

1970

Watson Collection: Indian Miniatures (February–March)

Over forty Indian miniature paintings were exhibited, on loan from the Earnest C. Watson Collection. [No significant information in exhibition files]

Billy Al Bengston: Paintings (February 3–March 22)

More than ten representative paintings by one of Southern California's most notable masters of the pop image were exhibited. [Billy Al Bengston](#) (b. 1934) painted emblematic forms such as crosses, hearts, irises, and chevrons with a spray gun on metal or canvas supports. Born in Dodge City, Kansas, he attended Los Angeles City College, California College of Arts and Crafts, and the Los Angeles County Art Institute and later taught at the Chouinard Art Institute, UCLA, the University of Oklahoma, and the University of Colorado. He also cofounded the Artist Studio in Venice, California with [Kenneth Price](#) (1935–2012). Prior to this exhibition, Bengston held numerous solo and group exhibitions both nationally and internationally. This was Bengston's first solo exhibition at the SBMA; he first exhibited at SBMA in 1962 as part of the Pacific Coast Invitational Exhibition, with [Arlo Acton](#) (b. 1933), [John Altoon](#) (1925–1969), and [Geoffrey Bowman](#) (1928–2009). *Untitled* (1968) was purchased by trustee Mrs. K.W. Tremaine. [February calendar, correspondence, *SB News Press* article, 1970]

Tantra Art: The Collection of Blanche Manso (February 8–March 22)

Comprising nearly three hundred works, this was one of the first and certainly the largest exhibition of Tantric art ever shown at the SBMA. The majority of the pieces dated from the seventeenth, eighteenth, and nineteenth centuries. The mystical pictures, designs, diagrams, maps, and charts from India relate in interesting ways to contemporary Western painting. Many of the pieces were used as vehicles of visual concentration in yoga. *Tantra* is a Sanskrit term meaning "rule" or "ritual." It is the title of certain Indian religious and magical writings in which prominence is given to the female energy of the deity. Tantric forms of deities are many-armed and sometimes polycephalic. [February calendar, catalog, correspondence]

Institute of Creative Arts (March 21–April 19)

Organized by the UCSB Art Gallery, this traveling exhibition of thirty-eight paintings and fifteen sculptures was produced by members of the Institute of Creative Arts at UCSB. Their objective was to bring attention to the quality of work being produced by practicing artists who are members of various faculties of the university. Artists exhibited included [Sam Amato](#) (1924–2015), [Oliver Andrews](#) (1925–1978), [Robert Arneson](#) (1930–1992), [Elmer Bischoff](#) (1916–1991), [William Brice](#) (1921–2008), [William Dole](#) (1917–1983), [Sidney Gordin](#) (1918–1995), [Robert Hartman](#) (b. 1926), [Erle Lorán](#) (1905–1999), [Lee Mullican](#) (1919–1998), [Gordon M. Nunes](#) (1914–1991), [Richard O'Hanlon](#) (1905–1989), [Felix Ruvolo](#) (1919–1992), [Jacques Schnier](#) (1898–1988), [Wayne Thiebaud](#) (b. 1920), [Robert Thomas](#) (1924–1987), [Howard Warshaw](#) (1920–1977), and [Glenn Wessels](#) (1895–1952). The La Jolla Museum of Art served as the opening venue for this exhibition. [Catalog, March calendar, exhibition proposal]

Drawings from the Museum's Permanent Collections (April 4)

This exhibition was a survey of one of the museums' finest and most extensive collections, spanning the sixteenth to the twentieth century. Artists exhibited included [Guercino](#) (1591–1666), [Gabriël Metsu](#) (1629–1667), [Jean-Antoine Watteau](#) (1684–1721), [Giovanni Battista Tiepolo](#) (1696–1770), [François Boucher](#) (1703–1770), [William Blake](#) (1757–1827), [Thomas Couture](#) (1815–1879), [Edgar Degas](#) (1834–1917), [Elihu Vedder](#) (1836–1923), [Odilon Redon](#) (1840–1916), [Arthur Bowen Davies](#) (1862–1928), [Henri de Toulouse-Lautrec](#) (1864–1901), [Henri Matisse](#) (1869–1954), [Edward Borein](#) (1872–1945), [Joseph Stella](#) (1877–1946), [Paul Klee](#) (1879–1940), [André Derain](#) (1880–1954), [Pablo Picasso](#) (1881–1973), [Max Weber](#) (1881–1961), [Gaston Lachaise](#) (1882–1935), [Elie Nadelman](#) (1882–1946), [José Clemente Orozco](#) (1883–1949), [Amedeo Modigliani](#) (1884–1920), [Thomas Hart Benton](#) (1889–1975), [Egon Schiele](#) (1890–1918), [Giorgio Morandi](#) (1890–1964), [George Grosz](#) (1893–1959), [Ben Shahn](#) (1898–1969), [Pavel Tchelitchew](#) (1898–1957), [Eugène Berman](#) (1899–1972), [Salvador Dalí](#) (1904–1989), [Federico Cantú Garza](#) (1907–1989), [Morris Broderson](#) (1928–2011), and [Jasper Johns](#) (b. 1930). [Henri Matisse](#) (1869–1954) said that drawing is “the purest and most direct translation of my emotion”; he continued, “Once I have put my emotions to line and modeled the light of my white paper . . . I can take away nothing further.” The exhibition and catalog were dedicated to Wright Ludington for his generous donations of drawings that constitute the bulk of the collection. [April calendar, catalog, correspondence]

Don Bachardy: Drawings and Sketches (May 1–June 12)

This exhibition included twenty portrait graphite drawings of artists, critics, and dealers. Born in Los Angeles in 1934, [Don Bachardy](#) studied at the Chouinard Art Institute and the Slade School of Art in London. His first solo exhibition was at the Redfern Gallery in London in October 1961. Prior to this, he exhibited at the Rex Evans Gallery and Irving Blum Gallery in Los Angeles, the De Young Fine Art Museum in San Francisco, and several galleries in New York. The works in the exhibition were on loan from the Irvin Blum Gallery. [May calendar, biography/correspondence, condition report]

American Tapestries (May 17–June 14)

