

1960

Paintings by Streeter Blair (January 12–February 7)

A publisher and an antique dealer for most of his life, [Streeter Blair](#) (1888–1966) began painting at the age of 61 in 1949. Blair became quite successful in a short amount of time with numerous exhibitions across the United States and Europe, including several one-man shows as early as 1951. He sought to recapture “those social and business customs which ended when motor cars became common in 1912, changing the life of America’s activities” in his artwork. He believed future generations should have a chance to visually examine a period in the United States before drastic technological change. This exhibition displayed twenty-one of his paintings and was well received by the public. Three of his paintings, the *Eisenhower Farm* loaned by Mr. & Mrs. George Walker, *Bread Basket* loaned by Mr. Peter Walker, and *Highland Farm* loaned by Miss Helen Moore, were sold during the exhibition. [Newsletter, memo, various letters]

The Private World of Pablo Picasso (January 15–February 7)

A notable exhibition of paintings, drawings, and graphics by [Pablo Picasso](#) (1881–1973), accompanied by photographs of Picasso by *Life* photographer [David Douglas Duncan](#) (1916–2018). Over thirty pieces were exhibited dating from 1900 to 1956 representing Picasso’s Lautrec, Cubist, Classic, and Guernica periods. These pieces supplemented the 181 Duncan photographs, shown through the arrangement of the American Federation of Art. The selected photographs were from the book of the same title by Duncan and were the first ever taken of Picasso in his home and studio. “The emphasis in this group of photographic studies is placed upon daily living and work: dining, reading, at play with his children, greeting such guests as Jean Cocteau and Gary Cooper—in short, Picasso as a father, a host, and a friend.”

Lenders: Los Angeles County Museum (LACMA), Pasadena Art Museum (Norton Simon), San Francisco Museum of Art (SFMOMA), Grunwald Graphic Arts Foundation, Mr. and Mrs. Tirey C. Abbott, Mr. and Mrs. David E. Bright, Mr. and Mrs. Sellar Bullard, Wright S. Ludington, Mr. and Mrs. Fred Grunwald, Mr. and Mrs. Donald Winston, Anonymous.

Paintings by David Simpson (February 9–March 3)

[David Simpson](#) (b. 1928), the Pasadena-born artist, regularly participated in exhibitions on the West Coast from the California Palace of the Legion of Honor to the Denver Art Museum. He received awards and acclaim including the 1956 Purchase Award from the Oakland Art Museum and the Crocker Art Gallery in 1959. This exhibition consisted of nineteen paintings, organized with the assistance of the David Cole Gallery of Sausalito, CA. Simpson’s paintings have been described as evocative “with a strange, almost haunting kind of space” perhaps even “elusive.” [Newsletter, catalog list, correspondence between Foster and David Cole]

Japanese Prints from the Kellam / de Forest Collection (March 3–March 31)

Lent by Mrs. Frederick B. Kellam and Mrs. Lockwood de Forest, this exhibition encompassed Japanese woodblock prints from the seventeenth, eighteenth, and nineteenth centuries. Artists depicted subjects such as daily life on the streets, in theaters, and in the countryside—themes that made Japanese prints popular from the seventeenth century onward. Color prints became

prominent in the eighteenth century with the development of a polychrome printing process. The artists on display were [Hishakawa Moronobu](#) (1618–1694), [Suzuki Harunobu](#) (1725–1770), [Kitagawa Utamaro](#) (1753–1806), [Katsushika Hokusai](#) (1760–1849), and [Utagawa Hiroshige](#) (1797–1858).

Paintings by Paul Wonner (March 4–March 27)

As Alfred Frankenstein of the *San Francisco Chronicle* said, [Paul Wonner](#)'s (1920–2008) artistic style was “pure and simple expressionism from abstract expressionism.” Wonner rose to national prominence in 1957 as an artist associated with the Bay Area Figurative Movement. He exhibited all over the United States, including the Guggenheim Museum, Walker Art Center in Minneapolis, the Stable Gallery in New York, and the San Francisco Museum of Art. He held one-man shows at the De Young Museum and the San Francisco Art Association Art Gallery. On loan from the Felix Landau Gallery of Los Angeles, this exhibition displayed twenty of Wonner's abstract paintings. [Newsletter, memo]

Blanding Collection of Oceanic Art (March 8–March 27)

This art collection loaned by Mrs. M. Blanding from the Origins of Art Research Foundation in Altadena showcased eighty-five pieces of art, carvings, bowls, and other objects of Oceanic and Polynesian cultures. The exhibition attracted widespread interest in Santa Barbara. It was popular among school groups, and a professor from the Art Department at UCSB presented a special lecture on the collection. James W. Foster found the collection to be “usually interesting” as the peoples of Easter Island, Fiji, the Marquesas, and the Massim and Sepik River regions of New Guinea produced art that critics and viewers described as depictions of human struggles in daily life and attempts to control enigmatic forces in their societies. [Newsletter, letter, catalog, brochure]

Paintings by Gerd Koch (March 29–April 24)

[Gerd Koch](#)'s (b. 1929) style demonstrated his expressionist attitude with his interpretation of nature. Many of his paintings had a beautiful blend of colors and forms that displayed “a kind of earthy rhythm” with the Ojai Valley's scenery and environment. Represented by the Esther Robles Gallery, Koch was also a member of the Santa Barbara, Los Angeles, and San Francisco Art Associations. Some of his works were in permanent collections in Pasadena, Long Beach, and Los Angeles Art Museums. All thirteen paintings exhibited were lent from Koch's personal collection.

The Art of Paul Klee (April 12–May 8)

This exhibition consisted of artwork by [Paul Klee](#) (Swiss, 1879–1940), garnering much attention and discussion in Southern California. The German-educated artist's style was described as creating fantasy in modern art through his personal vision. He filled his paintings with subconscious symbols and images to visually intrigue the viewer. Pictographic symbols contained human qualities with elements of poetry, drama, wit, and mystery. The subject's nature carried more importance than its physicality, with a “lively contemporary synthetic syntax.” The artwork in the exhibition built on his early style of grotesque and satirical allegories hidden with irony and influences from [Paul Cézanne](#) (1839–1906), [Vincent van Gogh](#) (1853–1890), and [James Ensor](#) (1860–1949). Klee added cubist elements to his already

individualistic and developed style after he met [Pablo Picasso](#) (1881–1973) and [Robert Delaunay](#) (1885–1941). [Newsletter, letters (all), memo, press release]

Private Lenders: Mrs. Edwin Cole, Mr. Orrel P. Reed, Jr., James Vigeveno, and Clifford Odets.

Lending Institutions: Paul Kantor Gallery, Pasadena Museum of Art, Los Angeles County Museum, and San Francisco Museum of Art

Sculpture and Drawings by André Derain (April 14–May 15)

The Charles E. Satkin Galleries of New York loaned the sculptures and drawings of renowned twentieth-century French artist [André Derain](#) (1880–1954) for this exhibition. Derain's interest in sculpture developed during his cubist period. The Satkin Galleries loaned twenty-four sculptures, Mr. Joseph H. Hirshhorn loaned two bronzes, and Dr. & Mrs. MacKinley Helm lent one standing nude bronze and a drawing. [Newsletter, memo, letters (all)]

Paintings by Akio Kobayashi (April 26–May 22)

Akio came to the United States to study at the California School of Fine Arts and the American Cultural Center in 1955. He had his first one-man show in 1959 and was represented by the Feingarten Galleries in San Francisco. Sponsored by the American Women's Club of Yokohama, this exhibition included eighteen paintings and drawings.

Lenders: Ms. Jean Kellogg, Mr. & Mrs. Hugh, and Mrs. Howard Brunn

Architecture of Bernard Ralph Maybeck (May 20–June 19)

[Bernard Maybeck](#) (1862–1957) was an architect known to pioneer native U.S. architecture who introduced the California redwood as an artistic building material. He was part of a movement among architects like [Louis Sullivan](#) (1856–1924), [Frank Lloyd Wright](#) (1867–1959), and [Charles Sumner Greene](#) (1868–1957), who sought to break apart from architectural superficiality. The SBMA exhibition, shown by special arrangement with the Smithsonian Institution, consisted of twelve freestanding redwood panels (which could swing in either direction) that contained 100 mounted photos covering over fifty years of his work. He designed residences, churches, schools, commercial, and public buildings, mostly in central California, that received national recognition. [Newsletter, brochure, fact sheet]

Exhibition organizers: University of California, Berkeley–College of Architecture, the California Palace of the Legion of Honor, and the California Redwood Association

Venues: Smithsonian Institution's National Collection of Fine Arts, the California Palace of the Legion of Honor, and Schools of Architecture at the University of Manitoba, University of Virginia, University of Pennsylvania, the University of Illinois, and Yale University

Venues after SBMA: Long Beach Museum of Art (July 3–August 2), the Fine Arts Gallery of the University of British Columbia in Vancouver (October 8–30)

Photographs by Robert Capa (July 1–August 14)

Considered one of the “legendary figures in pictorial reporting,” [Robert Capa](#) (1913–1954) photographed five wars over eighteen years in countries and areas such as in Spain, China, London, North Africa, Sicily, Anzio, Normandy, Paris, Remagen Bridgehead, and Indochina. Capa captured his images on the front-lines of battles, which gave the viewer a shared and close glimpse of war’s destruction on combatants and innocent victims. Some of his famous photos showed a Spanish Loyalist killed by machine gun bullets as he ran, mothers who wept at Naples, and U.S. soldiers charging Omaha Beach on D-Day. Capa was exhibited at the Modern Museum of Art in New York before his death in Thai Binh, Vietnam while he photographed the French-Viet Minh War. The exhibit at Santa Barbara was produced by Magnum Photos, Inc. with the help of LIFE Magazine and circulated across the country with the help of the Smithsonian Institution. The retrospective show included 150 photos on panels of multiple wars that had never appeared in magazines or in Capa’s own photography books at the time. [Newsletter, catalog, biography]

Sculpture by George Rickey (July 13–August 7)

[George Rickey](#) (1907–2002) and a variety of individuals lent the twenty-two sculptures for this exhibition. Since 1949, Rickey spent most of his time on metallic sculptures, known as “kinetic sculpture.” Prior to this show he held exhibitions at the Metropolitan and Whitney Museums in New York and in *Recent Sculpture U.S.A.* at the Modern Museum of Art. In the summer of 1960, he was a visiting professor of art in an interdepartmental symposium called *The Practice of Criticism in the Arts* at UCSB. [Newsletter, letters (all), memo]

Lenders: George Rickey, Mr. H.W. Friederhofer, the Primus Galleries, and Mrs. William Johnstone

Purchasers: Alice Erving (*Persephone*), the Ashers, Dr. & Mrs. Clinton Hollister

American Folk Art from the Abby Aldrich Rockefeller Collection (July 22–August 21)

Works from the Abby Aldrich Rockefeller Collection from Williamsburg, VA, organized with the help of the American Federation of Arts, constituted one of SBMA’s major exhibitions in 1960. The exhibition contained sixty-five works of art that included paintings in oil and watercolor, weathervanes, as well as examples of fracture and needlework designs. The folk art style aimed to highlight the spontaneity of a native and changing art form of seventeenth- and eighteenth-century everyday Americans. The exhibition later traveled to the Seattle Art Museum. [Catalog, newsletter, objects released]

Diego Rivera (August 2–August 28)

[Diego Rivera](#) (1886–1957) was a renowned muralist, easel painter, and graphic artist and an essential part of Mexico’s artistic revolution. Some of his most famous murals are found at the Ministry of Education, Chapel of Chapingo, and Palace of Fine Arts in Mexico City. The exhibition displayed thirty paintings, watercolors, and drawings from 1926 to 1956 by the late Mexican artist. Rivera’s intimate and personal “memos” were clear since he created many of these works for his own use. Works in this private collection lent by Mr. Robert Gross of Santa Barbara were all for sale. [Newsletter, pricelist]

Sculpture by William Calfee (August 19–September 18)

The exhibition consisted of twenty pieces of sculpture and six drawings by [William Calfee](#) (1909–1995). According to Calfee, for medium, technique, and idea to be in harmony, “the material must be touched for thought to begin.” The artist had completed numerous one-man shows before this exhibition in Santa Barbara, which included the Weyhe Gallery, Baltimore Museum of Art, Corcoran Gallery of Art, and Watkins Gallery. [Catalog, correspondence]
Representatives/Collections: Root Collection of the Metropolitan Museum of Art, the Philips Gallery collection, the Corcoran Gallery collection, The Graham Gallery, and Jefferson Place Gallery

Private Lenders: Mrs. Nat Perkoff (*Armor*)

Purchasers: Mr. Albert Ruddock (*Module*), Mr. Victor Honig (*Ritual Cabinet*)

Exhibition Tour: Marion Koogler McNay Art Institute, San Antonio, TX (April 12–May 8), Roswell Museum, Roswell, NM (May 24–June 19), Phoenix Art Museum (July 5–31), Santa Barbara Museum of Art, (Aug. 19–Sept. 18), California Palace of the Legion of Honor, San Francisco Museum of Art (Oct. 8–Nov. 6), Oklahoma Art Center (Nov. 24–Dec. 23), Colorado Springs Fine Arts Center (early 1961 to the end of January)

Carl Morris (August 29–September 18)

Born in Yorba Linda, CA, [Carl Morris](#) (1911–1993) studied art with ceramist [Glen Lukens](#) (1887–1967) and won dozens of national awards. His works are held in permanent collections in both the United States and abroad. The American Federation of Arts, under a grant from the Ford Foundation, organized twelve retrospective one-man exhibitions out of hundreds of nominee choices. Its Foundation Program in the Humanities and Arts sought to give the public access to established artists. The retrospective showings circulated from February 1960 to 1961. The first in the series was Carl Morris’s artwork, shown throughout the West Coast. The exhibition traveled to Taft College in California after Santa Barbara. [Press Release, newsletter, release of objects]

Permanent Collections: Metropolitan Museum of Art, Guggenheim, and Whitney Museum

Private Lenders: The artist, Mr. J. Myron Berggren, Mr. Edward Cauduro (2), Mr. & Mrs. Willard Coe, Mr. & Mrs. Alfred H. Corbett, Mr. & Mrs. Henry Corbett, Mr. & Mrs. C. Girard Davidson, Mr. & Mrs. Edwin N. Garlan, Dr. & Mrs. Herbert Goodman, Mr. & Mrs. Frank Hurley, Mr. & Mrs. Prentis Cobb Hale, Dr. & Mrs. Bertram Jessup, Mr. & Mrs. Jacob M. Kaplan, Mrs. Paul B. Kelly, Dr. Lena Kenin, Mr. & Mrs. Edward S. Marcus, Mr. & Mrs. Harris K. Prior, Mr. Frederic Rothchild, Mr. & Mrs. Joseph Rothchild, Judge and Mrs. Gus Solomon, and Miss Mildred G. Tane

Institutional Lenders: Santa Barbara Museum of Art; CA Palace of the Legion of Honor; Kraushaar Galleries (5); The Metropolitan Museum of Art; Museum of Art, University of Oregon; Portland Art Museum, gifted by Mrs. Donald McGraw; Reed College; Room of Contemporary Art Collection, Albright Art Gallery; San Francisco Art Association (through SFMA); San Francisco Museum of Art, gift of Mrs. Ferdinand Smith; The Seattle Art Museum (2); Stanford University Museum and Art Gallery; Whitney Museum of American Art

Clarence Hinkle (September 20–October 16)

Born in Auburn, CA, [Clarence Hinkle](#) (1880–1960) moved to Santa Barbara in 1935 after teaching in Los Angeles and San Francisco. Hinkle was well known for keeping to his vision of art. He exhibited at the Carnegie and Corcoran annual shows, where he earned praise from regional and national exhibitions. SBMA Director Foster hoped to circulate the memorial exhibition through the Western Association of Art Museums. [Newsletter, correspondence]
Permanent Collections: Santa Barbara Museum of Art, San Diego Fine Arts Center, Los Angeles County Museum, the De Young Museum, the Crocker Art Gallery, and other private and public collections

Munakata Prints (October 1–October 23)

[Shiko Munakata](#) (1903–1975), probably the most popular Japanese artist in the West, was one of Japan's leading contemporary printmakers. Munakata was an international exhibition prize winner at Locarno, Sao Paulo, Venice, and many other locations. His high technical craftsmanship and inspiration from Zen Buddhism and medieval prints strongly influenced his subject matter, and his style was grounded in folkcraft tradition. Fifty prints and three paintings from 1939 to 1958 were chosen for the Cleveland Museum, where the exhibition began. Sponsored by the Smithsonian Institution, this was the artist's first traveling exhibition in the United States. The exhibition later traveled to the Colorado Springs Fine Arts Center. [Press release, newsletter, release of objects]

Sketches by Lockwood de Forest (October 18–November 13)

Lent by Mrs. Lockwood de Forest, the [Lockwood de Forest](#) (1850–1932) exhibition included sixty-two oil sketches on paper. Forest's influences came from his travels throughout Greece and the Middle East in the 1870s; he later made his home in Santa Barbara. His works were purchased for the Indian Museum in London since he exhibited in the Far East. SBMA director Foster picked sketches that highlighted the charm of Forest's style to attract buyers. [Newsletter, correspondence]

