul Kantor Gallery; The Knoedler Galleries; Kraushaar Galleries; Mr. and Mrs. Mervyn Leroy; Wright Ludington; Marion Koogler McNay Art Institute; The Metropolitan Museum of Art; Nordness Gallery; Portland Art Museum; Mr. and Mrs. Laurance S. Rockefeller; Oscar Salzer; San Francisco Museum of Art; Santa Barbara Museum of Art; James Thrall Soby; Victor D. Spark; Mrs. Ala Story; The Toledo Museum of Art; Van Diemen-Lilienfeld Galleries; James Vigeveno; Walker Art Center; Whitney Museum of American Art [Catalog, newsletter, shipping receipt/release of objects]

German Expressionist Art (September 1–September 27)

This exhibition showed the artwork of [Emil Nolde](#) (1867–1956), [Erich Heckel](#) (1883–1970), [Wassily Kandinsky](#) (1866–1944), [Ernst Ludwig Kirchner](#) (1880–1938), [Oskar Kokoschka](#) (1886–1980), and [Max Beckmann](#) (1884–1950) in conjunction with the museum seminar on Expressionism. These six artists were regarded as important painters to the early beginnings of the German Expressionist Movement. The paintings, drawings, and graphics were mostly black-and-white pieces, but “one can say of these works that they are spontaneous, emotion-packed, and somewhat mystical in character.”

Lenders: Mr. & Mrs. Donald Winston, David Tannenbaum, Frederick S. Wright, Kate T. Steinitz, Stephan Lackner.

Third Pacific Coast Biennial (October 9–November 8)

This exhibition was an effort to survey the recent development in the visual arts in the states of California, Oregon, and Washington, strictly in sculpture and drawing. This was the first biennial to focus on sculpture and drawing; the previous two were concerned only with painting. A total of 101 objects were selected for exhibition by Foster and Hesthal from San Diego to Seattle; seventy-six pieces were from California, eighteen pieces were from Washington, and seven pieces were from Oregon (eight artists and three sculptors were from Santa Barbara). This traveling exhibition was organized and first shown by SBMA and later traveled to the Fine Arts Gallery of San Diego, Municipal Art Gallery in Los Angeles, Portland Art Museum, Henry Gallery at the University of Washington, and finally to the M.H. De Young Memorial Museum. [Newsletter, scrapbook news clipping from News-Press, shipping receipt/release of objects]

Contemporary French Tapestries (December 15–January 10)

This exhibition was organized by the Museum of Contemporary Crafts of the American Craftsmen’s Council in New York, circulated by the Smithsonian Institution Travelling Exhibition Service, loaned by the Association des Peintres-Cartonniers de Tapisseries in Paris, and sponsored by Mr. Hervé Alphan, ambassador of France. The exhibition represented the work of eighteen French artists comprising approximately forty-five tapestries woven in Aubusson. The exhibition was a reflection of the growing renaissance in tapestry art in France and ranged in artistic style from abstraction and surrealism to figurative realism. [Newsletter, catalog, scrapbook News-Press]