This exhibition was circulated by the Charles E. Slatkin Galleries of New York and included thirty-five hand-woven tapestries based on designs by contemporary American artists, including [Leonard Baskin](#) (1922–2000), [Alexander Calder](#) (1898–1976), [Jim Dine](#) (b. 1935), [Robert Motherwell](#) (1915–1991), [Ben Shahn](#) (1898–1969), [Frank Stella](#) (b. 1936), [Andy Warhol](#) (1928–1987), and [Roy Lichtenstein](#) (1923–1997). “These painters, being especially concerned with surface treatment rather than subject matter as an integral factor in the total work, have found the art of tapestry particularly well suited to their talents and interests. It is not so much new materials that are in use, but the manipulation of traditional materials to give new expression to an ancient form.” [June calendar, catalog, correspondence]

Richard Pousette-Dart: Paintings (June 20–August 2)

This traveling exhibition was circulated by the Museum of Modern Art and included approximately twenty pieces. Born in St. Paul, Minnesota, [Richard Pousette-Dart](#) (1916–1992) was a self-taught artist who had his first solo exhibition in 1941 at the Artists Gallery. Two of his

pieces were exhibited at the SBMA in 1948 for the *National Drawing Exhibition*. This exhibition was his first solo exhibition on the West Coast, for which the SBMA served as the final venue. Pousette-Dart observed that “paintings are a presence, and they are best known by the spirit they leave with us after we have left them. . . . I’m not interested in nature, and I’m not interested in abstraction. I’m just interested in abstract beauty, which to me is the meaning of all art.” The curator of the exhibition, Lucy R. Lippard, noted that “[Pousette-Dart’s] paintings emerge as intense, aesthetic, scientific investigations of space, mass, the large to the small and man to infinity. Many have the optical focus of great magnification or reduction of matter, or are telescopic or microscopic in scale and emphasis.” [June calendar, checklist, *SB News-Press*, June 28, 1970, exhibition précis]

The Graphic Work of Winslow Homer (June 27–August 16)

This traveling exhibition was organized by the Museum of Graphic Art of New York with the assistance of Lloyd Goodrich, advisory director of the Whitney Museum of American Art, and the country’s foremost authority on [Winslow Homer](#) (1836–1910) at the time. Hailed as the most ambitious presentation of Homer’s graphic art, the exhibition comprised all of his etchings, his most significant lithographs, and many of his most striking wood engravings. In all, nearly eighty-five pieces were exhibited. Homer was essentially a self-taught artist and was often referred to as America’s most celebrated artist. At 19 he began as a lithographer’s apprentice in Boston. His first magazine illustrations appeared in a June 1857 periodical, *Ballou’s Pictorial Drawing-Room Companion*, and two months later in the prestigious new magazine, *Harper’s*, where he captured candid portraits of members of the Union Army. About halfway through his career, Homer began working in watercolor, depicting many of his subjects at sea, including those who made their living on it. The exhibition at the SBMA was extended for two weeks due to its popularity. [*SB News-Press*, June 28, 1970, June calendar, catalog]

Venues: Achenbach Foundation for Graphic Arts, the Akron Art Institute, Bowdoin College Museum of Art, Cincinnati Art Museum, The Detroit Institute of Arts, Everson Museum of Art, The Fine Arts Gallery of San Diego, The Minneapolis Institute of Arts, MFA Houston, National Collection of Fine Arts, Smithsonian Institution, Oklahoma Art Center, The Parrish Art Museum, SBMA, University of Kansas Museum of Art, Whitney Museum of American Art

Sculpture by William King (July 3–August 2)

Organized by the Terry Dintenfass Gallery of New York, this exhibition of works by [William King](#) (1925–2015) consisted of fifteen aluminum sculptures ranging in size from four feet tall to twenty-two feet long. All of the exhibited sculptures were constructed of abstractly shaped sheets of aluminum, ingeniously slotted, locked, or tied together with rope. The sculptures represented human forms in various positions: sitting, standing, kissing, kneeling, and sprawling. [According to some correspondence, the exhibition was originally planned to take place in a local park with 24/7 security; however, no other document mentions whether this actually took place—it is unlikely, since the park has been the site of numerous acts of vandalism.] [July calendar, catalog, *SB News-Press*, July 5, 1970, correspondence],

A Century of California Painting, 1870–1970 (August 4–September 3)

This exhibition was sponsored by the Crocker Citizens National Bank. The paintings exhibited ranged from post–Gold Rush landscapes by [Albert Bierstadt](#) (1830–1902), [Thomas Hill](#) (1829–1908), and [William Keith](#) (1838–1911) to abstraction and gestural impressionist paintings by [Rico Lebrun](#) (1900–1964), [Richard Diebenkorn](#) (1922–1993), and [Nathan Oliveira](#) (1928–2010). Each of the ten decades was charted artistically by five artists, characterizing the decade of their most representative painting and presenting a historically wide and diverse survey of art in California. Exhibited in the Preston Morton Gallery and the Von Romberg Gallery, the exhibition was heralded as one of the most comprehensive studies of the stylistic technique and aesthetic development of California painters. [August calendar, catalog, *SB News-Press* August 2, 1970]

Modern Mexican Art (August 8–October 11)

This exhibition coincided with the annual Fiesta celebration. Over a hundred pieces were exhibited and primarily came from regional collection, including the gifted collection of the late Dr. MacKinley Helm, an avid collector and authority on modern Mexican painting. The artists exhibited ranged from the masters—[Diego Rivera](#) (1886–1957), [Rufino Tamayo](#) (1899–1991), and [David Siqueiros](#) (1896–1974)—to emerging contemporary artists such as [Feliciano Bejar](#) (1920–2007). The exhibition focused on the paintings, sculpture, and graphics of Mexican artists from the Revolutionary period of the early twentieth century to contemporary times. Exhibition labels were composed in both English and Spanish to reach a broader audience and to also coincide with the theme of the Fiesta. The opening reception honored the new SBMA director, Paul C. Mills. [August newsletter, catalog, *SB News-Press*, August 2–5, 1970 (Mary Every)]

The Art of John Held, Jr. (August 15–September 13)