Max Beckmann (December 1–January 1)

[Max Beckmann](#) (1884–1950) was a German expressionist artist who painted the bustle of everyday life such as the big city, circuses, and fairs, and themes that pertained to "man's precarious relationship to the universe and himself." Beckmann drew influences from his experiences in World War I, which he highlighted in symbols of modern man's concern with living while ignoring formal or ideological analysis. The fifteen paintings in the SBMA exhibition were lent by Dr. & Mrs. Stephan Lackner of Santa Barbara, Beckmann's longtime friends. [Correspondence, newsletter]

Donald Bear Memorial Exhibition (December 9–January 15, 1961)

The exhibition was named for Donald Bear, the first director of the SBMA. His friends founded a memorial fund in 1952 to buy contemporary works of American art from the last quarter century to build a collection in his name. The show displayed many New York School artists and West Coast artists in order to demonstrate a broad view of artistic trends across the United States from this period. Director Foster approved felt that many Americans on the West Coast saw little significant artwork of New York origin or influence. The memorial showing gave the

SBMA the opportunity to purchase works from [Niles Spencer](#) (1893–1952), [Bradley Walker Tomlin](#) (1899–1953), and [John Hultberg](#) (1922–2005). [Correspondence, newsletter, pricelist]

Artists: [William Baziotes](#) (1912–1963), [James Brooks](#) (1906–1992), [Kenneth Callahan](#) (1905–1986), [Ed Corbett](#) (1919–1971), [Ralston Crawford](#) (1906–1978), [Edwin Dickinson](#) (1891–1978), [Jimmy Ernst](#) (1920–1984), [Herbert Fink](#) (1921–2006), [Helen Frankenthaler](#) (1928–2011), [Lee Gatch](#) (1902–1968), [Sonia Gechtoff](#) (1926–2018), [Fritz Glarner](#) (1899–1972), [Philip Guston](#) (1913–1980), [Grace Hartigan](#) (1922–2008), [John Heliker](#) (1909–2000), [Carl Holty](#) (1900–1973), [Hans Hofmann](#) (1880–1966), [John Hultberg](#) (1922–2005), [Gyorgy Kepes](#) (1906–2001), [Franz Kline](#) (1910–1962), [Robert Knipschild](#) (1927–2004), [Willem de Kooning](#) (1904–1997), [Roger Kuntz](#) (1926–2005), [Conrad Marca-Relli](#) (1913–2000), [Keith Metzler](#) (b. 1935), [Joan Mitchell](#) (1925–1992), [Robert Motherwell](#) (1915–1991), [Charles Oscar](#) (1923–1961), [Theodoros Stamos](#) (1922–1997), Robert Toberg, [Bradley Walker Tomlin](#) (1899–1953), [Adja Yunkers](#) (1900–1983), [William Kienbusch](#) (1914–1980), [Karl Zerbe](#) (1903–1972).

Galleries: André Emmerich Gallery, Borgenicht Gallery, Dwan Gallery, Esther Robles Gallery, Everett Ellin Gallery, Felix Landau Gallery, Ferus Gallery, Frank Perls Gallery, Graham Gallery, Krannert Museum, Kraushaar Gallery, Martha Jackson Gallery, Nordness Gallery, Paul Kantor Gallery, Saidenberg Gallery, Sam Kootz Gallery, Tibor de Nagy Gallery, World House Galleries

Paintings and Photographs by William Rohrbach (December 22–January 15, 1961)

Born in Stamford, CT, [William Rohrbach](#) (1925–2017) exhibited across the United States and abroad. Rohrbach was a regular participant in competitive regional shows such as the Santa Barbara Pacific Coast Biennial and the San Francisco Museum Annuals. On October 11, 1960 in a letter to SBMA Director Foster, he agreed to do his fourth one-man show at SBMA. Two paintings, one landscape and an abstraction were sold to Mr. Richard Ames. Another abstraction was sold to Mrs. Hastings Harcourt in Santa Barbara. [Newsletter, biography, correspondence]

1961

Two Hundred Years of American Art Including the Preston Morton Collection (March 4–April 9)

This major exhibition opened to commemorate the museum's twentieth anniversary and the opening of the new Preston Morton Wing. The new wing was devoted to displaying the depth and variety of the Preston Morton Collection of American Art. Acquired by the museum over the previous twenty years, the collection consists of over two hundred paintings, watercolors, drawings, sculpture, and graphic arts by artists from colonial to contemporary times. Attracting over 15,000 visitors during its one-month duration, the exhibition included numerous new works never before on display at the museum as well as those from the Donald Bear Memorial Fund. Pointing to the museum's future direction for American art, E. Maurice Bloch wrote that the museum took the most recent steps forward in the country to lead American art museums "through the richness and wisdom of its selection." [Catalog, newsletter, correspondence]

Artists: [George Bellows](#) (1882–1925), [Ralph Blakelock](#) (1847–1919), [Charles Burchfield](#) (1893–1967), [John Singleton Copley](#) (1738–1815), [Robert Cremean](#) (b. 1932), [Thomas Eakins](#) (1844–1916), [Adolph Gottlieb](#) (1903–1974), [Morris Graves](#) (1910–2001), [William Harnett](#) (1848–1892), [Marsden Hartley](#) (1877–1943), [Winslow Homer](#) (1836–1910), [Edward Hopper](#) (1882–1967), [John Hultberg](#) (1922–2005), [George Inness](#) (1825–1894), [Georgia O'Keeffe](#) (1887–1986), [Walt Kuhn](#) (1877–1949), [John Marin](#) (1870–1953), [Rembrandt Peale](#) (1778–1860), [John Singer Sargent](#) (1856–1925), [Ben Shahn](#) (1898–1969), [Charles Sheeler](#) (1883–1965), [Niles Spencer](#) (1893–1952), [Joseph Stella](#) (1877–1946), [Gilbert Stuart](#) (1755–1828), [Bradley Walker Tomlin](#) (1899–1953), [Franklin Watkins](#) (1894–1972), [Max Weber](#) (1881–1961), [Benjamin West](#) (1738–1920), [James McNeill Whistler](#) (1834–1903), and other well-known artists

Paintings by Japanese Children (April 7–May 7)

Part of the SBMA's Young People's Art Program, forty-three oil paintings by Japanese children from ages six to eleven were brought to Santa Barbara. The exhibition was first shown at the National Art Museum in Tokyo in its tenth annual *All Japan Students Oil Painting Concourse*, sponsored by the newspaper *Mainichi Shimbun* and the Japan Student Oil Painting Society. Masakuni Hashia, age seven, alone had one oil painting and thirteen drawings in the show. Tania Whitman helped plan the United States tour of the exhibition, which adult visitors thoroughly enjoyed and was also beneficial for students in the Young People's Art Classes. [Catalog, correspondence]

Hans Burkhardt Retrospective (April 11–May 7)

One of California's most distinguished artists, [Hans Burkhardt](#) (1904–1994) was born in Switzerland and moved to the United States in 1924. The American Federation of Arts and the Association of Western Museum sponsored this exhibition of twenty-nine paintings. The paintings were selected by former SBMA director Ala Story. [Catalog, Newsletter, press release, correspondence]

Venues: California Palace Legion of Honor, Corcoran Galleries, Terry Art Institutes, Whitney Museum of American Art, the Pennsylvania Academy, Art Institute of Chicago, and SBMA

One-man shows: Los Angeles Art Association, Los Angeles County Museum, Pasadena Art Museum, Occidental College, the University of Oregon, and the Museo Bellas Artes and Instituto Allende in Mexico

Paintings by Larry Rivers (April 11–May 7)

[Larry Rivers](#) (1923–2002) was a jazz musician and studied at Julliard before he started painting under the tutelage of [Hans Hoffman](#) (1880–1966). He became one of the most original and significant artists in the New York School. Organized by the Dwan Gallery, this exhibition contained nine paintings. Visitors and the museum staff found Rivers' artwork refreshing as Foster mentioned in a letter. The Metropolitan Museum of Art, Museum of Modern Art, and the Whitney Museum of American Art are among the private or public collections that represent the artist. [Correspondence, newsletter]

Sculpture by Robert Cremean (May 9–June 4)

[Robert Cremean](#) was born in Toledo, Ohio in 1932. He studied in Italy on a Fulbright Scholarship and later taught at UCLA and the Art Center in La Jolla. His sculptures are made from wood mortise, a unique medium. Much like an architect designs buildings, Cremean is a visual artist, creating his pieces for eye appeal working with the "dramatic association of light and shadow". [Newsletter]

Collections: Detroit Institute of Arts, City Art Museum of St. Louis, SBMA, and private lenders

Venues: SBMA, California Palace of the Legion of Honor, and Esther Robles Gallery

Japanese Design Today (May 13–June 15)

Organized by Mrs. Meg Torbert (curator of design at the Walker Art Center, Minneapolis) and Japanese designer Isamu Kenmochi (1912–1971), this exhibition was a survey of contemporary Japanese design consisting of nearly three hundred household and personal objects. This exhibition was circulated from Japan to the United States and Canada. The two-year tour throughout North America displayed ceramics, lacquerware, basketry, paper, woodenware, bamboo, textiles, toys, metalwork, tools and industrial designs. The Walker Art Center, Smithsonian Institution, and Japan Design House sponsored the tour with support from the Japanese government and Japan Society, Inc. [Catalog, correspondence, newsletter]

Paintings by Forrest Hibbits (June 6–July 2)

A local artist, [Forrest Hibbits](#) (1905–1996) was born in Lompoc, CA. He graduated from the California College of Arts and Crafts and spent twelve years in San Francisco designing and illustrating. Hibbits was an active painter in Santa Barbara County and held shows in many West Coast museums including the SBMA and at the Pacific Coast Biennials in 1955 and 1957. This was his fourth one-man show at the SBMA and consisted of twenty oil paintings. *Zenobia*, *Ballad*, and *Medea* were sold during the exhibition. [Newsletter, checklist]

Photographs by Minor White (June 6–July 9)

[Minor White](#) (1908–1976) combined words and pictures together in his work as one medium. He was a student of [Ansel Adams](#) (1902–1984), taught at the San Francisco School of Fine Arts,

and was an editor for the photography journal *Aperture*. The exhibition consisted of forty-one photographs; one piece contained twenty prints grouped together and titled *Sequence 15*. The exhibition later traveled to the Portland Art Museum. [Newsletter, correspondence]

Sara Roby Collection of American Art (July 12–August 6)

The Sara Roby Collection of American Art from the Whitney Museum contained a series of paintings, drawings, and sculptures from a number of artists in the United States. Mrs. Roby believed a contemporary collection had a character in itself and did not have to rely solely on the artists' names. All the works varied in style, yet had a strong focus on form, in the context that it "might refer to the fundamental structure, energy, and movement in a work of art." A total of forty artists were represented in this exhibition including [Peter Blume](#) (1906–1992), [Charles Burchfield](#) (1893–1967), [Morris Graves](#) (1910–2001), [Edward Hopper](#) (1882–1967), [Yasuo Kuniyoshi](#) (1889–1953), [Gaston Lachaise](#) (1882–1935), [Ben Shahn](#) (1898–1969), [Mark Tobey](#) (1890–1976), and [William Zorach](#) (1899–1966). [Newsletter, catalog]

Paintings by William Scott (July 11–July 30)

[William Scott](#) (1913–1989) studied at Belfast School of Art and the Royal Academy School of London. His style followed the division of space, relations of tone, and a limited range of color use. Scott drew influences from the New York School of artists such as Pollock, Kline, Rothko, and Brooks and became one of the first English contemporaries to gain exposure to American movements in art. He had his first one-man show in London in 1942 at the Arts Council of Great Britain and the Tate Gallery. His work has been circulated in exhibitions throughout Europe and the United States such as the Carnegie International and the Venice Biennale. Shown in cooperation with the Esther-Robles Gallery in Los Angeles, this exhibition consisted of sixteen paintings and gouaches. [Catalog, newsletter, correspondence]

Sculpture by Jack Zajac (July 11–July 30)

Originally from Ohio, [Jack Zajac](#) (b. 1929) moved to Southern California in 1945 where he honed his skills in painting. As a painter Zajac participated in numerous exhibitions including the Sao Paulo Biennale, the Carnegie International, and "Young America" at the Whitney Museum. It was not until 1955 when he became interested in sculpture. His style conveyed abstract and realist characteristics, fueled by a personal passion that extended to the viewer. The Los Angeles County Museum, the Museum of Modern Art, and the William Rockhill Nelson Gallery held permanent collections of his sculpture and painting. Organized in cooperation with the Landau Gallery in Los Angeles, this exhibition contained fifteen various sculptures and sixteen drawings. [Newsletter, objects released]

Paintings by Robert Richenburg (August 1–August 27)

[Robert Richenburg](#) (1917–2006) was teaching at the Pratt Institute around the time of this exhibition and usually spent his summer painting in Provincetown on Cape Cod. The Tibor de Nagy Gallery in New York and Dwan Gallery in Los Angeles represented the artist and arranged the exhibition of thirteen paintings. Irving Sandler of *Art International Magazine* characterized Richenburg's style as painting nature with a different kind of passion that showed contrasts between the drama of "stern Puritanism" and "voluptuous sensuality." Richenburg's *Nine Rounds* was sold at the conclusion of the exhibition. [Newsletter, objects released]

Sculpture by Kim Chung (August 4–September 3)

Kim Chung attended the University of Washington and the Academy of Art in Honolulu, where he studied and worked with metal sculpture and was taught by [Bumpei Akaji](#) (1921–2002) and [Satoru Abe](#) (b. 1926). Chung regarded his sculptures as “personal shrines” with all his pieces containing either a temple, altar, idol, or monument, representative of his inner thought and personal emotion. Organized by the Feingarten Gallery, this exhibition consisted of fourteen sculptures. Director Foster commented that the exhibition “had an aura of reverence about it” where the visitor had a “feeling of being in a place of worship.” [Newsletter, Correspondence, objects released]

Lenders: Mr. & Mrs. Joseph LeConte Goldsmith, Mr. & Mrs. Robert Lauter, Mr. & Mrs. Peter Wells, Feingarten Gallery

Awards: Adele Hyde Morrison Memorial Medal and the Guest of Honor exhibition in the 1959 Oakland Annual, Festival of Contemporary Art Exhibition at the University of Illinois in February 1961

Paintings by Rufino Tamayo (August 29–October 1)

Born in 1899, [Rufino Tamayo](#) (d. 1991) became one of Mexico’s most important contemporary artists. Tamayo and his fellow artists such as [Diego Rivera](#) (1896–1957), [David Siquieros](#) (1896–1974), and [José Orozco](#) (1883–1949) worked in numerous countries for many years learning other forms of twentieth-century expression to strengthen the depth of Mexican nationalistic art. [Newsletter]

Lenders: Mr. & Mrs. William Brice, Dr. & Mrs. MacKinley Helm, Mrs. Donald Kellogg, Mr. Peter Morse, Mrs. McLennan Morse, Mrs. Warren Tremaine

Galleries: Felix Landau Gallery

Drawings by José Luis Cuevas (August 29–October 29)

The Silvan Simon Gallery regularly exhibited [José Luis Cuevas](#)’s (1934–2017) artwork. As early as December 1960, SBMA Director James W. Foster wanted to have a Cuevas show at the museum. He described Cuevas’ style as “at once revolting and appealing” and quite alluring to the viewer. In addition, Foster stated Cuevas’s “line is alive and sensitive, his forms strong and incisive, yet somehow his images have an almost insidious existence. They repel but invite,” and found the show to be “most rewarding” as it lived up to expectations. The exhibition displayed thirty-four drawings, with seven of them for sale. [Release of objects, correspondence]

Lenders: Silvan Simon Gallery: Mr. Niels Bagge, Mr. Stanley Canter, Mr. Robert Curry, Mr. & Mrs. Rico Lebrun, Mr. & Mrs. Jack McKee, Mr. & Mrs. Donald Prell, Mr. & Mrs. Henry J. Seldis, Mr. Richard E. Sherwood; Mr. & Mrs. Silvan Simone, Mr. & Mrs. Richard Stern, Mr. & Mrs. Robert Wagner, Mr. & Mrs. Bob Willoughby

Graphics by Käthe Kollwitz (September 12–October 8)

Born in Königsburg, East Prussia, [Käthe Kollwitz](#) (1867–1945) was a moving force of the German Expressionist Movement. The loss of her son in World War I is symbolically expressed in her drawings and lithographs through the subjects of mothers, children, and death. The Achenbach Foundation of the California Palace of the Legion of Honor, Mr. & Mrs. Edgar Sinton, and the SBMA all contributed to the exhibition's display of forty-eight Kollwitz prints. [Newsletter, correspondence, objects released]

The Image Retained (September 13–October 8)

This exhibition was organized by the Los Angeles Municipal Art Gallery and Barnsfall Park under the direction of *Los Angeles Times* editor and art critic Henry J. Seldis. Seldis picked the work of six artists that conveyed "imagism" created in the regionalist style throughout Southern California. The exhibition consisted of thirty-nine varying pieces by [Howard Warshaw](#) (1920–1977), [William Brice](#) (1921–2003), [John Paul Jones](#) (1924–1999), [Morris Broderson](#) (1928–2011), [Jack Zajac](#) (b. 1929), and [Robert Cremean](#) (b. 1932). [Newsletter, correspondence, objects released]

Lenders: William Brice, Morris Broderson, Robert Cremean, John Paul Jones, Howard Warshaw, and Jack Zajac

Mr. & Mrs. Richard McC Ames, Mr. & Mrs. Leonard Asher, Mr. & Mrs. Morris Ankrum, Mr. & Mrs. Douglas Badt, Mr. & Mrs. William Ross Cabeen, Mr. & Mrs. Philip M. Casady, Mr. & Mrs. Allen Case, Mr. & Mrs. George Dangerfield, Mr. & Mrs. Norman Elzer, Dr. & Mrs. MacKinley Helm, Mr. & Mrs. Melvin J. Hirsch, Mr. Joseph H. Hirschorn, Mr. Sterling Holloway, Mr. & Mrs. Myron Hyman, Mrs. Katherine A. Knowles, Mr. & Mrs. Howard Lewison, Mrs. Catherine Peake, Mr. & Mrs. Joseph Pulitzer, Jr., Mr. & Mrs. Robert Holz Robles, Mr. & Mrs. Julia Roth, Mr. & Mrs. Henry Rubin, Dr. & Mrs. Carl Sheppard, Mr. & Mrs. Maurice Starrels, Mr. & Mrs. John L. Stern, Mr. & Mrs. William A. Wren, Jr.

Gallery Lenders: Department of Municipal Art of Los Angeles, Esther Robles Gallery, Felix Landau Gallery, Frank Perls Gallery, Los Angeles County Museum, SBMA

Watercolors by Clarence Hinkle (October 31–November 19)

[Clarence Hinkle](#) (1880–1960) was a native Californian who depicted California landscapes in a number of his paintings. The exhibition consisted of thirty-four watercolors that reflected the "growing up" period in California art. Since his death just the year prior to this exhibition, this was the first time that Hinkle's watercolors were made available to collectors. Mrs. Rhoda Prud'Homme purchased *Harbor–Looking to Mountains*, *Up to La Cumbre*, and *Garden Trees*. [Newsletter, correspondence]

Photographs by Edmund Teske (October 31–November 26)

Originally from Chicago, [Edmund Teske](#) (1911–1996) studied at the University of Chicago and the Art Institute of Chicago. He was a resident worker at the Hull House of Jane Addams, a member of Frank Lloyd Wright's Taliesin Fellowship, and associated with the School of Design of [László Moholy-Nagy](#) (1895–1946). The "duotone solarizations" in his pictures perfectly described his style, which created photos of "the greatest poetic power" where "no two prints

of the same image can be made precisely alike.” Teske, the Museum of Modern Art, and the Art Institute of Chicago lent the forty-three photographs for this exhibition. [Newsletter, checklist]

Sculpture by Abbot Pattison (October 31–November 26)

[Abbott Pattison](#) (1916–1999) was born in Chicago and received his education and art training at Yale University. Pattison traveled extensively to France and Italy for inspiration before becoming an instructor at the Art Institute of Chicago for a brief time. Organized in cooperation with the Feinstein Galleries in Los Angeles, this exhibition consisted of thirteen sculptures. [Newsletter, correspondence]

Paintings and Drawings by Howard Fenton (November 28–December 23)

This was the first one-man exhibition at SBMA of [Howard Fenton](#)'s (1910–2006) work. An associate professor at UCSB at the time, Fenton often lectured at the museum in the years preceding this exhibition. He had his work displayed in many group shows on the West Coast between 1954 and 1959 such as *Western Artists* and *Southern California Artists*. His interests in art were different fields of painting, theory of color and design, and the history of Asian, primitive, and modern art. [Newsletter]

Paintings by Karel Appel (December 5–December 31)

Born in Amsterdam, [Karel Appel](#) (1921–2006) founded the avant-garde movement [Cobra](#) in 1948. Appel studied at the Royal Academy of Fine Arts in the Netherlands and participated in many one-man shows after World War II. He painted murals for the Stedelijk Museum, the Dutch pavilion at the Brussels World's Fair, the Palazzo Grassi, and the UNESCO Headquarters in Paris. In 1960, he won an International Guggenheim award and received numerous other accolades in international exhibitions. Organized by the Pasadena Museum of Art and Esther Robles Gallery, this exhibition consisted of thirty oil paintings, twelve watercolors, and three photographs. [Catalog, newsletter, objects released]

1962

Paintings by Alexej von Jawlensky (January 3–February 4)

[Alexej von Jawlensky](#) (1864–1941) was a Russian expressionist painter primarily active in Germany and a key member of the [New Munich Artists Association](#) and later the [Blue Four](#). This exhibition consisted of twenty of his paintings on loan from the Pasadena Art Museum. The exhibition later traveled to the Cheney Cowles Memorial Museum [Correspondence, objects released]

The Arts of China (February 6–February 25)

This exhibition was assembled in memory of John and Ina T. Campbell, former trustees of SBMA and was held concurrently with the dedication of the Campbell Lecture Hall at UCSB. Over 100 objects were displayed covering nearly 4,000 years of Chinese civilization representing periods ranging from the Neolithic era (3000 B.C.) to the late Ch'ing Dynasty. The entire exhibition was loaned or gifted by local private Santa Barbara collectors. [February calendar, objects released, catalog]

Lenders: Mrs. Lockwood de Forest; Mrs. Frederick B. Kellam; Mr. and Mrs. George R. Fearing; Mr. A. Falvy; Mr. Moncure Deardorf; Mr. Wright Ludington; Mr. and Mrs. Arthur Menken; Mrs. Manton Nightingale; Mr. F.B. Vanderhoef, Jr.; Mr. C. Pardee Erdman; Mrs. Charles W. Madrin; Dr. and Mrs. Ernest Russell; Miss Alice Erving; Mr. Frank Post; and the Avery Brundage Foundation

Contemporary German Prints (February 6–March 4)

Organized by the Art Department at Oregon State College, this exhibition consisted of more than a hundred prints surveying the work of sixty-nine contemporary artists and supplemented with the work of ten immediate precursors, including [Willi Baumeister](#) (1889–1955), [Max Beckmann](#) (1884–1950), [Lovis Corinth](#) (1858–1925), [George Grosz](#) (1893–1959), [Karl Hofer](#) (1878–1955), [Wassily Kandinsky](#) (1866–1944), [Käthe Kollwitz](#) (1867–1945), [Emil Nolde](#) (1867–1956), and [Max Pechstein](#) (1881–1955). The pieces by the contemporary artists were a reflection of the resurgence of prints following the end of the Nazi regime, which denounced contemporary art in 1933. [Catalog, February calendar, correspondence]

Paintings by Paul Jenkins (March 1–March 18)

[Paul Jenkins](#) (1923–2012) was part of the New York School and came to international prominence in the late 1950s. Art critic Irving Sandler described Jenkins's paintings, stating that the artist "encounters his images in the ebb and flow of translucent pools of thinned pigment, which he pours onto his canvases. Jenkins explores the lyric possibilities of the nature of modern science." Fifteen of his paintings were included in the exhibition, all on loan from the Esther Robles Gallery of Los Angeles. [March calendar, correspondence]

Painted Papers: Watercolors from Dürer to the Present (March 15–April 15)

Organized by SBMA General Curator William Hesthal, this exhibition was composed of more than 150 works by such watercolor masters as [Peter Bruegel](#) (ca. 1525/30–1569), [Jacob Jordaens](#) (1593–1678), [Henry Fuseli](#) (1741–1825), [William Blake](#) (1757–1827), [J.M.W. Turner](#)

(1775–1851), [Eugène Delacroix](#) (1798–1863), [Paul Cézanne](#) (1839–1906), [Paul Signac](#) (1863–1935), [Raoul Dufy](#) (1877–1953), [Louis Moreau](#) (1883–1958), [Henry Moore](#) (1898–1986), and [Sam Francis](#) (1923–1994). The exhibition was prompted by the museum’s large holdings of watercolors and was supplemented with watercolor selections from both public and private American collections from New England to the West Coast. “Watercolor painting has often been expected to be something it is not. Neither drawing nor paintings, but related to both, the medium has been judged for qualities not necessarily inherent to it.” It was thus the objective of the exhibition to demonstrate watercolors as true works of art. Invented in prehistoric times, watercolor paintings is actually the oldest known painting medium. The exhibited pieces spanned the globe and 400 years of watercolor history from [Albrecht Dürer’s](#) (1471–1528) *Design for a Mural Decoration* in 1521 to [William Dole’s](#) (1917–1983) *Reflection* from 1961. [Catalog, March calendar, correspondence]

Lenders: Mr. and Mrs. Tirey C. Abbott; Mr. and Mrs. Edgardo Acosta; Mr. and Mrs. Richard McC. Ames; Mr. and Mrs. George Dangerfield; Dr. and Mrs. MacKinley Helm; Mrs. Clarence Hinkle; Mrs. Hugh N. Kirkland; Dr. and Mrs. Stephan Lackner; Mr. Wright Ludington; Mrs. McLennan Morse; Mr. Peter Morse; Mrs. Joseph Regenstein; Mr. and Mrs. John W. Stewart; Mr. Paul Tuttle; Mr. and Mrs. Frederick S. Wight; the Baltimore Museum of Art; Museum of Fine Arts, Boston; the Brooklyn Museum; California Palace of the Legion of Honor; the Art Institute of Chicago; Fogg Art Museum; Los Angeles County Museum ; Pasadena Art Museum; Philadelphia Museum of Art; Phoenix Art Museum; The Pierpont Morgan Library, New York; Portland Art Museum; Museum of Art, Rhode Island School of Design; Seattle Art Museum; The Fine Arts Gallery of San Diego; Whitney Museum of American Art; The Downtown Gallery, New York; Hirschl and Adler Galleries, Inc., New York; The Knoedler Galleries, New York; Felix Landau Gallery, Los Angeles; Frank Perls Gallery, Beverly Hills; Perls Galleries, New York; O.P. Reed, Los Angeles; The Esther-Robles Gallery, Los Angeles; Charles E. Slatkin Galleries, New York; Victor D. Spark, New York; Wildenstein and Company, Inc., New York; Zeitlin and Ver Brugge, Los Angeles

The Holy Family by Andrea Del Sarto (April 1962)

This was not an exhibition, but an installation with a produced catalog to celebrate a donation to the museum’s collection. However, the [Andrea del Sarto](#) (1486–1530) piece was misattributed and was actually a [Francesco Morandini](#) (ca. 1544–1597) work and was deaccessioned in 1991. It was sold at Christie’s to a private collector for \$110K.

Painters of the San Francisco Bay Area (April 17–May 13)

Organized by the California Palace of the Legion of Honor, this exhibition consisted of twenty-nine paintings. Exhibited pieces were produced by some internationally recognized artists including [Peter Shoemaker](#) (1920–1988), [Gregory Kondos](#) (b. 1923), [Joel Barletta](#) (b. 1924), [Walter Snelgrove](#) (1924–1995), [Maurice Lapp](#) (b. 1925), [Fred Reichman](#) (1925–2005), [Jerrold Davis](#) (b. 1926), [Roland Petersen](#) (b. 1926), [Geoffrey Bowman](#) (1928–2009), [Bryan Wilson](#) (1927–2002), [George Ball](#) (b. 1929), [Fletcher Benton](#) (b. 1931), [Dale Henry](#) (1931–2011), [Clayton Pinkerton](#) (1931–1993), and [Don Reich](#) (b. 1931), [April calendar, correspondence]

Printmakers of the San Francisco Bay Area (April 17–May 13)

This exhibition was held in conjunction with the *Painters of the San Francisco Bay Area* exhibition. Six printmakers ([Dennis Beall](#) (b. 1921), [Gordon Cook](#) (1927–1985), [Richard Graf](#) (b. 1929), [Beth Van Hoesen](#) (1926–2010), [John L. Ihle](#) (1926–2002), and [George Miyasaki](#) (1935–2013),) displayed nearly fifty prints. [April calendar, correspondence]

Sculpture by Antoine Bourdelle (April 20–May 27)

This was a major exhibition displaying works by [Antoine Bourdelle](#) (1861–1929) organized by Charles E. Slatkin of the Slatkin Galleries in New York. Sixty-two bronzes and twenty drawings were exhibited to mark the hundredth anniversary of the birth of this French master sculptor. The exhibition included Bourdelle's studies for his first masterpiece, *Monument aux Combattants et Defenseurs du Tarnet-Garonne de 1870–1871*, which took eight years to complete. Bourdelle's work was largely overshadowed by that of his contemporary, [Auguste Rodin](#) (1840–1917), throughout his life and afterward. [April calendar, catalog, correspondence, objects released]

Venues: National Gallery of Canada, October 5–October 29, 1961; Charles E. Slatkin Galleries, New York, November 13–December 9, 1961; Toledo Art Museum, January 5–February 8, 1962; St. Louis City Art Museum; February 20–April 1, 1962; SBMA, April 20–May 27, 1962; San Diego Art Museum, June 8–July 15, 1962; California Palace of the Legion of Honor, August 1–September 8, 1962; Cincinnati Art Museum, October 5–November 4, 1962

Paintings by Yehoshua Kovarsky (June 1–July 1)

This exhibition presented over thirty important works from the past seven years working within the theme, "Homage to the Gods," in which [Yehoshua Kovarsky](#) (1907–1967) attempted to express the "silent poetry of the soul —the content of all legends and myths." Describing Kovarsky's paintings, the director of the Guggenheim at the time, James Johnson Sweeney, stated that the artist combines "the traditional and the personal, the timeless and the contemporary in the paintings iconography as well as in the style." Born in Lithuania, Kovarsky began his art education at the Vilna Academy of Art, spent five years of further study in Paris, and then went to Israel, where he isolated himself to paint in the ancient city of Safad, the "cradle of Jewish mysticism and cabalism"—having a heavy influence on the themes in his paintings. Foster and Hesthal were both unimpressed with Kovarsky's paintings. [Catalog, June calendar, correspondence]

Prints and Drawings by Jacques Villon (June 19–July 15)

From the Albert H. Wiggin Collection of the Boston Public Library and circulated by the Smithsonian Institution, this exhibition consisted of forty-six prints and four drawings. [Jacques Villon](#) (1875–1963) was born Gaston Duchamp and adopted the name of his favorite poet in 1894, he decided to devote his life to art. The prints exhibited were exclusively monochrome and almost exclusively to his work executed after 1911, when Villon abandoned illustrative work and wholeheartedly adopted the principles of cubism. [Press release, June calendar]

Homage to Georges Braque (June 19–July 15)

Organized by the Edgardo Acosta Gallery of Beverly Hills, this exhibition was in commemoration of [Georges Braque](#)'s (1882–1963) eightieth birthday, and presented an assemblage of his work borrowed from a number of Southern California collections. Braque was regarded as one of the greatest contemporary artists of the time, demonstrated by a solo exhibition at the Louvre just a year prior, the first time in history that any living artist has been so honored. *Theogenie IV* (1954), was donated to the museums' permanent collection by Mr. and Mrs. Edgardo Acosta [Catalog, June calendar, objects released, correspondence]

Lenders: Wright Ludington; Edgardo Acosta Gallery; Mr. and Mrs. Alan Ladd; Mr. Leo Vanderwelde; Mr. and Mrs. Warren D. Tremaine; Mrs. Charles Vidor; Mr. and Mrs. Kirk Douglas; Mr. and Mrs. James Vigeveno; Mr. and Mrs. William T. Orr; Mr. and Mrs. Nat Goldstone; Mr. and Mrs. Edgardo Acosta; Mr. and Mrs. L.B. Jacobson; Georgia MacKinnon; Mr. and Mrs. Robert B. Ballantyne; Miss Marjorie Hill; Dr. and Mrs. Theodore Polos; Dr. Harold C. Torbert

Collages by Horst Gottschalk (June 29–July 8)

Organized and shown through the courtesy of the Feingarten Galleries exhibiting approximately twenty pieces. Born in Hannover, Germany, [Horst Gottschalk](#) (1928–1998) studied at the University of Göttingen, the Municipal Art School of Braunschweig, and the State Art School of Dusseldorf. He exhibited through Germany before immigrating to the United States in 1959, making this one of his first U.S. exhibitions. Many of Gottschalk's pieces were in the private collection of the famous real estate developer Joseph Eichler. [June Calendar, Inventory, Correspondence, [horst-gottschalk.com](#)]

Collages by William Dole (July 3–July 29)

This was Dole's fourth solo exhibition at SBMA; his first took place in 1951. Prior to this exhibition [William Dole](#) (1917–1983) had already exhibited internationally and was praised as one of the masters of the collage medium by San Francisco art critic Alfred Frankenstein, who stated that Dole was the "greatest master of collage to appear since the death of the great [Kurt Schwitters](#) [1887–1948]." The exhibition consisted of approximately fifteen of his collages all made with ordinary paper materials but were meticulously selected and repurposed. At the time of this exhibition Dole was professor and chairman of the art department at UCSB, having served on the faculty since 1949. [July calendar, objects released, *San Francisco Chronicle*, April 8, 1962 (Alfred Frankenstein), correspondence]

Lenders: William Dole; Miss Alice Erving; Mrs. Kenneth W. Riley; Mrs. Jean Corle; Rex Evans; Esther Bear Gallery; Robert Garland, Jr.