The exhibition, circulated by the Smithsonian Institution, consisted of illustrations, drawings, photographs, watercolors, and bronzes. [John Held](#)'s (1889–1958) stylish cartoons satirized the “roaring twenties” and quickly became identified with the lighter side of the American Jazz Age, for which Held's flapper became the visual symbol. The popularity of this image was so immense that editors of popular magazines began sending Held blank checks for his drawings, asking him to fill in his own price. For many years Held worked as an illustrator and cartoonist for *Vanity Fair* and *The New Yorker* before turning to animal sculpture in 1930. [Catalog, August newsletter, press release, *SB News-Press*, August 23, 1970 (Richard Ames)]

The Concerned Photographer (September 12–October 18)

Organized by the Fund for Concerned Photography in collaboration with the Riverside Museum in New York and circulated by the Smithsonian Institution, this exhibition consisted of black-and-white photographs that dramatically documented the WWII and post-war periods by six major photographers: [André Kertész](#) (1894–1985), [David Seymour](#) (1911–1956), [Dan Weiner](#) (1911–1959), [Robert Capa](#) (1913–1954), [Werner Bischof](#) (1916–1954), and [Leonard Freed](#) (1929–2006) [September newsletter, *SB News-Press*, September 6, 1970; no information available in exhibition file]

Paul Feeley: Drawings and Watercolors (October 3–November 1)

Circulated by the Smithsonian Institution, this exhibition included seventy-five drawings and watercolors produced in the period between 1927 and 1966. SBMA curator Ronald Kuchta described [Paul Feeley's](#) (1910–1966) work as showing “the progression of a cool, orderly, classical temperament in modern American painting.” Feeley was part of the faculty at Bennington College from 1939 until his death, and this exhibition was based on the retrospective that was held at Bennington in the spring of 1968. [October calendar, *SB News-Press*, September 27, 1970; *SB News-Press*, October 11, 1970 (Richard Ames)]

Wynn Bullock: Photography (October 13–November 8)

Organized by John Humphrey, curator at the San Francisco Museum of Art, this exhibition traced the thirty-five-year career of one of America's most renowned photographers, with an emphasis on his recent work. The exhibition consisted of approximately sixty black-and-white photographic prints of nature up close and from a distance. [Wynn Bullock](#) (1902–1975) was born in Chicago and moved to California when he was five, where he would stay until his death in Monterey. Bullock's last exhibition at the SBMA—one of Bullock's early solo exhibitions—took place in 1947 under Donald Bear. [October calendar, catalog, *SB News-Press*, October 18, 1970]

Paul Sarkisian: Acrylic Paintings (October 24–November 15)

This exhibition consisted of six large-scale paintings by one of California's most singular painters. The large canvasses presented surrealistic combinations of nudes, nostalgic pop elements, photographs, blue skies, and old houses. Born in Chicago in 1928, [Paul Sarkisian](#) studied at the Art Institute of Chicago from 1945 to 1948, the Otis Art Institute from 1953 to 1954, and Mexico City College from 1955 to 1956. Prior to this exhibition, Sarkisian had solo exhibitions at the Pasadena Museum of Art and the Corcoran Gallery. [October calendar, catalog]

Off/On (November 20–November 22)

This was an electronic light and sound show featuring [Robert Ellison's](#) *The Garden of Delights*; a performance by Doug McKechnie on the Moog synthesizer (reputed to be the most sophisticated electronic musical instrument ever created); and [Scott Bartlett's](#) film *Moon*. The exhibition combined projections, film, “wet show,” and kinetic light sculpture within a structure representing a giant television with an 11- by 14-foot screen for rear projection. The performance was held several times a day over the course of the three-day exhibition. [November calendar, *SB News-Press*, November 20, November 22, 1970; invitation]

[Wassily Kandinsky](#) Watercolors (November 23–January 4) CANCELLED

The exhibition was originally planned under Goldthwaite Dorr's directorship; with Paul Mills's arrival, the exhibition was cancelled as inconsistent with the program of exhibitions, as well as due to Mills's more tepid interest in the exhibition and changes in the exhibition's dates. [Correspondence between Kuchta and Lenore Miller, department of exhibitions at MoMA, July 14, 1970.]

1971

New Painting: Santa Barbara (February 13–March 7)

Nearly forty recent paintings exhibited by nineteen young local painters whose works have never or rarely been exhibited before. The artists included James Alford, [Frank G. Bettencourt](#), Gary Brown, Gary Chafe, [John Comer](#) (b. 1948), Steven Cortwright, [Richard Dunlap](#), [Don Eddy](#) (b. 1944), Darryl Goden, Norman Griffin, Jerry Haggerty, [James Jarvaise](#) (b. 1931), Don Johnson, Bob Lovato, Rhea McClellan, [Hank Pitcher](#) (b. 1949), William Rohrbach, [Andrew Spence](#) (b. 1947), and Bill Williamson. Also included in the exhibition was an environmental sculpture by [Miles Varner](#) that was displayed across Ludington Court. [February calendar, catalog, correspondence]

New Work: New York (February 13–March 7)

This exhibition was organized by the American Federation of Arts and the Canton Art Institute (Canton, OH) and consisted of twenty-five emerging New York painters, whose works were selected by Richard Lanier, Noble Foundation Fellow at the Museum of Modern Art, New York. The paintings reflect the variety and vitality of development in the work of a significant number of artists active in New York at the time, who share certain general formal, coloristic, or methodological concerns. Examples were chosen to provide a representative view of New York painters concerned with explorations of color, texture, form, and process within a nonfigurative context.

Perception (March 18–April 25)

Organized by the California Arts Commission, this sculpture exhibition's theme was the human form, reflecting man's changing image of himself over a period of 2,500 years. The exhibition was specifically organized for the blind: contrary to usual museum policy, every visitor was invited to touch the exhibited sculptures. The pieces were lent by sixteen institutions and private collectors and were selected with the aid of two blind consultants. The exhibition was designed to give visually handicapped persons the opportunity to perceive works of art through the sense of touch. The exhibition opened at SBMA and later traveled to the Fine Arts Gallery of San Diego, San Louis Obispo Art Center, M.H. de Young Memorial Museum, Fresno Arts Center, E.B. Crocker Art Gallery, and the Los Angeles County Museum of Art. At the SBMA, local blind students served as docents on the weekends for the duration of the exhibition. [Catalog, March calendar, *SB News-Press*, March 14, 1971]

Three Graphic Artists (March 20–April 18)

Organized by the Los Angeles County Museum of Art, this exhibition presented three black Southern California artists: [Charles White](#) (1918–1979), [David Hammons](#) (b. 1943), and [Timothy Washington](#) (b. 1946). White exhibited eighteen drawings; Hammons, twelve; and Washington, eleven. Many of the works depicted themes of self-identity, anguish, love, powerlessness, faith, hope, and nationhood. Of the three artists, White is the most widely acclaimed, represented in the collections of museums and universities throughout the world. His drawings and characters represent archetypal, almost monumental in a figurative realism style. Hammons uses techniques that combine body prints, silkscreen, and drawing. Many of his figures combined

realism with the overstatement of poster art. On the basis of this exhibition, Washington was considered to be the most “striking” of the three artists. He incorporates several kinds of materials into his works, forming collages of metal and leather and accenting the surface with found objects (often with protruding nails) that amplify the power of the raw material. [Catalog, April calendar, *SB News-Press*, March 21, 1971, and March 28, 1971]

Jackson Pollock: Psychoanalytic Drawings (March 31–April 18)

Organized by the Maxwell Galleries of San Francisco, this exhibition comprised sixty-nine drawings and one gouache, illustrating the two years during which [Jackson Pollock](#) (1912–1956) sought the help of Jungian psychiatrist Joseph Henderson, after suffering a breakdown in 1939. Unable to articulate his emotional conflicts, Pollock created these drawings to supplement his words. The drawings seem to map out phases of his illness, showing a gradual psychological reintegration that allowed him to recover to a considerable extent. [Catalog, April calendar, *SB News-Press*, April 11, 1971]

Spray (April 24–May 30)

This exhibition was organized by the SBMA and included major works by master artists of the spray and air-brush technique. Among the exhibited artists were [Jules Olitski](#) (1922–2007), [Yves Klein](#) (1928–1962), [Paul Sarkisian](#) (b. 1928), [Billy Al Bengston](#) (b. 1934), and [John Clem Clarke](#) (b. 1937). The exhibited pieces were lent by collectors and dealers throughout California and New York and ranged from vaporous fields of spray to photographic realism. The exhibition provided a general idea of the occasional use of spray by pop and fine artists in the early decades of its invention; it also included two lithographs by [Henri de Toulouse-Lautrec](#) (1864–1901), created in the early 1890s with the effect of color spray. The major part of the exhibition, however, was concerned with air-brush and spray-gun techniques as used by painters and sculptors of the 1960s. The spray technique has its origins over 30,000 years ago in cave paintings in which pigment was blown through a hollow deer bone on a rock wall, using the hand as a stencil. [Catalog, April calendar, *SB News-Press*, May 9, 1971]

James Strombotne: Recent Paintings (May 1–May 24)

This exhibition contained twenty of [James Strombotne](#)'s (b. 1934) most recent paintings, all large colorful figurative paintings that use a graffiti technique to satirically depicted women, monsters, politicians, hippies, and socialites. The paintings were produced during the two years prior to the opening of the exhibition at the artist's studio in Claremont. The exhibition also screened Strombotne's film *The Adventures of the Purple Avenger* at the May 15 reception. A native of South Dakota, Strombotne earned his MFA from Claremont Graduate School in 1959. [May calendar, *SB News-Press*, May 9, 1971 (Richard Ames)]

Selections from the B. Gerald Cantor Collection (May 8–May 30)

This traveling exhibition consisted of twenty-eight paintings and sculptures from the Cantor Collection, which contains works by French and German Impressionists as well by as Neo-Impressionists, Fauvists, and Expressionists. Paintings included works by such artists as [Camille Pissaro](#) (1830–1903), [Armand Guillaumin](#) (1841–1927), [Hippolyte Petitjean](#) (1854–1929), [Henri-Edmond Cross](#) (1856–1910), [Maximilien Luce](#) (1858–1941), [Paul Signac](#) (1863–1935), [Wassily](#)

[Kandinsky](#) (1866–1944), [Louis Valtat](#) (1869–1952), [Maurice de Vlaminck](#) (1876–1958), [Raoul Dufy](#) (1877–1953), [Mikhail Larinov](#) (1881–1964), and [Oskar Kokoschka](#) (1886–1980); sculptures were by [Joseph Renoir](#) (1811–1855), [Auguste Rodin](#) (1840–1917), [Emile-Antoine Bourdelle](#) (1861–1929), [Paolo Troubetzkoy](#) (1866–1938), [Ernst Barlach](#) (1870–1938), and [Georg Kolbe](#) (1877–1947).

Venues: Des Moines Art Center, Indianapolis Museum of Art, University of New Mexico Art Museum, and Fort Worth Art Center Museum [May Calendar, catalog, *SB News-Press* May 16, 1971 (Richard Ames)]

Selections from the Ala Story Collection (June 6–July 4)

Part of a group of exhibitions held in commemoration of the museums' thirtieth anniversary. The Ala Story Collection was established in 1957 in honor of the museum's second director. The collection consisted of paintings, drawings, and sculpture ranging from German Expressionists to young American artists. (The collection was originally established to comprise "international art."). Highlights from the collection include works by [Wassily Kandinsky](#) (1866–1944), [Paul Klee](#) (1879–1940), [Max Beckmann](#) (1884–1950), [Oskar Kokoschka](#) (1886–1980), [Diego Rivera](#) (1886–1957), [Rufino Tamayo](#) (1889–1991), [Egon Schiele](#) (1890–1918), [Hans Burkhardt](#) (1904–1994), [William Dole](#) (1917–1983), [Howard Warshaw](#) (1920–1977), and [Sam Francis](#) (1923–1994). [June calendar, catalog]

Rico Lebrun: Late Works (July 17–August 15)

Organized by the SBMA in cooperation with the estate of [Rico Lebrun](#) (Constance Lebrun Crown), the exhibition presented bronzes and paintings produced during the last three years of the artist's life, many of which he worked on from his sickbed. Many of the bronze sculptures were cast from wax and plaster models after Lebrun's death by his assistant, George Goyer. Over forty sculptures were exhibited. Lebrun was born in Italy on December 10, 1900. He was the SBMA's first artist-in-residence from 1945 to 1947 and was first exhibited at the SBMA in August 1942 in a solo exhibition titled *Drawings and Paintings by Rico Lebrun*. Lebrun died on May 9, 1964 in Malibu. [July calendar, catalog, *SB News-Press*, July 23, 1971 (Richard Ames)]

Masters of the West (August 3–September 20)

Organized by Don Perceval, this exhibition consisted of paintings and sculpture by acknowledged masters in the field of Western art including [Frederick Remington](#) (1861–1909), [Cyrus Dallin](#) (1861–1944), [Carl Rungius](#) (1869–1959), [Edward Borein](#) (1872–1945), [Frank Tenney Johnson](#) (1874–1939), [James Earle Fraser](#) (1876–1953), [Carl Oscar Borg](#) (1879–1947), and [Victor Clyde Forsythe](#) (1885–1962). Many of the exhibited pieces were lent by local collectors.