Paintings by Karl Benjamin (July 10–July 29)

Classified as an "abstract classicist," this was [Karl Benjamin](#)'s (1925–2012) first solo exhibition at SBMA and included nineteen of his most recent paintings. Benjamin was born in Chicago, attended Northwestern University and the University of Redlands, and received his MA from Claremont Graduate School. [July calendar, objects released]

Woodcuts by Qi Baishi (July 17–August 5)

This exhibition consisted of sixty woodcuts shown through the courtesy of the Achenbach Foundation for Graphic Arts of the California Palace of the Legion of Honor. [Qi Baishi](#) (1864–1957) was considered by many to be the greatest Chinese printmaker of the time and was known in China as the “master of all masters.” His love for nature permeated his paintings—depicting landscapes, flowers, and animals in the ancient Chinese tradition of painting. [July calendar, release of objects]

Collection of Greek and Roman Sculpture

This was not an exhibition. A catalog was produced for the Ludington collection of sculptures, prepared by Dr. Mario A. Del Chiaro, associate professor of art at UCSB. The catalog was edited by Mrs. Lockwood deForest and F.B. Vanderhoef, Jr., and designed by Mark Lansburgh. It is illustrated with descriptive notes and was intended specifically as a guide for visitors.

California Pictorial, 1800–1900: The Robert B. Honeyman, Jr., Collection and an Exhibition of Paintings by William Keith (August 10–September 9)

Concurrent with the celebration of the Fiesta, this major exhibition consisted of important selections of drawings and paintings of California, all executed before 1900 from the collection of Robert B. Honeyman, Jr. Over fifty drawings and paintings were exhibited, including early exhibition documents as well as the work of men who were primarily attracted to California by the Gold Rush. Early nineteenth-century paintings were included from artists such as [Georg von Langsdorff](#) (1773–1852), [Louis Choris](#) (1795–1828), and [John Sykes](#) (1849–1934). Other well-known nineteenth-century artists exhibited included [Albertus Browere](#) (1814–1887), [Charles Nahl](#) (1818–1878), [Thomas Hill](#) (1829–1908), and [Albert Bierstadt](#) (1830–1902). This was a two-part exhibition that also included paintings by the California artist [William Keith](#) (1839–1911).

All of the Keith paintings exhibited were on loan from California private and public collections. Keith was an established wood engraver in San Francisco in the 1860s; however, it was not until after his studies at the Art Academy in Dusseldorf where he was influenced by the dark-toned Munich style and the French Barbizon School and made the transition to painting. Over 12,000 visitors were recorded for this one-month-long, two-part exhibition. [Catalog, press release, August calendar, correspondence]

Lenders for Keith: William C. Esther; Mrs. Frederick B. Kellam; California Historical Society; California Palace of the Legion of Honor; M. H. de Young Memorial Museum; Los Angeles County Museum of Art; Maxwell Galleries, San Francisco; Oakland Art Museum; San Francisco Art Institute; Keith Gallery, Saint Mary’s College.

Paintings by Arthur Secunda (August 21–September 9)

[Arthur Secunda](#) (b. 1927) was the curator of adult education at SBMA from 1959 to 1961. At the time of this exhibition, Secunda was an art critic for the *Beverly Hills Times*, a contributor to *ArtForum*, and represented by the Ankrum Gallery in Los Angeles. Secunda studied in Paris at the Académie Julien, in Rome at the Meschini Institute, and in Mexico at the Esmeralda School of Painting. Seventeen paintings were exhibited for this exhibition. [August calendar, correspondence, objects released]

Latin America: New Departures (September 22–October 21)

This traveling exhibition of eleven contemporary Latin American artists was organized by the Boston Institute of Contemporary Art and was in collaboration with Time, Inc., and the Pan American Union. Approximately thirty-five paintings, primarily abstract, were all hand-picked by the ICA's director, Thomas M. Messer. The artists included were not the region's most famous artists but rather were all highly accomplished representatives of the "latest generation to reach maturity in Latin America." Eleven artists represented seven countries including [Ricardo Martinez](#) (1918–2009, Mexico); [Armando Morales](#) (1927–2011, Nicaragua); [Alejandro Otero](#) (1921–1990, Venezuela); [Manabu Mabe](#) (1924–1997, Brazil); [Fernando De Szyszlo](#) (1925–2017, Peru); [Alejandro Obregon](#) (1920–1992, Colombia); and [Jose Antonio Fernandez-Muro](#) (1920–2007), [Sarah Grilo](#) (1920–2007), [Miguel Ocampo](#) (1922–2015), [Kazuya Sakai](#) (1927–2001), and [Clorindo Testa](#) (1923–2013) of Argentina. [Catalog, September calendar, objects released, correspondence]

Eskimo Prints (October 23–November 18)

This exhibition contained over thirty pieces shown through the courtesy of the Lilly Weil Jaffe Gallery in San Francisco. The prints—stonecuts and sealskin stencils—were produced by Eskimos at Cape Dorset, a small community on Baffin Island. *Sea Sprite* was sold to Mrs. Cole. [Catalog, October/November calendar, objects released/received]

Pacific Coast Invitational (November 30–December 30)

This traveling exhibition was organized by SBMA as a successor to the Pacific Coast Biennials of 1955, 1957, and 1959 and in collaboration with the following five exhibiting institutions: Fine Arts Gallery of San Diego; Municipal Gallery of Los Angeles; San Francisco Museum of Art; Seattle Art Museum; and Portland Art Museum. The exhibition consisted of works by twenty-four painters and sculptors comprising ninety-six pieces, four from each artist, chosen by a selection committee from the four regions represented (Washington, Oregon, Northern California, and Southern California). The exhibition aimed to present in some depth the achievements of a limited number of artists working in the four represented regions deserving wider attention. Two pieces were purchased from this exhibition for the museum's permanent collection: [Paul Horiuchi's](#) (1906–1999) collage *Winter Series No.1–61*, and [Manuel Izquierdo's](#) (1925–2009) sculpture *La Ola*. ([Edward Kienholz's](#) [1927–1994] *Charly Delegate* piece was removed from the show to save museums the "embarrassment" of local criticism). [Catalog, December calendar, correspondence]

Toys from India (December 1–January 6, 1963)

The exhibition consisted of brass animals, painted wood, papier-mâché, and cloth personages on loan from the local private collections of Miss Beatrice Wood, Mr. and Mrs. Jack Baker, Mr. and Mrs. Hamilton von Breton, Mrs. John H. Green, and Mrs. Ala Story. Over sixty toy-sized pieces were exhibited representing the theme of everyday Hindu folklore and mythology. [December calendar, objects released]

1963

Paintings by Carlo Suarès (January 2–January 21)

The artist is represented in the United States by the Rose Fried Gallery in New York. The exhibition consisted of sixteen canvases, nine oil sketches, and three gouache drawings. [Carlo Suarès](#) (1892–1976) was born in Alexandria, Egypt, and studied architecture at the École des Beaux-Arts in Paris; his pamphlet *L'hyperbole chromatique*, a discourse on his own color theory, is widely known in the French-speaking world. Two of his exhibited pieces, *Fan of Light* and *Cannoc*, were sold to Ms. Martha N. Crego. [Objects received, January calendar, objects released]

The Sculpture of Herbert Ferber (January 22–March 3)

Organized by Wayne C. Anderson, senior curator at the Walker Art Center in Minneapolis, this exhibition comprised approximately fifty sculptures created over the past three decades as well as a number of ink and gouache drawings relating to the development of the sculptures' themes. [Herbert Ferber](#) (1906–1991) is regarded as one of the few great American sculptors, part of the New York School, whose work spanned the styles of 1930s, the period of surrealistic abstraction of the 1940s, and the late phase of abstract expressionism since the late 1940s. [Catalog, January calendar, correspondence]

Venues: Walker Art Center, April 15–May 27, 1962; Des Moines Art Center, June 24–July 29, 1962; San Francisco Museum of Art, September 6–October 21, 1962; Dallas Museum for Contemporary Arts, November 17–December 29, 1962; SBMA, January 22–March 3, 1963; Whitney Museum of American Art, April 3–May 12, 1963

Portrait Drawings by [Don Bachardy](#) (b. 1934) (January 29–February 17)

Twenty-two portrait drawings were exhibited from the Rex Evans Gallery of Los Angeles. Some of the commissioned pieces in the exhibition included portraits of [Aldous Huxley](#), [Dame Judith Anderson](#), [Wright Ludington](#), and [Igor Stravinsky](#). The exhibition later traveled to Stanford University and the Phoenix Museum of Art. [Catalog, January calendar]

Paintings by Hans Hofmann (January 29–February 24)

This exhibition was organized by SBMA as a special tribute to the artist for his recent donation of *Simplex Munditis*, which was unveiled at the exhibition's opening. All of the artist's known and obtainable works in California were exhibited from both private and public collections. Among the significant innovators and teachers of painting in America over the last 30 years prior to this exhibition, [Hans Hofmann](#) (1886–1966) was singularly notable and was considered a master of contemporary American painting. His paintings are largely abstract, in which intellect, material, and act are joined to become a "generation of life." [January/February calendar, correspondence, objects received/released]

Lenders: Mr. Erle Loran; Mr. and Mrs. Robert A. Rowan; UCLA Art Gallery; Mrs. Yoland Markson; Esther Robles Gallery, Los Angeles; Mr. and Mrs. Gifford Phillips; Mr. and Mrs. Leonard M. Sperry; Mrs. Albert F. Sperry; Mr. Prentis Cobb Hale; Mr. and Mrs. Joseph H. Hazen; Mr. and Mrs. David E. Bright; UC Berkeley Art Collection; Mr. John S. Bolles

Engravings by Dürer in the Fitzhugh Collection (February 5–March 3)

Through the courtesy of the Achenbach Foundation for Graphic Arts of the California Palace of the Legion of Honor in San Francisco, this travelling exhibition consisted of sixty engravings. [Albrecht Dürer's](#) (1471–1528) art developed from the later Gothic style toward a free mastery of form during the Renaissance. [February calendar, correspondence, catalog]

Venues: Legion of Honor, September 30–October 29, 1961; American Federation of Arts, Monterey Peninsula Chapter, January 28–February 24, 1962; Villa Montalvo, Saratoga, CA, August 1–August 31, 1962; SBMA, February 5–March 3, 1963

British Art Today (March 7–April 14)

Organized by the San Francisco Museum of Art, this exhibition comprised over a hundred paintings and sculptures by nearly fifty contemporary British artists. Paintings included works by [Francis Bacon](#) (1909–1992), [Peter Blake](#) (b. 1932), [Ivon Hitchens](#) (1893–1979), [Peter Lanyon](#) (1918–1964), [Louis Le Brocqy](#) (1916–2012), [Ben Nicholson](#) (1894–1982), [Ceri Richards](#) (1903–1971), [William Scott](#) (1913–1989), and [Graham Sutherland](#) (1903–1980). Sculptors included [Kenneth Armitage](#) (1916–2002), [Reg Butler](#) (1913–1981), [Lynn Chadwick](#) (1914–2003), [Barbara Hepworth](#) (1903–1975), and [Henry Moore](#) (1898–1986). This exhibition was primarily reflective of nonfigurative art, one of the dominant post-war tendencies of the British art scene. *Orange Wedge* by [Terry Frost](#) (1915–2003) was sold to Mrs. E.W. Morris. [Catalog, March calendar]

Venues: San Francisco Museum of Art, November 13–December 16, 1962; Dallas Museum for Contemporary Arts, January 15–February 17, 1963; SBMA, March 7–April 14, 1963

Lenders: Mr. Robert Adams; Mrs. Richard H. Alexander; Miss Gillian Ayres; Mr. Peter Black; Mr. Denis Bowen; The British Council; André Emmerich Gallery, New York; Robert Fraser Gallery, London; Gimpel Fils, London; Mr. and Mrs. Philip Gersh; Grabowski Gallery, London; Mr. and Mrs. Walter A. Haas; Miss Barbara Hepworth; Hanover Gallery, London; Felix Landau Gallery, Los Angeles; Mr. F.E. McWilliam; Mr. and Mrs. Edgar W. Morris; New London Gallery; Marlborough Fine Arts, London; Mr. Eduardo Paolozzi; Mr. and Mrs. Robert Rowan; Waddington Gallery, London; Mr. and Mrs. Frederick R. Weisman

Paintings by Åge Pedersen (April 16–May 5)

This exhibition contained 32 paintings. [Åge Pedersen](#) (1920–2011) was born in Denmark, attended the Royal Academy of Art in Copenhagen, and moved to the United States in 1947, where he was exhibited in a number of annual exhibitions in California, including the Third Pacific Coast Biennial at SBMA in 1959. [Correspondence, April calendar]

Sculpture by Ronald Garrigues (May 7–June 2)

A native Californian, [Ronald Garrigues](#) (b. 1930) worked exclusively in wood until 1962, at which time he began executing pieces in bronze. This was the first exhibition to display his new bronze sculptures, some seventeen recent pieces. The exhibition later traveled to the Pasadena Art Museum. [May calendar, checklist]

The Joseph H. Hazen Collection (May 14–June 9)

A group of eleven works representing significant attitudes in contemporary painting expression from numerous contemporary artists including [Karel Appel](#) (1921–2006), [Cameron Booth](#) (1892–1980), [Giorgio Cavallon](#) (1904–1989), Leo Fiedler (1914–2009), [Hans Hofmann](#) (1880–1966), [John Levee](#) (1924–2017), [Georges Mathieu](#) (1921–2012), [Robert Motherwell](#) (1915–1991), [Milton Resnick](#) (1917–2004), and [Pierre Soulages](#) (b. 1919). [May calendar, correspondence]

Indian Miniatures from the Collection of Mr. and Mrs. E.C. Watson (May 14–June 30)

Exhibition consisted of wood, stone, ivory, and jade carvings, craft objects of metal, cloth, and enamel and a number of schools of miniature paintings. The miniature paintings were a traditional form used by Hindu painters that were kept in book albums and displayed the general warmth and richness of Indian art, in which a wealth of contrasting patterns produced a style reflective of the Hindu love for storytelling. [May/June calendar]

Collection of Mrs. Margaret Morse (May–July[?])

Approximately twenty pieces were exhibited, ranging from [Auguste Rodin](#) (1840–1917) to [William Dole](#) (1917–1983). [No information available]

Contemporary Prints from Japan (June 4–June 30)

Sponsored by the Memorial Union of Oregon State University, this travelling exhibition was part of a broad survey and the ninth in a series of contemporary print exchanges with foreign countries that consisted of over 100 prints. The artists exhibited rejected the traditional *ukiyo-e* concept of printmaking in which a group of artisans with distinct skills are all involved in the process from conception to the finished print and instead were individually responsible for each step of the printmaking process. [June calendar, brochure]

Paintings by Wesley Johnson (July 2–July 21)

Exhibition contained twenty paintings from the native Southern Californian artist. [Wesley Johnson](#) (1934–2017) was widely exhibited on the West Coast in both one-man and juried shows since 1959. *The Pond* was sold to Mr. Ralph Copperman. [Objects released, July calendar]

Lithographs from Tamarind Workshop (July 16–August 18)

Organized by the UCLA Art Galleries and shared concurrently with the Art Gallery at UCSB, this exhibition consisted of nearly 140 lithographs from thirty-five artists including [Harold Altman](#) (1924–2003), [Louis Bunce](#) (1907–1983), [Richard Diebenkorn](#) (1922–1993), [Reuben Kadish](#) (1913–1992), [Misch Kohn](#) (1916–2002), [Rico LeBrun](#) (1900–1964), [Raymond Parker](#) (1922–1990), [Bernard Rosenthal](#) (1914–2009), [Richards Ruben](#) (1925–1998), [Esteban Vicente](#) (1903–2001) and [Adja Junkers](#) (1900–1983) The Tamarind Workshop was conceived by artist [June C. Wayne](#) (1918–2011) as a “non-profit organization devoted to the stimulation and preservation of the art of the lithograph” and as an experiment designed to foster a collaboration between artists and printers. [July calendar, catalog, correspondence]

The Edith Gregor Halpert Collection of American Art (August 6–September 15)

The Halpert Collection comprises work by fifty sculptors and painters presenting a comprehensive view of significant twentieth-century American art. During her tenure as director of the Downtown Gallery in New York, Halpert devoted herself to the exploration of early and contemporary American art, responsible for providing their first one-man exhibition for such artists as [Ben Shahn](#) (1898–1969), [Karl Knaths](#) (1891–1971), [George L.K. Morris](#) (1905–1975), [Jack Levine](#) (1915–2010), [Reuben Tam](#) (1916–1991), and [Jacob Lawrence](#) (1917–2000), all of whom were represented in the exhibition. This exhibition consisted of over a hundred pieces and later travelled to the Honolulu Academy of Arts, the California Place of the Legion of Honor, and finally at the Corcoran Gallery of Art where it was to be housed in the permanent collection, gifted by Mrs. Halpert. [August calendar, catalog]

Paintings by Jack Baker (September 17–October 13)

Commenting on [Jack Baker's](#) (1925–2011) work, Phoenix Art Museum Director Forest Hinkhouse stated, "The current exhibition shows an exuberance that few painters today can match and, although the paintings are a personal interpretation, they are in an idiom that needs no special guide for complete enjoyment." [September calendar, catalog]

Lenders: Mrs. Vincent Astor; Mrs. Donald Kellogg; Miss Eartha Kitt; Mrs. Claire Booth Luce; Mr. and Mrs. John Mershon; Mr. and Mrs. Thomas I. Petersen; Mr. and Mrs. Barclay Scull.