Lenders: Mr. and Mrs. Bruce L. Beaudette, Mr. Hall Clovis, Mr. and Mrs. T.P. Dalzell, Mrs. Martin O. Elmberg, Mrs. Katherine H. Haley, Mr. and Mrs. Sigvard A. Hansen, Mr. Lindsay C. Howard, Laguna Blanca School, Mr. and Mrs. Robert C. Lawson, Mr. and Mrs. William F. Luton, Mrs. Ruth Koerner Oliver, Mr. and Mrs. Godwin J. Pelissero, Rancheros Visitadores, Dr. and Mrs. P. Paul Riparetti, The Santa Barbara Historical Society, SBMA, Mrs. Francis M. Sedgwick, Mr. and Mrs.

E. Selden Spaulding, Mr. and Mrs. John W. Stewart, Mr. and Mrs. S. Cupples Scudder. [August calendar, catalog, exhibition file]

***Tijuana*: Two Artists from Tijuana (August 7–September 5)**

Organized by the SBMA, the exhibition included the sculpture of [Benjamin Serrano](#) (1939–1988) and the paintings of [Juan Badia](#) (1946–2012). The work of these two contemporary surrealist artists was held in conjunction with the annual Fiesta. Serrano's sculpture derives its forms from Baroque images of Mexican art, and Badia's paintings display a virtuosity reminiscent of a seventeenth-century Dutch master. Both artists' works incorporate anti-religious (more specifically, anti-Catholic) imagery. [August calendar, *SB News-Press*, August 1971 (Richard Ames)]

Roland Brener, Sculpture (August 21–September 5)

This was [Roland Brener's](#) (1942–2006) first solo exhibition in the United States. Born in South Africa, Brener, previously exhibited in Europe, including at the Paris Biennale, where he served as Britain's representative to the international artists' association conference. Brener took a lecturer position in UCSB's art department about a year before this exhibition. His sculpture specialized in the creation of artificial atmospheres, primarily using black string stretched in taut patterns from the walls, with balsa-wood rods delicately scattered across the strings. For this exhibition, however, the basic equipment used consisted of two laser beams in conjunction with small, front-surface mirrors along with a slight blue fluorescent cloud produced by a fog machine. The entire gallery was blacked out, and the fog machine produced a fluorescent cloud, covering the entire space to a depth of about three feet. Pencil-thin laser beams were projected at just a few inches above the cloud, forming a symmetrical grid-system throughout the space. As visitors walked through the space, the fog was stirred up, thus making the beams visible and engulfing the visitor with an aura of red light beams and blue fog. [August calendar, exhibition file 1, *SB News-Press*, August 22, 1971]

A Decade in the West: Painting, Sculpture, and Graphics from the Anderson Collection (September 10–October 10)

This exhibition was sponsored by and organized in cooperation with Stanford University, presenting a survey of contemporary California artists drawn from the Anderson Collection, including [Mark Tobey](#) (1890–1976), [Robert Motherwell](#) (1915–1991), [Wayne Thiebaud](#) (b. 1920), [Paul Wonner](#) (1920–2008), [Richard Diebenkorn](#) (1922–1993), [Sam Francis](#) (1923–1994), [Peter Voulkos](#) (1924–2002), and [Nathan Oliveira](#) (1928–2010). In all, fifty-five works by thirty-four artists were exhibited. The show was held at the Stanford University Museum of Art from June 12 to August 22 prior to its exhibition at the SBMA. [September calendar, catalog, *SB News-Press*, September 19, 1971 (Richard Ames)]

American Paintings of the Tropics (December 5–January 30, 1972)

Also titled *Tropical Scenes by the Nineteenth-Century Painters of California* (the catalog title), this exhibition was organized by the Oakland Museum, presenting works by such artists as [Albertis Del Orient Browere](#) (1814–1887), [Charles Christian Nahl](#) (1818–1878), [Martin Johnson Heade](#) (1819–1904), [Fortunato Arriola](#) (1827–1872), [Albert Bierstadt](#) (1830–1902), [Granville](#)

[Perkins](#) (1830–1895), [Norton Bush](#) (1834–1894), [Thomas Moran](#) (1837–1926), and [Edwin Deakin](#) (1838–1923). Approximately forty paintings were exhibited, depicting scenes of Mexico, Nicaragua, Panama, Florida, Brazil, and Hawaii by artists who came to California during and after the Gold Rush, where they passed through the isthmus of Central America.

Venues: Oakland Museum, October 5–November 14; SBMA, December 5–January 30, 1972; E.B. Crocker Art Gallery, February 19–March 19, 1972 [December calendar, catalog]

1972

Maya Molded Figurines (January 5–March 19)

Figurines were loaned from a New York private collector for this exhibition. The varied collection consisted of small-scale sculpture in the form of whistles, toys, and grave goods found on Jaina, an island off the Campeche coast of the Yucatan Peninsula. The figurines were made from two-part molds and incised with considerable detail, revealing human and animal features and a complex religious-cultural iconography showing the ingenuity and refined sensibility of the ancient Maya culture. The exhibition was arranged chronologically, extending from AD 650 to 1100. [Catalog, January calendar]

Mayan Journey: Drawings by Gary Brown (January 8–February 6)

Twenty-four illustrations included people and landscapes, drawn with charcoal and instant coffee on fine rag paper, with photographic abruptness. They were created as a result of the artist's observations while spending time in the southern region of Mexico in the state of Oaxaca. At the time of this exhibition, Brown was an assistant professor of art at UCSB. Born on December 19, 1941, in Evansville, Indiana, he received his BA from DePauw University and his MFA from the University of Wisconsin. He held several solo exhibitions across the United States and participated in numerous group exhibitions internationally. [January calendar, résumé, receipt of objects]