Sculpture and Drawings by Henry Moore (September 24–October 27)

Assembled by Donald J. Brewer, director of the Art Center in La Jolla, this was considered to be the most comprehensive exhibition of [Henry Moore's](#) (1898–1986) work in Southern California, containing examples of his art in a variety of styles. Themes from throughout his career—helmeted heads to reclining figures, mother and child sculptures, and family groups—were displayed. In all, forty sculptures in bronze, stone, and wood were exhibited and built around the loan of the extensive collection of Mrs. Charlotte Bergman from New York. [September calendar, catalog]

Lenders: Mrs. Charlotte Bergman; Mr. Rex Evans; Mr. and Mrs. Thomas Freiberg; Mr. Earle Grant; Mr. and Mrs. Leopold Guttman; Mr. and Mrs. Eugene V. Klein; Mr. and Mrs. Burt Lancaster; Mr. and Mrs. Philip Lilienthal, Jr.; Mr. Wright Ludington; Mr. and Mrs. Bart Lytton; Dr. Francis J. Newton; Mr. Gordon Onslow-Ford; Mr. and Mrs. Vincent Price; Mr. and Mrs. Taft Schreiber; Mr. and Mrs. Milton Sperling; Dr. and Mrs. Harold Torbert; Mr. Ted Weiner; Mr. and Mrs. Frederick Weisman; Mr. Mason B. Wells; Joseph H. Hirshhorn Collection, New York; Atlanta Art Association; SBMA; Edgardo Acosta Gallery; M. Knoedler and Co., Inc., New York; Lytton Savings and Loan Association, Hollywood

Venues: Art Center in La Jolla, August 4–September 8; SBMA, September 24–October 27; Los Angeles Municipal Art, November 7–December 1.

Prints by Beth Van Hoesen (October 22–November 17)

Over forty prints were exhibited through the cooperation of the Achenbach Foundation for Graphic Arts of the California Palace of the Legion of Honor. [Beth Van Hoesen](#) (1926–2010)

worked exclusively in printmaking since 1956 and was exhibited widely in group shows from the Library of Congress to the Pennsylvania Academy of Fine Arts. [October calendar]

Prints by Rikio Takahashi (October 22–November 17)

[Rikio Takahashi](#) (1917–1999) was born in Tokyo and was trained in woodcut printing by his father. Takahashi belonged to the Japan Print Society and the International Graphic Art Society, where he had exhibited worldwide in both group and solo shows since 1950. This exhibition contained thirty-five woodcut prints. [October calendar, objects received]

Sculpture by Jacques Schnier (November 26–December 22)

This exhibition consisted of over twenty pieces, primarily bronze sculptures. [Jacques Schnier](#) (1898–1988) exhibited widely in the United States since 1928 in both group and solo shows. In describing Schnier's work, Director Leavitt stated "As a cell multiplies itself into a complete and specific organic structure, so the sculpture of this artist evolves from a germinal idea into a consistent and self-sufficient object for contemplation." [November calendar, catalog]

Paintings by Walter Snelgrove (December 26–January 26, 1964)

This exhibition consisted of eleven oil paintings on loan from Gump's Gallery of San Francisco. Born in Seattle, [Walter Snelgrove](#) (1924–1995) exhibited throughout the West Coast and participated in SBMA's *Bay Area Painters* exhibition the year prior. [December calendar]

1964

Pre-Columbian Art (January 14–February 16)

This exhibition was organized by the Otis Art Institute with the core of exhibition objects loaned by the Stendahl Gallery of Los Angeles with supplemental objects provided by Southern California private collectors. The purpose of the exhibit was to “acquaint the viewer, in a modest way, with the artistic achievements of the Pre-Columbian civilization in Mexico and Central America.” [Catalog, correspondence]

Venues: Otis Art Institute of Los Angeles County; Scripps College Art Galleries; SBMA; Pioneer Museum and Haggin Galleries; The Heard Museum; The University of Texas; Dallas Museum of Fine Arts; The Denver Art Museum

European Drawings, 1450–1900 (February 25–March 28)

Exhibition consisted of over a hundred extraordinary drawings by masters that are little known today, joined with creations by some of the world’s greatest draftsmen, among them were [Dürer](#) (1471–1528), [Raphael](#) (1483–1520), [Tintoretto](#) (1518–1594), [Breughel](#) (1525–1569), [Rembrandt](#) (1606–1669), [Watteau](#) (1684–1721), [Tiepolo](#) (1696–1770), [Van Gogh](#) (1853–1890), and [Seurat](#) (1859–1981). This was a two-fold exhibit in which it included drawings on loan from museum and private collections as well as a large group of drawings from leading art galleries made available for purchase. Considered to be one of the finest drawings exhibited was the Italian Renaissance artist [Guadenzio Ferrari](#)’s (ca. 1471–1546) *Head of the Madonna*, which was compared to the masterful style of [Leonardo](#) (1452–1519). [Catalog, *Los Angeles Times*, March 8, 1964 (Henry J. Seldis), February/March calendar]

Patrons: Mr. and Mrs. Converse M. Converse, Mr. and Mrs. William H. Joyce, Jr., Mr. and Mrs. Joseph B. Koepfli, Mr. and Mrs. Mark Lansburgh, Mr. Wright Ludington, Miss Margaret Mallory, Mrs. McLennan Morse, Mrs. Sterling Morton, Santa Barbara Museum of Art Women’s Board, Mrs. William Slater, Mr. and Mrs. Philip Siff, Mr. F. Bailey Vanderhoef, Jr.

Lenders: Art Institute of Chicago; Bowdoin College Museum of Art; California Palace of The Legion of Honor; Fogg Art Museum; Mrs. Hugh Kirkland; Los Angeles County Museum of Art; Museum of Fine Arts, Boston; National Gallery of Canada; Nelson Gallery–Atkins Museum; Norton Simon Foundation; Smith College Museum of Art; Wadsworth Atheneum; Frederick Anthon Gallery, Beverly Hills; Mortimer Brandt; Rex Evans Gallery, Los Angeles; Lucien Goldschmidt, New York; M. Knoedler & Co., Inc., New York; R.M. Light & Co., Boston; O.P. Reed, Jr., Los Angeles; Helene C. Seiferheld Gallery, New York; Charles E. Slatkin, Inc., New York; Swetsoff Gallery, Boston; William H. Schab Gallery, New York; James Vigeveno; Wildenstein & Co., Inc., New York; Zeitlin & Ver Brugge, Los Angeles

Photographs by [Harry Callahan](#) (1912–1999) (March 3–April 12)

Presented through the cooperation of El Mochuelo Gallery of Santa Barbara, this was the first West Coast exhibition of the famous Chicago photographer. Over forty photographs were

exhibited, coinciding with the publication of a new book of Callahan's latest photographs.
[March calendar, objects released]

Sculpture by [Amalia de Schulthess](#) (April 14–May 17)

Presented with the cooperation of the Esther-Robles Gallery of Los Angeles, this exhibition consisted of ten sculptures, four drawings, and two collages produced between 1958 and 1963 from this Southern California artist.

Donald Bear Memorial Collection (May 6–June 7)

This exhibition comprised forty-three paintings and sculptures that had been assembled since Bear's passing in 1952 as a tribute to the founding director. Also included in the exhibition was a selection of Bear's own paintings. Today, this collection has expanded to include over one hundred and forty pieces including work by [Randall Davey](#) (1887–1964), [Rico Lebrun](#) (1900–1964), [William Dole](#) (1917–1983), [June C. Wayne](#) (1918–2011), [Antonio Frasconi](#) (1919–2013) [Lee Mullican](#) (1919–1998), and [Howard Warshaw](#) (1920–1977). [Catalog, objects list, TMS]

Donald Bear Memorial Collection Committee: Mrs. Tیره Abbott, Standish Backus, Mrs. Donald Bear, William Dole, Miss Alice Erving, James Foster, Jr., Dalzell Hatfield, Thomas Carr Howe, Jr., Rico Lebrun, Wright Ludington, François Martin, Kenneth Ross, Henry Seldis, Mrs. Charles Storke, F. Bailey Vanderhoef, Jr., June Wayne.

Contributors: Mrs. Horace Armstrong, Mrs. Sellar Bullard, Mrs. Edwin Corle, Mrs. Lockwood de Forest, Miss Alice Erving, Mr. and Mrs. Charles Glasgow, Mr. and Mrs. Thomas Carr Howe, Jr., Mr. and Mrs. Mark Lansburgh, Mr. Wright Ludington, Miss Margaret Mallory, Mrs. Harriet Maxwell, Mrs. Margaret Morse, Mrs. Alwilda Owings, Mr. Frank Post, Mr. and Mrs. Albert Ruddock, Mr. and Mrs. John W. Stewart, Mrs. Ala Story, Mr. and Mrs. Kenneth C. Urton, Mr. and Mrs. William W. Wheeler, III.

[John Bernhardt](#) (1921–1963) Memorial Exhibition: Paintings and Construction (June 16–July 26)

This exhibition consisted of over seventy pieces including oil paintings, watercolors, and sculptures by the Santa Barbara artist produced from 1956 to until his untimely death a year before in 1963. One of his exhibited pieces, *Dimension of Man*, was acquired for the museums' permanent collection through the generosity of a number of donors. [Catalog, June calendar]

Lenders: New York Public Library; Addison Gallery of American Art; Library of Congress; Boston Public Library; Brooklyn Museum; Wadsworth Atheneum; Fort Worth Museum; Metropolitan Museum of Art, New York; Fogg Museum; Cincinnati Museum; John Herron Museum; Dallas Museum; Boston Museum; Decordova Museum; Phillips Exeter School; National Gallery; Indiana University; Walker Art Center; Davenport Art Gallery; Texas Western College; SBMA; Joslyn Museum; San Francisco Museum of Art; Los Angeles County Museum

Sculpture by Miki Benoff (July 3–August 9)

This was the first exhibition in the area showcasing twenty sculptures, all composed from welded brass, by this self-taught artist. Exhibiting since 1950, [Miki Benoff](#) (b. 1939) has received numerous awards and commissions in Southern California. [Correspondence, July calendar]

Drawings by [Richards Ruben](#) (1925–1998) (July 3–August 9)

This exhibition consisted of twenty drawings by this abstract Southern California artist and was held in conjunction with his artist-in-residency for the summer. The museum purchased an untitled ink and paint piece from this exhibit for the permanent collection. [July/August calendar, objects released, TMS]

Albert Bierstadt Retrospective Exhibition (August 5–September 13)

Organized by the SBMA, this was the first exhibition of its kind devoted to [Albert Bierstadt](#)'s (1830–1902) work. Comprising seventy-five paintings by the nineteenth-century landscape master, this exhibition attempted to show the rise and fall of Bierstadt as well as the renewed interest in his work in the preceding years.

Lenders: Mr. Henry Melvill Fuller; Mr. and Mrs. John Gillespie; Mr. and Mrs. David Gray, Jr.; Mrs. MacKinley Helm; Mr. and Mrs. Paul Hollister, Jr.; Mr. and Mrs. David Philip Hoover; Mrs. Karl de Laittre; Miss Margaret Mallory; Mr. and Mrs. Morton D. May; Mr. George F. McMurray; Mr. Peter Morse; Mr. and Mrs. Read Mullan; Mr. and Mrs. Robert Neuhaus; Mr. Algernon A. Phillips, Jr.; Mr. F. Bailey Vanderhoef, Jr.; Mr. Townsend Underhill Weekes; Anonymous; Addison Gallery of American Art, Phillips Academy; Albright-Knox Art Gallery; The Berkshire Museum; Boston Athenaeum; Museum of Fine Arts, Boston; The Butler Institute of American Art; California Palace of the Legion of Honor; The Century Association; Art Institute of Chicago; The Cleveland Museum of Art; Corcoran Gallery of Art; The Detroit Institute of Arts; Herron Museum of Art; I.B.M. Corporation; Los Angeles County Museum of Art; The Newark Museum; New Britain Museum of American Art; New York Historical Society; The Phoenix Art Museum; Pioneer Museum & Haggin Galleries; Portland Art Museum; Smith College Museum of Art; The Toledo Museum of Art; The Union League of Philadelphia; The Union League Club, New York; Wadsworth Atheneum; The Argosy Gallery, New York; Hirschl & Adler Galleries, Inc., New York; Kennedy Galleries, Inc., New York; Florence Lewison Gallery, New York; Victor Spark, New York; Vose Galleries of Boston, Inc.

Drawings by Robert Nash (August 7–September 9)

Series of miniature drawings consisting of [Robert Nash](#)'s exploration of the line and its intrinsic values. [August/September calendar; no other info. available]

Paintings by Donald Borthwick (August 7–September 9)

Nearly fifty pieces from the Gallery de Silva of Santa Barbara. *Anthology Drawing* was sold to Mr. W.F. Hillman. [Release of objects; no other info. available]

Painting by Terry Frost (August 7–September 27)

Organized in conjunction with San Jose State University's art department during [Terry Frost](#)'s (1915–2003) summer instruction, nearly twenty oil paintings were exhibited on loan from the

Berth Schaeffer Galleries of New York. *Black and White* was sold to Mrs. Edgar W. Morris.
[Objects released, correspondence]

Arts of New Guinea (September 24–November 1)

This traveling exhibition was organized by the Stendahl Galleries of Los Angeles including a major survey of artifacts from the early indigenous people of New Guinea with a bulk of the exhibited material originating from the Sepik River Valley. This exhibition was intended to introduce visitors to the exciting and profound creations of the people from this region.
[Catalog, correspondence, September calendar]

Paintings by Robert O’Dowd (September 29–November 8)

Containing eighteen pieces, this exhibition was organized in cooperation with the David Stuart Galleries of Los Angeles. O’Dowd (also known as [Robert Dowd](#) (1936–1996), was considered at the time by many to be the strongest contemporary artist working with “common imagery.” Shortly before this exhibition, Dowd’s work was included in the groundbreaking *New Painting of Common Objects* at the Pasadena Art Museum along with works by Lichtenstein, Warhol, and other ‘pop artists’, and is considered to be the first exhibition of pop art in the United States.
[Objects released, correspondence]

Stanton MacDonald-Wright Collection of Japanese Sculpture (November 1–April 1965)

Exhibition consisting of MacDonald-Wright’s personal collection of eighteen Japanese sculptures including examples of pre-Buddhistic (before 550), Nara, Heian, Kamakura, and Momoyama periods (all available for purchase). [Correspondence, objects list; photographs of exhibited pieces available in file; no other info. available]

Some Paintings to Consider (December 1–January 3, 1965)

The idea behind this exhibition came from Director Leavitt’s belief that art trends were placed into exacting categories—a characteristic of contemporary art criticism. Therefore, he chose eight contemporary New York artists who had a style of their own and who couldn’t be distinctly classified into one particular movement (though today they would fall under Abstract Expressionism). The artists were [Seymour Boardman](#) (1921–2005), [Charles Cajori](#) (1921–2013), [Al Held](#) (1928–2005), [Matsumi Kanemitsu](#) (1922–1992), [June Lathrop](#) (1920–2000), [Knox Martin](#) (b. 1923), [John Oppen](#) (1903–1994), and [Richards Ruben](#) (1925–1998). Following the exhibition, Kanemitsu donated his piece *July in Red* to the museum’s permanent collection. [Catalog, correspondence, December calendar, TMS]

1965

Piet Mondrian: Retrospective Exhibition (January 10–February 21)

Organized by the SBMA, this exhibition represented the most comprehensive view of the great Dutch painter, whose works are considered to be a cornerstone of abstract art, ever assembled in the United States. This exhibition traced [Piet Mondrian's](#) (1872–1944) artistic development from his pre-Cubist early years in Holland, represented by his 1908 flower painting *Rhododendrons*, to his last days in New York, represented by his Boogie-Woogie series. The exhibition later traveled to the Dallas Museum of Fine Arts and the Washington Gallery of Modern Art.