Kenjilo Nanao (January 8–February 6)

The exhibition consisted of over thirty colored lithographs of subtle images of faces, potted plants, and other common objects distorted or taken out of context. At the time of the exhibition, [Kenjilo Nanao](#) (1929–2013) was teaching printmaking at Cal State College at Hayward. Born in Aomori, Japan, in 1929, Nanao studied fine arts at Asagaya Art Academy, graphics at the San Francisco Art Institute, and fine arts at the Brooklyn Museum Art School. He exhibited widely in both the United States and Japan in solo and group exhibitions. (Oversize poster in exhibition files). [January calendar, checklist, *SB News-Press*, January 23, 1972]

Morris Louis (January 18–February 13)

This traveling exhibition was organized by the Auckland City Art Gallery, New Zealand, in association with the Honolulu Academy of Arts, the National Gallery of Victoria, and the SBMA, which served as the final venue. [Morris Louis](#) (1912–1962) lived in Washington, DC, and worked with other like-minded painters, forming an art movement that came to be known as the Washington Color School, of which he was one of the most renowned and earliest exponents. The main idea of the movement was to simplify the idea of what constitutes the look of a finished painting. Louis eliminated the brush gesture by applying extremely diluted, thinned paint to an unprimed, unstretched canvas, allowing it to flow over the inclined surface in effects sometimes suggestive of translucent color veils. [Catalog, January calendar]

East 100th Street—Bruce Davidson (February 27–March 19)

Circulated by the American Federation of the Arts, this exhibition consisted of eighty photographs, constituting a social document covering the period from 1967 to 1968, when [Bruce Davidson](#) (b. 1933) worked continually in the Harlem District on one of the poorest and most dangerous blocks in New York City. Davidson entered the homes and lives of the people who lived on these streets. Davidson was named photographer of the year by the American Society of Magazine Photographers in 1970. A screening of Davidson's film *Living Off the Land* was shown in conjunction with this exhibition. [March calendar, *SB News-Press*, February 27, 1972]

Larry Rivers: Screen Prints and Multiples (February 11–March 5)

[Larry Rivers](#) (1923–2002) was a contemporary New York–based artist whose work provided an engaging link in the transition of styles between abstract expressionism and pop art. The exhibited pieces were on loan from Marlborough Graphics, New York, and consisted primarily of Rivers's *Boston Massacre* series—a group of embossed and collaged screen prints completed in 1970. Rivers exhibited extensively in the United States and Europe prior to this exhibition, including a major retrospective that traveled to the Detroit Institute of Arts, Minneapolis Institute of Arts, Brandeis Art Museum, the Jewish Museum, New York, and the Pasadena Art Museum. A screening of Rivers's film *Africa and I* was shown in conjunction with the exhibition. Rivers was a visiting professor in the art department at UCSB at the time of the exhibition. [February calendar, correspondence/release of objects, *Goleta Valley Sun* article, May 1, 1972]

Childe Hassam, 1859–1935 (March 25–April 30)

Organized by William Steadman, director of the University of Arizona Museum of Art, Tucson, in association with the Santa Barbara Museum of Art, this exhibition presented a survey of the paintings and etchings of one of the most renowned American Impressionists, who primarily worked in New England, Paris, and New York. [Childe Hassam](#) (1859–1935) was best known for his shimmering landscapes depicting New England villages and flag-festooned New York streets after the First World War. True to the Impressionist style, Hassam used clear bright colors and short brush strokes closely juxtaposed on the canvas, expressing the vibrating rays of sunlight on his subjects. More than eighty museums, institutions, and private collectors lent over a hundred paintings, drawings, and etchings for this retrospective. [Catalog, March calendar, *SB News-Press*, March 26, 1972]

Interior Vision: European Abstract Expressionism, 1945–1965 (March 25–May 21)

Organized by Ronald Kuchta, curator at the SBMA, this exhibition included a survey of paintings by European painters who became well known during the “existentialist” period just after the Second World War. This was one of the first exhibitions to be organized on the West Coast of this particular area of painting. The exhibition included works by such artists as [Julius Bissier](#) (1893–1965), [Lucio Fontana](#) (1899–1968), [Afro](#) (1912–1976), [Nicolas de Staël](#) (1914–1955), [Pierre Soulages](#) (b. 1919), and [Karel Appel](#) (1921–2006), among others, known in Europe as *tachistes* or “action painters.” Their work closely paralleled the more widely exhibited American Abstract Expressionists such as [Hans Hofmann](#) (1880–1966), [Mark Rothko](#) (1903–1970), [Jackson](#)

[Pollock](#) (1912–1956), [Robert Motherwell](#) (1915–1991), and [Yves Klein](#) (1928–1962). [Catalog, May calendar, *SB News-Press*, April 23, 1972]

Oriental Festival of Art (May 7)

Held in conjunction with the reinstallation of the museum's Asian art collection, this was a one-day event presented jointly by the museum and members of the Chinese and Japanese communities to "bring the people of the community and the museum closer together and to make it possible for us all to share the great cultural traditions of the Orient." Activities included ikebana and bonsai exhibitions and demonstrations, art objects from the museum's collection and local collectors, costume fashion shows, a calligraphy exhibition and demonstrations as well as a variety of films. Thirty-five hundred visitors attended this event, a record for a single day's attendance up to this point in the museum's history. [May calendar, exhibition file #1; Photographs from event in exhibition catalog folder]

Barbizon Paintings from the Tweed Museum (May 27–July 23)

All exhibited paintings were on loan from the George P. Tweed Memorial Art Collection of the Tweed Museum of Art, University of Minnesota, Duluth, and supplemented with a selection of Barbizon prints and drawings from the collection of Mrs. Tuohy, widow of Mr. Tweed. Among the most prominent of the exhibited artists were [Jean-Baptiste-Camille Corot](#) (1796–1875), [Narcisse Diaz de la Peña](#) (1807–1876), [Théodore Rousseau](#) (1812–1867), [Jean-François Millet](#) (1812–1875), [Charles-Emile Jacque](#) (1813–1894), and [Henri Harpignies](#) (1819–1916). Advocating a direct study of nature, Barbizon painting derived its name from the small village on the northern fringe of the Fontainebleau forest in France where many of the artists painted the landscape and peasant life. Venues: Westmont College: May 18–May 21; SBMA: May 27–July 23; Colorado Springs Fine Arts Center: October 2–November 26; Phoenix Art Museum: January 10–February 25, 1973; and the Indianapolis Museum of Art: March 13–April 15, 1973 [Catalog, May calendar, *SB News-Press*]