Lenders: Anonymous; Mr. and Mrs. James H. Clark; Mr. and Mrs. Harold Diamond; Mr. and Mrs. B.H. Friedman; Mr. B.F. Garber, Mr. William C. Kennedy; Mrs. Phyllis Lambert; Mr. and Mrs. Alexander Lewyt; Mr. and Mrs. Edward Marcus; Mr. Morton G. Neumann; Mr. and Mrs. Arnold Newman; Mr. and Mrs. Perry T. Rathbone; Herbert and Nannette Rothschild Fund, Inc.; Mr. and Mrs. Taft B. Schreiber; Mr. and Mrs. Burton Tremaine; Museum of Art, Carnegie Institute; The Solomon R. Guggenheim Museum; Los Angeles County Museum; Munson-Williams-Proctor Institute; The Museum of Modern Art; Philadelphia Museum of Art; Yale University Art Gallery; Santa Barbara Museum of Art; Stephen Hahn Gallery, NY; Sidney Janis Gallery, NY; Marlborough-Gerson Gallery, Inc., NY; Mr. Jon Nicholas Streep, NY; E.V. Thaw and Company, Inc., NY

[January Calendar, *Los Angeles Times*, January 24, 1965 (Henry J. Seldis), catalog]

Paintings by Emerson Woelffer (February 23–March 28)

This exhibition consisted of twenty-one oil paintings, several of which were large abstract paintings, such as *Yellow Poem No. 2* and the *Hand* symbol series. These abstract paintings were a break from his earlier pieces toward a new image and means of expression, which received mixed reviews from visitors and critics during the exhibition. [Emerson Woelffer](#) (1914–2003) received numerous awards and was exhibited widely in the United States and Europe. He also taught at the Institute of Design in Chicago under the directorship of [László Moholy-Nagy](#) (1895–1946) prior to this exhibition. [Objects released, *SB News-Press*, February 21, 1965; *SB News-Press*, March 15, 1965 (Harriette von Breton)]

Prints by Lovis Corinth (March 16–April 25)

Organized by the San Francisco Museum of Art and with the cooperation of the Committee for Arts and Lectures at UC Berkeley, this exhibition was composed of over a hundred proofs and rare edition prints on loan from the private collection of [Lovis Corinth's](#) (1858–1925) widow, [Charlotte Berend-Corinth](#) (1880–1967). [March calendar, objects received, catalog]

Venues: San Francisco Museum of Art: November 24, 1964–January 10, 1965; University Art Gallery, UC Berkeley: February 1–February 21; SBMA: March 16–April 25

Sculpture by Melvin Edwards (March 30–May 2)

Featuring twenty-seven sculptures, this was the first one-man exhibition and first time [Melvin Edwards](#)' (b. 1937) work was displayed to the public. In a letter from Director Leavitt describing Edwards' work he stated "[Edwards] has the unusual ability to combine discarded objects of iron —horseshoes, wheels, machinery, etc. into works of art of great beauty". [Letter December 10, 1965]

Paintings by Thomas Bang (April 13–May 16)

This exhibition comprised twenty-four paintings of large, geometric symbols reflecting an impersonal environment. Many of [Thomas Bang](#)'s (b. 1938) symbols relate to the world of science, mass media, technology, equations, and were defined with circles, signs, horizontals, and signals. At the time of this exhibition, Bang was represented by the Esther Bear Gallery of Santa Barbara. [*SB News-Press*, April 25, 1965, release of objects]

Drawings by [Rockwell Kent](#) (1888–1978) for Melville's *Moby Dick* (May 4–June 13)

This exhibition consisted of sixty-eight original drawings and prints from the E. Weyhe, Inc. Gallery in New York. Three pieces were sold from the exhibition: 89: Whale; vol. 1, chapter 3, p. 17; vol. 3, chapter 117, p.169. [Correspondence, objects received]

The Painter and the Photograph (June 2–July 3)

Organized by the Art Gallery at the University of New Mexico, this exhibition displayed photographic sources alongside artists' paintings. Since the camera's invention, artists have used photographs as an inspiration or source for their work: from [Edgar Degas](#) (1834–1917) using [Eadweard Muybridge's](#) (1830–1904) horses-in-motion series for his *Draught Horse* to [Pablo Picasso](#) (1881–1973) using a photograph of [Pierre-Auguste Renoir](#) (1841–1919) for his drawing of the artist. Many famous artists used photographs as substitutes for models and direct visual experiences of all kinds, including [Eugène Delacroix](#) (1798–1863), [Henri Matisse](#) (1869–1954), [Rico Lebrun](#) (1900–1964), [Salvador Dalí](#) (1904–1989), [Willem de Kooning](#) (1904–1997), and [Robert Rauschenberg](#) (1925–2008). The original photographic source juxtaposed with the artists' completed works showed the selectivity and creativity of the artist. [*SB News-Press* 6.6.65 Harriette von Breton, catalog]

Venues: Rose Art Museum, Brandeis University; Museum of Art, Indiana University; The Art Gallery, The State University of Iowa; Isaac Delgado Museum of Art; The Art Gallery, University of New Mexico; SBMA

Private Lenders: The Abrams Family Collection; Mr. Larry Bakke; Mr. and Mrs. E. A. Bergman; Mr. Allan Blizzard; Mr. Jess Collins; Mrs. Elaine de Kooning; Mr. Robert H. Ginter; Mr. Ronald Grow; Mr. Robert Hartman; Mr. Morris Kantor; Mr. John Kacere; Mr. and Mrs. Felix Landau; Miss Ellen Lanyon; Mrs. Rico Lebrun; Dott. Arch. Corrado Levi; Mr. Robert Q. Lewis; Mr. Charles Littler; Mr. Walter Meigs; Mr. Enrique Montenegro; Mr. Robert Partin; Mrs. Agnes Gorky Phillips; Mr. Fairfield Porter; Mr. and Mrs. Robert A. Rowan; Mr. and Mrs. Irving Salloway; Dr. Daniel Schneider; Mr. and Mrs. Herbert Schutz; Mr. Aaron Siskind; Mr. and Mrs. Allen O. Smith; Mr. Sidney Tillim; Mr. Willy Verkauf; Mr. Andy Warhol; Mr. Hiram Williams; Mr. Frederick Wight; Mr. George Wittenborn; Mr. Carl Zigrosser

Institutional Lenders: Brooks Memorial Art Gallery; Museum of Art, Carnegie Institute; George Eastman House; Henry Gallery, University of Washington; William H. Lane Foundation; Philadelphia Museum of Art; Smith College Museum of Art; Worcester Art Museum; Alan Gallery, NY; Ankrum Gallery, LA; Le Castelli Gallery, NY; Comara Gallery, LA; D'Arey Galleries, NY; Dilexi Gallery, SF; Durlacher Brothers, NY; Dwan Gallery, LA; Bex Evans Gallery, LA; Felix Landau Gallery, LA; Nordness Gallery, NY; Frank Perls Gallery, Beverly Hills; Ferdinand Roten Galleries, Inc., Baltimore; Robert Schoelkopf Gallery, NY; Stable Gallery, NY; Ward-Nasse, NY; Wittenborn and Company, NY

Paintings by [Frederick Hammersley](#) (1919–2009) (June 8–July 11)

Approximately thirty-seven paintings were exhibited. *Left Field* was chosen by the Collections Committee for the permanent collection and was donated by the artist. [Correspondence, objects released; scanned photographs from the exhibition]

Memorial Exhibition of Paintings by William Baziotes (July 13–August 22)

Organized by the Guggenheim, this exhibition contained over forty pieces and attempted to display the artist's development over a span of nineteen years. [William Baziotes](#) (1912–1963) was heavily influenced by Surrealist artists and has become a significant contributor to the Abstract Expressionist movement. Regarding his work, Baziotes stated, "The things in my painting are intended to strike something that is an emotional involvement—that has to do with the human personality and all the mysteries of life, not simply color or abstract balances. To me, it's all reality." The exhibition traveled to the Milwaukee Art Center. [Press release, correspondence]

Paintings by [Jens Pedersen](#) (1859–1949) (July 28–August 29)

Twenty-five paintings exhibited. [No information available in files]

Drawings and Watercolors by Edward Borein (July 28–September 5)

[Edward Borein's](#) (1872–1945) pieces, particularly his watercolors, earned him a reputation as one of the foremost interpreters of the American West, capturing the excitement and romance like no other. Organized by the SBMA, over sixty pieces were exhibited, all of which were selected from Santa Barbara private collections. [Catalog, objects received, correspondence]

Lenders: Mrs. Edward Borein; Mr. and Mrs. Charles A. Borgatello; Dr. H. I. Burtness; Mr. and Mrs. John H. Butts; Mr. T. P. Dalzell, II; Mr. and Mrs. Harold G. Davidson; Mr. and Mrs. Harold H. Davis; Mrs. Helen Balfe De Mott; Mr. Carl S. Dentzel; Mr. Norman L. Fryer; Mr. C.H. Jackson, Jr.; Mr. and Mrs. William F. Luton; Mr. and Mrs. Carl G. Park; Mr. Harold A. Parma; Mr. and Mrs. John A. Parma; Mr. and Mrs. Godwin J. Pelissero; Mr. D.R. Phillips; Mr. and Mrs. E. Kenneth Ray; The Santa Barbara Historical Society; SBMA; Mr. Edward S. Spaulding; Mrs. Samuel J. Stanwood; Mrs. Edward B. Starbuck, Jr.; Mr. Howard W. Vesey; Dr. Irving Wills; Mr. and Mrs. Adrian G. Wood

Drawings, Paintings, and Prints by Don LaViere Turner (August 28–September 22)

[Don LaViere Turner](#) (1929–1997) was a draftsman, printmaker, sculptor, and poet who received numerous awards and was exhibited widely in both group and sole shows. This exhibition displayed over six hundred pieces, some accompanied with poems that shared the same title as

the work. In a letter from Director Leavitt describing Turner's work he stated, "Through powerful distortion and transformation of natural forms, Turner explores the entire range of man's emotional life. Ecstasy, terror, tenderness, passion, hostility, love, and grief all come alive through the images Turner brings before us". Turner's *The Second Las Garden* was purchased by the museum for the permanent collection. [Pricelist, correspondence, objects received]

Recent Works by [John Altoon](#) (1925–1969) (September 1–October 3)

[Only one document in file: "cart and crate" listing twenty-nine paintings]

Drawings by Father Thomas Merton (September 1–October 3)

Forty drawings by [Father Merton](#) (1915–1968), a Trappist monk of the Abbey of Gethsemani in Kentucky, were exhibited. All proceeds from sold pieces went to the James Chaney Scholarship fund, established by Merton, to be used for an African American girl at Catherine Spalding College in Louisville, Kentucky. Describing his pieces, Merton stated,

Neither rustic nor urbane, primitive nor modern, though they might suggest cave art, maybe Zen calligraphy. No need to give these marks a special name. It is better if they remain unidentified vestiges, signatures of someone who is not around. If these drawings are able to persist in a certain autonomy and fidelity, they may continue to awaken possibilities, consonances, they may dimly help to alter one's perceptions. Or they may quietly and independently continue to invent themselves.

[Notes by the Artist for an Exhibit of Drawings, correspondence]

Historic German Glassware (September 14–October 17)

Sponsored by the German Arts Council and in cooperation with the National Carl Schurz Association, this exhibition covered the history of German glassware from the first century AD to contemporary pieces from the 1960s. The theme was to "demonstrate that the valuable substance called 'glass', created from the cheapest kind of raw materials, has changed over the centuries, yet remains the same miraculous creation of man's spirit and man's hand." Nearly three hundred pieces were exhibited—from goblets and mugs to plates and vases. [Catalog, correspondence, objects received]

Venues: Museum of Fine Arts, Houston; M.H. de Young Memorial Museum; SBMA; Milwaukee Art Center; Smithsonian Institution

The Reminiscent Object: Paintings by [William Michael Harnett](#), [John Frederick Peto](#), and [John Haberle](#) (September 28–October 31)

This marked the first time these artists' works were exhibited together as a single exhibition in Southern California. Organized by the La Jolla Museum of Art, the exhibition comprised more than sixty paintings from three precisionist masters of the late nineteenth-century American still-life movement. Many of the paintings were done in a classical context, relating closely to seventeenth-century Dutch still lifes. However, the subject matter of many of the pieces, particularly paintings by [John Frederick Peto](#) (1854–1907) and [John Haberle](#) (1856–1933), and contained items of the times including paper money, playing cards, and newspaper clippings, foreshadowing the work of "pop artists" of the 1960s such as [Robert Rauschenberg](#) (1925–

2008) and [Andy Warhol](#) (1928–1987). Art critic and historian Alfred Frankenstein even went so far as to state that Haberle was *the* first pop-artist for this reason. [Catalog, *SB News-Press* 10.3.65 Harriette von Breton]

Optical Paintings (November 29–January 2, 1966)

This exhibition possibly originated at the Museum of Modern Art, New York, and was supplemented with pieces from local collections. The essential characteristic of the pieces exhibited focused on the appearance of movement: using line, color, and forms in various combinations to create the illusion of movement. Artists exhibited included [Victor Vasarely](#) (1906–1997), [Henry Pearson](#) (1914–2006), [Mon Levinson](#) (1926–2014), [Richard Anuszkiewicz](#) (b. 1930), [Bridget Riley](#) (b. 1931), and [Tadasky](#) (b. 1935). The most discussed and interesting piece from this exhibit was Riley's piece *Spiral Room*, in which the viewer actually walked into the environmental painting—completely immersed and surrounded by it leaving the viewer with a “dazzling and dizzying” effect. This exhibition later traveled to the Des Moines Art Center. [Feigen Palmer Gallery, correspondence, *SB News-Press* 12.17.65 Helen Benson]

Lenders: Robert Rowan; Feigen-Palmer Gallery, LA; Mrs. Frances B. McAllister; Academy for Educational Development, NY; Mr. Hugh Gee; Harry N. Abrams Inc., NY; Pasadena Art Museum

1966

Two Collections: The Collections of Margaret Mallory and Ala Story (January 15–February 20)

Notable works of art reflecting the aesthetic interests of Miss Mallory, member of the Board of Trustees at the time, and Mrs. Story, director from 1952 to 1957. Story's collection is primarily European with an emphasis on German painting and secondary emphasis on English painting. Notable artists from her collection include Max Beckmann, Egon Schiele, Gino Severini, Emil Nolde, and William Merritt Chase. Mallory's collection primarily consisted of nineteenth- and twentieth-century American artists but also included some European drawings, paintings, and sculptures. Notable artists from Mallory's collection include Marsden Hartley, Gifford Beal, Robert Blum, Pablo Picasso, and James Ensor. Both collections however, include the work of many Southern Californian artists including [Lotte Lehmann](#) (1898–1976), [Rico Lebrun](#) (1900–1964), [Fritz Schwaderer](#) (1901–1974), [Hans Burkhardt](#) (1904–1994), [William Dole](#) (1917–1963), [Howard Warshaw](#) (1920–1977), [Jack Baker](#) (1925–2011), [Morris Broderson](#) (1928–2011), and [Jack Zajac](#) (b. 1929). The exhibition traveled to the California Palace of the Legion of Honor from March 5 to April 10. [*SB News-Press* 2.23.66 Harriette von Breton, catalog]

Paintings and Collages by Bettina Brendel (February 8–March 13)

Twelve oil paintings and ten paper collages were displayed, all of which were constructed from the artist's basic scientific idea and vision of what "the structure and relationships of the universe are and [applying] those principles to mankind [to] emerge as concepts of limitless space and movement." At the conclusion of the exhibition, [Bettina Brendel](#) (1922–2009) donated one of her works, *Diagonal*, to the museum's permanent collection. [*SB News-Press* 2.26.66 Harriette von Breton, correspondence, release of objects list; invitation available in File #1]

Harbingers of Surrealism (February 27–March 27)

An assemblage of nearly a hundred works by precursors of the Surrealist movement, including [Paul Klee](#) (1879–1940), [Marc Chagall](#) (1887–1985), [Marcel Duchamp](#) (1887–1968), [Kurt Schwitters](#) (1887–1948), and [Giorgio de Chirico](#) (1888–1978). The exhibition attempted to emphasize the peculiar development of an old tradition in the first quarter of the twentieth century and highlight the essential difference between the newer artists related to Surrealism to the older artists who worked before 1900, such as [Joachim Patenier](#) (ca. 1480–1524), [Henry Fuseli](#) (1741–1825), [William Blake](#) (1757–1827), [Odilon Redon](#) (1840–1916), and [James Ensor](#) (1860–1949) [March calendar, catalog]

Chinese Lohans (March 1–April 10)

Two complete sets of Chinese ivory figures from the Ch'ing Dynasty representing the eighteen followers of Buddha. One set, from Mr. and Mrs. Warren Tremaine, was donated to the museum in 1961; the second was on loan from Mr. Abnashi Ram. The figures represented were closely identified with the Zen sect of Buddhism as symbols of transcendental meditation and were favorite subjects in Asian painting, sculpture, and ceramics. [*SB News-Press* 2.20.66, March Calendar]

Paintings by Arnold Mesches (March 15–April 17)

Retrospective of twenty-six works that combined significant subject matter with convincing expressive means. These powerful paintings presented social messages from [Arnold Mesches](#)' (1923–2016) own emotional responses to the human situations that occurred during his life time. [Pricelist, Dorian Hunter Gallery press release, catalog]

American Portraits in California Collections (April 6–May 8)

Organized by the museum, this exhibition featured portraits by thirty-five American artists from the pre-Revolutionary period through the nineteenth century including [John Singleton Copley](#) (1738–1815), [Benjamin West](#) (1738–1820), [Charles Peale](#) (1741–1827), [James Peale](#) (1749–1831), [Gilbert Stuart](#) (1755–1828), [Mary Cassatt](#) (1844–1926), [Thomas Eakins](#) (1844–1916), and [John Singer Sargent](#) (1856–1925), and in all, fifty-five portraits were exhibited, many of which were displayed publicly for the first time. Nearly half of the loans came from Santa Barbara collections. [*SB News-Press*, April/May calendar, *The Magazine for Santa Barbara and Ventura Counties*, April 1966, vol. 1, no. 2 (p. 22)]

Paintings and Sculpture by [Leonard Edmondson](#) (1916–2002) (April 19–May 19)

This exhibition included fifty-six recent abstract prints, paintings, and sculpture, with most of the pieces drawn from living organisms and formalized with dots, dashes, and textured surfaces. [April calendar, *SB News-Press*, May 1, 1966 (Harriette von Breton), release of objects list]

Adventures of a Line: Drawing Experiences by Lynn Lester Hershman (May 3–June 5)

The thirty-six pieces represented were defined by [Lynn Hershman](#)'s (b. 1941) style of using line and restrained color in beautiful formal arrangements with allegorical concepts. Describing her vision Hershman stated, "Paul Klee has said that 'a line is a dot that went for a walk.' These 'walks', when drawn out, become the most immediate, most intimate form of expression available to one in the visual arts. Ultimately one can only hope that the adventures one has with lines will lead to paths that present new questions and clarify old ones." One of the pieces exhibited, *Old Man*, was selected by the exhibitions committee for the museum's permanent collection. [*SB News-Press* May 15, 1966, release of objects list; invitation available in file 1]

Paintings by [Balcomb Greene](#) (1904–1990) (May 24–June 26)

An exhibition of new paintings by the noted American artist that earned him a reputation as one of the United States' leading figurative painters. Twenty pieces exhibited, all oil on canvas. [May calendar, pricelist; not much information in files]

Directions in Kinetic Sculpture (June 5–July 17)

Organized by Peter Selz, director of the University Art Museum at the University of California, Berkeley, this exhibition was presented in conjunction with SBMA's twenty-fifth anniversary and included kinetic sculptures by [Fletcher Benton](#) (b. 1931), [Davide Boriani](#) (b. 1936), [Robert Breer](#) (1926–2011), [Pol Bury](#) (1922–2005), [Gianni Colombo](#) (1933–1993), [Gerhard von Graevenitz](#) (1934–1983), [Hans Haacke](#) (b. 1936), [Harry Kramer](#) (1925–1997), [Len Lye](#) (1901–1980), [Heinz Mack](#) (b. 1931), [Charles Mattox](#) (1910–1995), [George Rickey](#) (1907–2002), [Takis](#) (b. 1925), and [Jean Tinguely](#) (1925–1991). The exhibition included contemporary sculpture by

fourteen American and European artists and was the first major exhibition of kinetic sculpture in Southern California. [*SB News-Press*, June 12, 1966 (Harriette von Breton), *Los Angeles Herald-Examiner* May 29, 1966 advertisement, June calendar, SBMA press release]

New Directions in Prints (July 12–August 21)

This exhibition was organized and prepared by Andrew Stasik, associate director of the Pratt Graphic Art Center in New York, and circulated by the Western Association of Art Museums. The exhibition included prints by more than thirty renowned contemporary artists who were not expressly printmakers but who were well known in the genres of Pop, Op, and Hard Edge. Furthermore, it contained a display of contemporary prints that embraced a varied and imaginative use of printmaking and visually demonstrated a variety of techniques. [July/August calendar, *SB News-Press* August 7, 1966 (Harriette von Breton)]

The Collection of Mrs. John Wintersteen: An Exhibition of Paintings, Drawings, and Sculpture (August 2–September 4)

Previously exhibited at the California Palace of the Legion of Honor from July 10 to July 24, the exhibition contained approximately forty-four paintings from the nineteenth and twentieth centuries by noted artists including [Eugène Delacroix](#) (1798–1863), [Edgar Degas](#) (1834–1917), [Pierre-Auguste Renoir](#) (1841–1919), [Henri Matisse](#) (1869–1954), [John Marin](#) (1870–1953), and [Pablo Picasso](#) (1881–1973). [July/August calendar, catalog]

A Street in Athens: Paintings by [Irma Cavat](#) (b. 1928) (October 19–December 4)

This exhibition contained seventeen pieces depicting a colorful street scene in Athens, Greece. The pieces exhibited were representative of humanity in its universality that it could have been a street anywhere, immersing the viewer in the loneliness of the human condition. This exhibition later traveled to the Phoenix Art Museum from December 15 to January 15, 1967. [*SB News-Press*, October 23, 1966 (Harriette von Breton), October calendar, objects received list]

Contemporary European Tapestries (November 30–December 31)

A major exhibition of original tapestries from France, Portugal, Poland, Austria, Sweden, Hungary, and the former Czechoslovakia, all from the collection of Mr. and Mrs. J.L. Hurschler. The exhibition included forty-eight tapestries by twenty-two artists representing the above listed countries, with a majority of the pieces woven in the factories at Aubusson and in Portugal. The artist who garnered the highest praise was Polish designer and weaver [Magdalena Abakanowicz](#) (1930–2017), who won the gold medal at the Sao Paulo Biennale in 1965 for her tapestries. [*SB News-Press*, December 4, 1966 (Harriette von Breton), catalog, December calendar]

Prints, Drawings, and Paintings by Pablo Picasso (December 1–December 31)

Shown through the courtesy of the Frank Perls Gallery in Beverly Hills, this exhibition consisted of a selection of twenty-five works by the contemporary Spanish master in celebration of his eighty-fifth birthday. Supplemental prints and drawings were also provided from the permanent collection of the SBMA. The body of [Pablo Picasso's](#) (1881–1973) work exhibited

spanned some seventy-three years; he began drawing when he was twelve years old. [*SB News-Press*, December calendar, pricelist; photograph of exhibition available in file 1]

Paintings and Intaglios by Shiro Ikegawa (December 6–January 8)

This exhibition contained thirty-six recent pieces depicting Buddhist icons as common objects in an ironic and humorous pop art style. Using Buddhist iconography in his pieces, [Shiro Ikegawa](#) (b. 1933) incorporated his emotional aversions to the cheapened commercialism of religious objects, a lasting impression from a trip to Japan just prior to the exhibition.

1967

Three Young Collections: Selections from the Collections of Donald and Lynn Factor, Dennis and Brooke Hopper, and André and Dory Previn (January 15–February 26)

Exhibition of three Los Angeles collections of twentieth-century American art representing three differing approaches to collecting: ten works from the Factor Collection, thirty-eight works from the Hopper Collection, and forty works from the Previn Collection were exhibited. The Factor Collection focused on a particular period and school of contemporary art including most of the well-known artists of the Ferus Gallery, primarily representative of reductive, pure image. A highlight of the collection was [Robert Rauschenberg's](#) (1925–2008) oil and silk screen painting, *Estate 1963*. The Hopper Collection was considered to be the most “lively and playful” collection, with pieces that would undoubtedly have historical significance. The highlight from the Hopper collection was [Andy Warhol's](#) (1928–1987) “Tomato Soup” piece. The Previn collection ranged from [Charles Demuth's](#) (1883–1935) *Blue Hat* (1913) to a portrait of André Previn by [Paul Wonner](#) (1920–2008). Most of the Previns' collection consisted of figurative pieces produced in the 1930s and 1940s through the abstract expressionist movement. [January calendar, *SB News-Press*, January 22, 1967, catalog]

Watercolors by C. Ronald Bechtle (January 17–February 19)

Bechtle's work was primarily abstract/semi-abstract since 1939, when he was influenced by Georges Braque. The ten years prior to this exhibition, [C. Ronald Bechtle](#) (1924–2014) worked exclusively in watercolor, many of which were exhibited for the first time including *The Games of Spain*, which he donated to SBMA at the conclusion of the exhibition. [Shipping order, artist's biography]

The Ala Story Collection of the Santa Barbara Museum of Art (January 17–February 19)

The collection was established in 1957 at the time of Ms. Story's resignation as director. In lieu of a gift for her tenure as director, Story suggested that the money be used to establish the Ala Story Purchase Fund, to be used for the acquisition of works of art. This suggestion appealed to the Women's Board as well as the Trustees, who immediately matched the gift amount. Subsequent donations were given to the fund, and the collection grew to include pieces ranging from such artists as [Oskar Kokoschka](#) (1886–1980), [Diego Rivera](#) (1886–1957), [William Dole](#) (1917–1983), [June C. Wayne](#) (1918–2011), and [Sam Francis](#) (1923–1994). At the time of this exhibition, the collection totaled forty-seven works, all of which were displayed for the public. [Catalog, *SB News-Press*, January 28, 1967, January calendar]

Philip Guston (February 15–March 26)

Solo exhibition of [Philip Guston's](#) (1913–1980) recent works following the progress of his exploration in Abstract Expressionism. Overall, twenty-three paintings were exhibited from Guston's personal collection as well as from his representative gallery, the Marlborough-Gerson Gallery, Inc. New York. [Catalog; invitation available in file 2]

Askin: Recent Paintings and Sculptures (February 21–March 26)

Exhibition of twenty-six paintings and eleven sculptures from [Walter Askin](#)'s (b. 1929) most recent work, produced while he was on sabbatical in England. He used figurative images and abstracted them with humor and sensitivity into a gentle parody of life. SBMA was the first venue in the United States to exhibit these paintings to the general public. This exhibition later traveled to the La Jolla Museum of Art from April 19 to May 21, 1967. [Catalog, *SB News-Press*, February 26, 1967]

Synchronism and Related American Color Painting, 1910–1930 (March 22–April 23)

The synchronists employed sources of nineteenth-century color theory to create an abstract twentieth-century art form. The exhibition offered a reappraisal of the movement, which had a considerable influence on American art. The movement was founded by [Morgan Russell](#) (1886–1953) and [Stanton MacDonald-Wright](#) (1890–1973) and was the first formally organized American art movement, though it was never defined clearly enough in substance or theory to become a major art movement. In addition to Russell and MacDonald-Wright, other artists included in the exhibition were [Arthur B. Davies](#) (1862–1928), [Jay Van Everen](#) (1875–1947), [Patrick Henry Bruce](#) (1881–1936), [Morton Schamberg](#) (1881–1918), [Andrew Dasberg](#) (1887–1979), [Arthur Frost, Jr.](#) (1887–1917), and [Thomas Hart Benton](#) (1889–1975).

This exhibition was circulated by the Museum of Modern Art, New York. [March calendar, *SB News-Press*, March 26, 1967 (Halette Von Breton); brochure available in file 2]

Japanese Paintings from the Collection of Mr. and Mrs. S. MacDonald-Wright (March 21–April 23)

Exhibition of thirty-five early religious Japanese paintings and screens from the [MacDonald-Wright](#) collection. [Handwritten note from SMW to Leavitt, release of objects; not much information available in exhibition files].

Kinetic Sculpture by Lea Wellner (March 28–April 23)

This exhibition included eleven pieces of [Lea Wellner](#)'s latest work, which combined mobile sculpture and painting with sound, producing an innovative, active artistic product. The viewer could walk around or look through the sculptures, dividing and challenging space and light. Special music was composed for the pieces in the exhibition by Barton A. Boni and Ralph Swikard. [*SB News-Press*, April 9, 1967; invitation available in file 1]

Drawings by William Brice (April 11–May 14)

An extensive selection of forty drawings produced between 1955 and 1966 by one of Southern California's leading artists. Most drawings dealt with figurative material, primarily of women; however, with distorted and elongated lines morphing the anatomy of the figures, [William Brice](#) (1921–2008) developed unique and powerful images. The exhibition was organized by the art gallery at the University of California, San Diego. [Catalog, *SB News-Press*, April 23, 1967 (Halette Von Breton); invitation available in file 1]

Venues: SBMA, San Francisco Museum of Art, Dallas Museum of Fine Art, Colorado Springs Fine Arts Center

Jacques Villon: Drawings and Watercolors (May 16–June 18)

A retrospective selection of thirty-two sketches by the twentieth-century French artist, on loan from New York dealer Lucien Goldschmidt. Many of the exhibited pieces were unknown to the public as there wasn't a strong interest in Villon's sketches at the time, and [Jacques Villon](#) (1875–1963) rarely showed this facet of his oeuvre. Emphasizing the intimacy of his sketches, Villon stated, "a drawing is like writing, but a painting is like a speech." [Checklist, correspondence, catalog, May calendar]

Paintings by Victor Vasarely (June 8–July 16)

A major exhibition of thirty works produced between 1935 and 1965 revealing the artistic development of [Victor Vasarely's](#) (1906–1997) geometrical abstractionism and optical art. Exhibition was organized by the Museum of Modern Art, New York.

Modern Prints of Japan (June 20–August 6)

Exhibition of fifty modern Japanese prints from the Achenbach Foundation for Graphic Arts. Continuing a thousand-year-old tradition while simultaneously embracing Western ideas and techniques, many of the modern Japanese printmakers abandoned the traditional *ukiyo-e* subject and technique. [Catalog, June calendar]

Harvey Leepa: Fluxism (June 27–August 4)

Using a watercolor as a medium, [Harvey Leepa](#) (1887–1977) allowed flowing colors to combine freely on water-saturated paper; the finished composition gradually emerged as various portions were kept in flux. Related in spirit to the surrealist idea of automatism, this method of working enabled him to achieve striking spatial and color effects. [*SB News-Press*, catalog, July calendar]

Paintings by Michael Dvortcsak (July 18–August 20)

This exhibition consisted of seventeen recent examples of [Michael Dvortcsak's](#) (b. 1938) abstract paintings depicting molecular substructured, bioscopic images. [*SB News-Press*, Catalog; not much information available in exhibition files]

Ben Shahn: Paintings and Graphics (July 30–September 10)

Retrospective of one of America's major social realists, including seventy-eight pieces produced from 1935 to 1967. [Ben Shahn](#) (1898–1969) used the simplicity and abstraction of his designs as a balance against the often heavy weight of his emotions. [July calendar, *Los Angeles Times* August 20, 1967 (Henry J. Seldis), catalog, *SB News-Press*, August 6, 1967]

Venues: SBMA: July 30–September 10; La Jolla Museum of Art: October 5–November 12; Art Association of Indianapolis/Herron Museum of Art: December 3–January 3, 1968

Lenders: Collection of Joan and Lester Avnet; Mr. and Mrs. Albert Hackett; Mrs. Edith Gregor Halpert; Edgar Kaufmann, Jr.; Dr. and Mrs. Irving Levitt; Miss Margaret Mallory; Mr. Selden Rodman; Bernarda B. Shahn; James Thrall Soby; Mr. and Mrs. Robert D. Straus; Albright-Knox Art Gallery; Arizona State University at Tempe; Art Association of Indianapolis; The Brooklyn Museum; Butler Institute of American Art; California Palace of the Legion of Honor; City Art Museum of Saint Louis; Cranbrook Academy of Art Galleries; Des Moines Art Center; The

Detroit Institute of Arts; Georgia Museum of Art; Harry S. Truman Library; Joslyn Art Museum; Krannert Art Museum; La Jolla Museum of Art; The Metropolitan Museum of Art; Milwaukee Art Center; The Museum of Modern Art; Munson-Williams-Proctor Institute; Museum of the City of New York; The Newark Museum; Museum of Art, Carnegie Institute; Museum of Art, University of Oklahoma; Philadelphia Museum of Art; Randolph-Macon Woman's College; The Saint Paul Art Center; Santa Barbara Museum of Art; Syracuse University, School of Art; Wadsworth Atheneum; Walker Art Center; Whitney Museum of American Art; Willard Straight Hall; University of Nebraska; The Downtown Gallery, New York; Kennedy Galleries, Inc., New York

[Invitation available in file 1]

Paintings by Maxfield Parrish (August 29–October 1)

Approximately sixty pieces exhibited from the Betsy P.C. Purves Trust, the Estate of Maxfield Parrish, and the Vose Galleries, Boston; organized by the Vose Galleries. [Maxfield Parrish](#) (1870–1966) was famous for his book illustrations and calendars, but before this exhibition was never recognized in a higher regard for his pieces or worthy for display in art museum. [Vose Galleries checklist]

The Pre-Columbian Collection of Constance McCormick Fearing (September 24–November 5)

An exhibition of over 100 masterpieces of stone and ceramic sculpture, pottery, and jade reflecting the high artistic quality and superior craftsmanship of the art produced in ancient Mexico by the indigenous Indian culture from about 1150 BC to AD 1521 [Catalog, LACMA press release]

Paintings by June Harwood (October 3–November 12)

Solo exhibition of thirty-one recent works by the Los Angeles artist in which she created related systems of structure and evocative imagery in hard-edge painting. Comprised of four related systems of structure and imagery, which [June Harwood](#) (1933–2015) referred to as “color forms, loops, ephemeral images, and networks.” [October calendar, checklist]

Ancient Art of Iran (October 10–November 12)

[Exhibition was postponed and likely never actually materialized. At the time of Leavitt's resignation and before Dorr took over]

1968

Paintings and Drawings by Morris Graves in Southern California Collections (January 30–March 3)