[Executive Order 9066](#): The Internment of 110,000 Japanese Americans (June 3–July 5)

This photography exhibition documenting the internment of Japanese Americans at the beginning of World War II was organized by Maisie and Richard Conrat and presented by the California Historical Society. The exhibition consisted of over sixty photographs, a vast majority taken by photographers hired by the War Relocation Authority of the federal government. Venues: de Young: January 5–February 20; University Art Museum Berkeley: January 5–February 13; San Jose Public Library: April 1–May 13; Pasadena Art Museum: April 5–May 21; SBMA: June 3–July 5, Corcoran Art Gallery: June 27–July 31 and the Oregon Historical Society: August 21–September 30. [May calendar, catalog, correspondence] A letter in File #1 to Holliday, director of CHS, claims that the author was one of the boys in a Dorothea Lange photograph; document scanned and placed in exhibition catalog folder.

East Indian Paintings in Local Collections (July 8–August 27)

The exhibition comprised selections from local collectors Miss Prudence R. Myer, Mrs. Hamilton Von Breton, Mrs. Guy Roop, Bill Brown, and Paul Wonner. Nearly a hundred paintings represented the continuous pictorial tradition associated with Rajasthan and adjacent regions

of northern India from the sixteenth to the twentieth century. The earliest paintings exhibited were from the first Rajput style, which is distinguished by the daring use of symbolism and distortion, indicative of the independence and romantic freedom of Rajput life and thought. The second style shows exchanges between Rajput and Mughal painting, resulting in a more delicate and refined form of painting often depicting mythical, historical, or contemporary events. Paintings of the late seventeenth and early eighteenth centuries often depict hunting scenes, and more recent works record figures and landscapes in a combination of indigenous and Western styles. [July calendar, release of objects]

Mathews: Masterpieces of the California Decorative Style (August 26–October 1)

Organized by the Oakland Museum of California, this exhibition presented the first comprehensive survey of the work of [Arthur Mathews](#) (1860–1945) and [Lucia Mathews](#) (1870–1955), including a variety of decorative arts and paintings based on the Art Nouveau idea that art should be brought closer to life and that objects of daily use should conform to the laws of aesthetics. Arthur and Lucia Matthews originated the artistic style and philosophy known as California Decorative. The prime element of their style is the poetic idealization of their subjects, often derived from the California landscape or from classical themes, both legendary and abstract. Dominant figures in the San Francisco art world, the Mathewses had an important effect on taste and decorative style between the late 1890s and 1920s; however, as tastes changed, demand for their creations diminished, and they slipped into relative obscurity. Further adding to their obscurity, many of their finest pieces were saved for their own private viewing, and a majority of their work was on commission. [July calendar, catalog, *SB News-Press*, August 27, 1972]

An Encounter with the Art of Serenity (November 17) NOT AN EXHIBITION

Film premiere about the SBMA's Asian art collection. Written and produced by Reiko Yamanouchi-Posner and directed by Paul Marshall.

Motor Racing Photographs by Jesse Alexander (December 2–December 31)

This exhibition coincided with the publication of the book *At Speed*, authored by [Jesse Alexander](#) and consisting of color photographs of the cars, drivers, and equipment pertaining to the sport. Alexander was born in Santa Barbara in 1929 and received his BA in political science from UCSB in 1952. [December calendar, catalog]—only publication in file, no other information available

Storytelling Appliqués by Sarojben of Ahmedabad, India (December 10–December 31)

Exhibition consisted of approximately thirty colorful cloth appliqués depicting tradition Hindu legends mounted on stretched muslin and designed by Sarojben, a folk artist from rural India. The exhibited appliqués were for sale, with all of the proceeds going toward the formation of a tribal folk-art museum in India, spearheaded by [Haku Shah](#) (b. 1934), collector of all the exhibited appliqués and an eminent Indian painter belonging to the Baroda School. The museum was eventually established at Gujarat Vidyapith in Ahmedabad, a university founded by Mahatma Gandhi, for which Shah served as curator for several years. [Receipt of objects, December calendar]—no significant information in file

1973

Bruce Beasley (January 2–February 11)

This exhibition was organized by Bill Elsner, curator at the De Young Memorial Museum and included [Bruce Beasley's](#) (b. 1939) recent works produced during and since 1969, the year in which he first exhibited the pivotal and monumental acrylic sculpture *Apolymon*. Beasley was an innovator of solid-cast Lucite sculpture, and the context for this particular exhibition was his development and exploration of this medium. Beasley had already established himself as an eminent sculptor by 1960. He received his BA in 1962 from UC Berkeley and while still enrolled was exhibited in several Bay Area shows, including the San Francisco Art Institute Annual of 1961, where he received an honorable mention award for a metallic sculpture. Shortly thereafter, he abandoned metal as his primary medium and became fascinated with acrylic plastics. [Catalog, January calendar]

ICONOCOM (January 20–March 25)

Symbols of the Spirit was the first in a three-part series of exhibitions under the general title ICONOCOM, or "Cross-cultural Iconography for the Community," funded by a matching grant from the National Endowment for the Arts. The exhibition brought together religious figures from around the world, exploring how certain attributes serve as symbols of spiritual beings in various cultures. In addition, the exhibition considered how man symbolizes the supernatural through light, canons of proportion, animal and plant attributes, gesture and facial expression, and attributes of the Christian saints. [January calendar, catalog]

ICONOCOM II: Color as Symbol (April 20–May 6) was the second part of the series and attempted to explain the symbolism of works from the permanent collection to the broadest possible audience by illustrating how cultures throughout history have applied mixed and varied meaning to colors as well as their uses. Five colors were selected as examples: red signifying love, war, and sacrifice; blue signifying heavenly or royal qualities; green signifying growth or fertility; white signifying purity; and black signifying darkness, night, or death.