A relatively small exhibition of [Morris Graves](#)'s (1910–2001) work that consisted of approximately seventeen pieces, including drawings, paintings, and watercolors. Graves's work combined the spirituality of the Far East with Western thought. [List of works and lenders, January calendar]

Lenders: Mr. and Mrs. Philip M. Casady; Rex Evan Gallery, Los Angeles; Grunwald Graphic Arts Foundation at UCLA; Wright Ludington; Herbert Palmer; The Pasadena Art Museum; Mr. and Mrs. André Previn; San Francisco Museum of Art; Mr. and Mrs. Stanley Sheinbaum; Mr. and Mrs. Frederick S. Wight

Plastic Sculpture by Norman Zammitt (February 6–March 3)

A small exhibition of approximately seventeen pieces consisting of [Norman Zammitt](#)'s (1931–2007) 'solid state' constructions and laminations as well as a suite of color lithographs. At the time of this exhibition, Zammitt was one of the ever-growing members of a group of contemporary artists who applied the technological solutions of science and industry to their art. [List of works and lenders, objects received list, January calendar]

Lenders: Mr. and Mrs. Charles Ducommun; Dr. and Mrs. Omar Fareed, Dr. Louis Heyn; Felix Landau Gallery, Los Angeles; Wright Ludington

[Ben Sakoguchi](#) (b. 1938): Paintings and Etchings (March 12–April 28)

This exhibition consisted of approximately twelve paintings and nine etchings. The pieces combined images selected for their formal and psychological relationships and at first seemed to be obviously crowded; however, upon close and lengthy attention they projected a philosophical and artistic achievement. [Pricelist, correspondence, March calendar]

Lenders: Miss Judith Adams; The Ceeje Galleries, Los Angeles; Dr. and Mrs. Robert Engle; Mr. and Mrs. Ted Haubrich; Mr. and Mrs. Fred Keeler II

French Paintings from French Museums: Seventeenth and Eighteenth Centuries (March 15–April 28)

A major exhibition of pieces from the Louvre and other French museums organized with the cooperation of the French government and the California Arts Commission. The exhibition comprised thirty-six paintings by thirty-five artists including [Nicholas Poussin](#) (1594–1665), [Charles Le Brun](#) (1619–1690), [Hyacinthe Rigaud](#) (1659–1743), [Jean-Baptiste Chardin](#) (1699–1779), [François Boucher](#) (1703–1770), [Jean-Honoré Fragonard](#) (1732–1806), and [Jacques-Louis David](#) (1748–1825). Subjects covered a wide range, from court portraiture, religious scenes, still life, and allegorical motifs. The paintings reflected the opulence and elegance of the age of the Sun King (Le Brun), the intimacy and poetry of the age of the Enlightenment ([Jean-Antoine Watteau](#) (1684–1721), Boucher, [Jean-Marc Nattier](#) (1685-1766)), and the discipline of the Revolution (David). [March calendar, fact sheet, San Diego news release, August 1967]

Venues: The Fine Arts Gallery of San Diego: September 29–November 5, 1967; The Palace of the Legion of Honor, San Francisco: November 17–December, 1967; Crocker Art Gallery, Sacramento: January 9–February 25, 1968; SBMA: March 15–April 28, 1968

Selections from the Collection of Margaret McLennan Morse (April 1–April 21)

A memorial exhibition of approximately seventy-one pieces including paintings, sculptures, watercolors, prints, and drawings from the collection of Margaret Morse, a member of the SBMA Board of Trustees. Artists exhibited included [Auguste Rodin](#) (1840–1917), [Jacques Villon](#) (1875–1963), [Charles Burchfield](#) (1893–1967), [Douglass Parshall](#) (1899–1990), [Morris Graves](#) (1910–2001), [Channing Peake](#) (1910–1989), and [William Dole](#) (1917–1983), as well as several Chinese ceramics from the T'ang Dynasty, a stone Egyptian head, and a bronze Etruscan warrior. [Release of objects list, April calendar]

Paintings by [Hassel Smith](#) (1915–2007) (May 7–June 9)

Approximately fifteen pieces produced between 1959 and 1963 were exhibited from the David Stuart Gallery, Los Angeles. [Release of objects list; no significant information available in exhibition files]

Graphics by [John McLaughlin](#) (June 11–July 14)

Approximately seventeen works were exhibited, primarily lithographs. [John McLaughlin's](#) (1898–1976) works have been described as “frugal, carefully composed canvases containing symmetrical, rectangular, hard-edge forms.” Particular features of his work include his near-perfect weighting of one basic color in relation to another as well as his two-dimensional compositions. [Release of objects list, Corcoran news release]

Paintings by [Karl Benjamin](#) (June 11–July 14)

Approximately eight pieces were exhibited for [Karl Benjamin's](#) (1925–2012) first solo exhibition in three years, and a majority of the pieces were exhibited for the first time. Benjamin's hard-edge painting is characterized by “measure in design, concealed brushwork, and clarity of color.” [Correspondence between Benjamin and Bill Hesthal, *Los Angeles Times*, June 16, 1968; no real significant information in exhibition files]

Sculpture by [Max Finkelstein](#) (b. 1915) (July 16–September 1)

Approximately twenty-three geometric, abstract aluminum construction sculptures were exhibited. The exhibition later traveled to the La Jolla Museum of Art. [Object list; not much information available in exhibition files]

Islamic Art from the Collection of [Edwin Binney III](#) (August 31–September 29)

A major exhibition comprising Near Eastern and Indian miniature paintings and calligraphic fragments together with manuscripts, manuscript bindings, ceramics, and metalwork. The collection presented a survey of the development of miniature painting from the fourteenth to the nineteenth century, indicating the close relationship of the art of the book to other media of Islamic arts. [August/September calendar]

Paintings by Lilly R. Fenichel (September 5–October 6)

This was the first major museum exhibition of [Lilly Fenichel](#)'s (1927–2016) work in which eleven large-scale acrylic paintings were displayed. [Release of objects, September calendar; not much information available in exhibition files; small invitation available in file 1]

William Dole (October 10–November 10)

Approximately forty pieces were exhibited, including watercolors and collages, for this exhibition of [William Dole](#)'s (1917–1983) latest works. [Checklist, release of objects; no other information available in exhibition files]

David Park: His World (October 19–November 17)

A major retrospective exhibition of [David Park](#)'s (1911–1960) work which included paintings, drawings, and lithographs illustrating his creativity from the age of 6 to his death. This was the most comprehensive survey of Park's work, and many of the pieces included in the exhibition were never before exhibited on the West Coast.

Lenders: Mr. and Mrs. Baker, Adele Bednarz Galleries, Professor and Mrs. Charles C. Cushing, Mr. and Mrs. Richard Diebenkorn, The Corcoran Gallery of Art, Mrs. Helen Park Green, Mr. and Mrs. Lloyd Kreeger, Oakland Museum, Mr. and Mrs. Roy Moore, Mr. and Mrs. Fred C. Schutz, The Staempfli Gallery, and Dr. and Mrs. J. Malcolm Stratton.

[October calendar, object list; large poster available in file 1]

Hundertwasser (December 7–January 12)

Organized by Herschel B. Chipp, curator of modern art at the University Art Museum at the University of California at Berkeley, this was the first significant exhibition of works by [Friedrich Hundertwasser](#) (1928–2000) in America. The European Expressionist painter's work contained high-pitched enamel-like colors and suggested a "metamorphosis of a children's dream-like art with an obsessive patterning of design". Approximately seventy-eight pieces were exhibited, including paintings, watercolors, and primarily mixed media produced between 1950 and 1968.

Venues: University Art Museum, University of California, Berkeley: October 8–November 10; SBMA: December 14–January 12, 1969; Museum of Fine Arts, Houston: January 30–March 10, 1969; Arts Club of Chicago: March 25–April 19, 1969; The Galerie Saint-Etienne, New York: May 5–June 27, 1969; Phillips Collection, Washington D.C.: July 15–August 25, 1969

1969

Light Floors by Lila Katzen (January 11–February 16)

[Lila Katzen](#) (1925–1998) was a painter, constructionist, and instructor at the Maryland Institute of Art in Baltimore. The exhibition was commissioned and first presented by the Architectural League in New York. The exhibition used electronic and plastic materials and encouraged active involvement by the visitor and was described by the artist as “art to walk on.” It produced special effects and was perceived to be both an aesthetic object as well as a part of the environment with a demand for audience participation. [Curatorial statement]

Serial Imagery (January 25–February 23)

This exhibition and catalog originated at the Pasadena Art Museum and later traveled to the Henry Art Gallery at the University of Washington; the SBMA was the last venue. The exhibition traced the evolution and introduction of a “new type of form in modern art,” namely abstraction. It primarily dealt with the influence of [Claude Monet](#) (1840–1926) and his series of paintings of Rouen Cathedral, where he abandoned the classical notion of the “masterpiece” and explored with color the moment-to-moment effects of sunlight reflecting off the stone façade of the cathedral. German Expressionist painter [Alexei Jawlensky](#) (1864–1941) made the next most significant contribution with his Variations series; however, it was not until the emergence of Abstract Expressionism in 1940s New York that artists really began to explore this new form. The exhibition follows the abstraction movement and included the works of [Joseph Albers](#) (1888–1976), [Mark Rothko](#) (1903–1970), [Kenneth Noland](#) (1924–2010), [Frank Stella](#) (b. 1936), and [Andy Warhol](#)'s (1928–1987) Campbell soup can series. At the time of this exhibition, the modern art world had only just begun to realize the significance of these contributors, and the exhibition attempted to investigate and present to the public a coherent timeline of the evolution and use of “serial” forms. [Pasadena Art Museum press release, catalog, correspondence]

Selden Spaulding (January 30–March 9)

[Selden Spaulding](#)'s (1922–2005) “minimal” environmental painting was designed for and unfolded on the walls of two galleries at SBMA. The massive piece implied no beginning or end in its format. Its flat, spaced pieces of color impinged on the viewer, abstractedly working the colors, forms, moods, and things of our rugged and dry California landscape. [February newsletter]

Prints from London (March 22–April 20)

Organized by the Walker Art Center in Minneapolis, this exhibition displayed prints by four contemporary London artists: [Richard Hamilton](#) (1922–2011), [Eduardo Paolozzi](#) (1924–2005), [Joe Tilson](#) (b. 1928) and [R.B. Kitaj](#) (1932–2007). Over sixty prints were exhibited, approximately fifteen from each artist, and they were chosen to illustrate the conceptual and technical range of contemporary British printmaking. All four artists made extensive use of photographic imagery, and the exhibition included examples of technical innovations such as vacuum-formed reliefs and the exploitation of materialized plastics. [Catalog, objects received list, news release, March newsletter]

Venetian Bronzes (April 5–May 4)

From the collections of the Correr Museum in Venice and circulated by the Smithsonian Institution, the exhibition traveled to the University of Texas, the Dayton Art Institute, the William Rockhill Nelson Gallery of Art, the Toledo Museum of Art, SBMA, and last to the Dallas Museum of Fine Arts. The exhibition marked the first time that a whole group of bronzes representing the Correr Museum traveled to a place so distant from their origin. The exhibition consisted of thirty-six small bronzes relating to the Venetian environment and created during the fifteenth and sixteenth centuries from masters such as [Bartolomeo Bellano](#) (1437 or 1438–1496 or 1497), [Tullio Lombardo](#) (ca. 1455–1532), [Andrea Riccio](#) (ca. 1470–1532), [Jacopo Sansavino](#) (1486–1570), [Alessandro Vittoria](#) (1525–1608), [Tiziano Aspetti](#) (1557 or 1559–1606), Francesco Segalo (1535–1592), [Gerolamo Campagna](#) (1549–1625) and [Niccolo Roccatagliata](#) (1593–1636). [Catalog, news release, April newsletter]

The Sculpture of Gaston LaChaise (May 24–July 13)

A major traveling exhibition of works by American sculptor [Gaston LaChaise](#) (1886–1935), organized by the Felix Landau Gallery of Los Angeles and the Robert Schoelkopf Gallery of New York, this exhibition travelled to fifteen venues over a three-year tour. It consisted of approximately forty bronze sculptures and twenty drawings that traced the artist's entire career from 1908 through 1934. His *Nude with Coat* was exhibited for the first time since 1913, when it was the centerpiece for the Armory Show in New York. [Catalog, correspondence, June newsletter]

Light 7 (June 6–August 4)

Exhibition was prepared by [Minor White](#) (1908–1976), for MIT's Hayden Gallery. The exhibition consisted of approximately eighty-five photographs from seventy-five contemporary photographers and represented the cross section of American and European photographers' attempt to overlap psychology, science, art, and religion. Included seven interpretive photographic concepts of light, each including images that range from the directly physical to the more mystical and psychological. Some noteworthy artists involved with the exhibition include [Lotte Jacobi](#) (1896–1990), [Barbara Morgan](#) (1900–1992), [Ansel Adams](#) (1902–1984), [Ruth Bernhard](#) (1905–2006), [Minor White](#) (1908–1976), [John Brook](#) (1924–2016), [Jerry Velsmann](#) (b. 1934), [Carl Chiarenza](#) (b. 1935), and [David Batchelder](#) (b. 1939).

Venues: MIT: October 4–November 10, 1968; Smith College: January 15–February 16, 1969; Philadelphia Museum of Art: March 6–April 21; SBMA: June 6–August 4; De Young: September 6–October 11; Portland Museum of Art: October 28–November 23

The Sculpture of Richard O'Hanlon (July 10–August 17)

One-man exhibition consisting of fourteen sculptures, twelve stone pendants, and six raised-line prints. Made from California granite, [Richard O'Hanlon's](#) (1906–1985) objects are characterized as monolithic and abstract. [Pricelist, brochure; very little information in exhibition files]

László Moholy-Nagy (August 2–September 21)

Organized by the Museum of Contemporary Art in Chicago and the Solomon R. Guggenheim Museum, this was the first retrospective exhibition of [László Moholy-Nagy](#) (1895–1946) since the memorial exhibition in 1947 and marked the first complete survey of Moholy's work in the United States in over two decades. Approximately fifty paintings, thirty watercolors and collages, ten sculptures, and an assortment of photographs, photograms, lithographs, etchings, typographic designs, and theater designs were included in this exhibition. Sibyl Moholy-Nagy provided a lecture the opening night of the reception. [Light-Prop was not exhibited at SBMA] [Letter from Dir. Dorr to board of directors November 1968, Santa Barbara news release, Chicago press release, catalog]

[Tony Smith](#) (1912–1980) (August 16–September 28)

Circulated by MoMA, this exhibition consisted of six full-size mockup sculptures that were placed at six various locations in Santa Barbara. The original sculptures were made from steel, but the mockups were fabricated in plywood to facilitate their transportation and exhibition around the country to many museums. Objects and locations: *Amaryllis*: located in front of the museum; *The Snake Is Out*: located at Mission Plaza; *Spitball*: located at Ortega Park; *Marriage*: located at UCSB near the administration building; *The Elevens Are Up*: located at La Cumbre Plaza in the mall; *New Piece*: located at the Santa Barbara airport [Correspondence, September newsletter, news release]

Portraits of Artists: Photographs by John Waggaman (August 23–October 5)

Photography exhibition of portraits of California artists posed in their characteristic environments and shaped in forms appropriate to their work. Some photographs were curved, some were transparencies lighted from behind, and some were sunk deep inside the framing geometry. Regarding the exhibition, [John Waggaman](#) (b. 1923) stated, "Artists are the subject of my show because I like them better than any other group" [Catalog, August/September newsletter, correspondence]

Henry Guerriero (October 11–November 9)

Approximately forty-two sculptures were exhibited, consisting of non-monumental, automatic doodles in cast bronze intended to "charm, alarm, and amuse at the same time." In describing his work [Henry Guerriero](#) (b. 1929) stated, "My style of sculpture . . . may have no name, belong in no named school, but sculpture came before words and if I must use a word, privately I call it X-art." [Objects received list, October/November newsletter; not much information available in exhibition files]

Just Before the War (October 18–November 30)

Organized by Thomas Garver of the Newport Harbor Art Museum, this exhibition contained nostalgic city, country, and small-town photographic scenes of middle-class America during the 1930s Depression. The photos were taken by some of the nation's leading photographers, who were commissioned by the [Farm Security Administration](#), a federal agency created by the Roosevelt administration to ease the economic conditions that faced the farmer. [October/November newsletter; not much information in exhibition files]

Recent Paintings by Sam Francis (December 13–January 25)

Exhibition consisted of eight large abstract paintings representing the latest works of [Sam Francis](#) (1923–1994). [December/January newsletter; not much information in exhibition files]

Antonio Frasconi: Venice and Selections from the Venice Biennale (December 19–January 18, 1970)

Contained thirty-four colored woodcuts produced between 1962 and 1969. A majority of the material was exhibited at the Venice Biennale prior to this exhibition, while the rest were inspired by a visit to Venice. [Antonio Frasconi](#) (1919–2013) used the woodcut print—one of the oldest media—to create compellingly beautiful prints in both a contemporary and traditional context. He treated poetic subjects with a vigorous handling, employing bold designs in an exuberant expressionism that recalled his Latin American roots. [December Newsletter, Correspondence]