ICONOCOM III: Symbols of Time and Place (June 22–August 26) was the final installment of the three-part exhibition with the theme dealing with symbolic allusions to time and place, both real or imagined, evident in the art of nearly all cultures and civilizations.

Roland Petersen: Color Etchings (February 10–March 11)

Organized by the SBMA, this exhibition consisted of thirty examples of [Roland Petersen's](#) (b. 1926) most recent works. Petersen was born in Endelave, Denmark. He received his BA and MA degrees from UC Berkeley and participated in numerous one-man and group exhibitions both nationally and internationally. His first solo exhibition was held at the Oakland Art Museum in 1954, and his first group exhibition was at the Beaux-Arts Gallery in Paris in 1951. At the time of this exhibition, Petersen was an associate professor of painting and printmaking at UC Davis. At the conclusion of the exhibition, he gifted *Summer's Figure* to the museum's permanent collection. [Catalog, February calendar, *SB News-Press*, February 18, 1973]

Warsaw: A Decade of Murals (February 10–March 11)

This major exhibition was organized by Richard V. West, director of the Bowdoin College Museum of Art (and the director of the SBMA from 1983 to 1991) and consisted of studies, sketches, preliminary versions, and epilogues to murals begun and completed in the 1960s by the noted muralist. Over eighty pieces were exhibited, representing several of [Howard Warsaw](#)'s (1920–1977) public murals. Regarding his murals, art historian Russell Lynes stated: "Behind them is a restless and hungry intelligence, a vigorous curiosity, and a commandingly sure hand. There is also a toughness that is virile but not ruthless, and a concept of man's relations to man and to nature that is at once uncompromising in its acceptance of the sternness of reality and its interpretation uncompromisingly poetic." [Catalog, February calendar]

The Landscape (February 10–March 11)

An exhibition of paintings, drawings, and prints from the museum's permanent collection, supplemented by loans from collectors and selected by Alfred Moir, professor of art history at UCSB. The exhibited pieces range from the fifteenth to the twentieth century, encompassing works from the Italian Renaissance, the Hudson River School, German Expressionism, and local artists such as [William Dole](#) (1917–1983). [February calendar, *SB News-Press*, February 25, 1973 (Richard Ames)]

Photographs by Ines Roberts and Alain Maynet (March 17–April 8)

Photography exhibition by two Santa Barbara photographers: [Ines Roberts](#) and Alain Maynet. Roberts's photographs comprise a starkly simplistic subject matter in which she attempted to "reduce mundane and familiar object to an essentialness of precise line and design," allowing the viewer to see them as something new. Maynet has photographed in color a series of walls and fences, ranging in locale from Tijuana to Asia. [February calendar, *SB News-Press*, March 18, 1973]

Paintings by Jerald Silva (March 17–April 8)

This exhibition consisted of a series of figurative watercolors and oils. [Jerald Silva](#) (b. 1936) is recognized both for his draftsmanship and for his ability to visually communicate his observations, which range from the decorative to more psychological imagery. Silva was born in Sacramento and educated at Chouinard Art Institute and Sacramento State College. He held both solo and group exhibitions throughout California prior to this exhibition. [March calendar, *SB News-Press*, March 18, 1973]

Georg Kolbe (May 12–June 3)

This exhibition was organized by Thomas Leavitt, director of the Andrew Dickson White Museum at Cornell University and director of the SBMA from 1963 to 1968. Drawn from the collection of Gerald B. Cantor, the largest collection of comparable works by [Georg Kolbe](#) (1877–1947) outside of the Georg Kolbe Museum in Berlin, this was the first large-scale presentation of Kolbe's work to the public on a national level. The exhibition consisted of twenty-six larger-than-life-size pieces, portraits, smaller works, as well as fifteen drawings from all phases of his career, representing various emotional states of mind. An outstanding

twentieth-century German sculptor, Kolbe was influenced during his early career by [Auguste Rodin](#) (1840–1917) and concentrated on the nude human figure. He stayed close to realism until 1920, when he began to create more stylized figures, simpler in composition. Born in Waldheim, Kolbe began studying drawing and painting in Dresden at the age of 14. In 1903, he moved to Berlin, where he would stay for the remainder of his life, working through the difficult times preceding and following World War II. Some of his pieces during this period took on a more heroic character; however, for the most part his art remained unaffected by the Nazi regime.

Venues: Andrew Dickson White Museum, Cornell University; Georgia Museum of Art, University of Georgia; Indianapolis Museum of Art; Municipal Art Gallery, Los Angeles; SBMA; Washington University, St. Louis; Busch-Reisinger Museum of Art, Harvard University [Catalog, May calendar, *SB News-Press*, May 13, 1973]

Margaret Bourke-White: Photojournalist (June 2–July 8)

Organized by the Andrew Dickson White Museum of Art, Cornell University, and funded by a grant from the New York State Council on the Arts, this was a retrospective exhibition of two hundred photographs reflecting [Margaret Bourke-White's](#) (1904–1971) work as a pioneering industrial photographer, photojournalist, social commentator, and artist. Bourke-White was one of the most prolific photographers of the twentieth century. She began her career in 1928 as a Cornell undergraduate and by 1930 had already reached national prominence as an architectural and industrial photographer, one of the first specialists in that field. She worked for *Fortune* magazine, producing her first article in 1930, and later for *Life* magazine in 1936 covering WWII military operations, the Indian partition, life in South Africa, and the Korean War before the onset of Parkinson's disease in the mid-1950s. Bourke-White produced many universally recognized photographs such as Gandhi at his spinning wheel, the Buchenwald prisoners, and the South African gold miners. [Catalog, June calendar, *SB News-Press*, June 3, 1973]

American Paintings, Watercolors, and Drawings from the Collection of Jo Ann and Julian Ganz, Jr. (June 23–July 22)

The Ganz Collection was one of the finest private collections in the West of nineteenth- and early twentieth-century American art, comprising still lifes ranging from [James Peale](#) (1749–1831) to [John F. Peto](#) (1854–1907); American early and late landscapes from the Hudson River and Dusseldorf schools; to Impressionism, represented by [John F. Kensett](#) (1816–1872), [Worthington Whittredge](#) (1820–1910), [Jasper Cropsey](#) (1823–1900), [Sanford Gifford](#) (1823–1880), [George Inness](#) (1825–1894), [Albert Bierstadt](#) (1830–1902), [Alexander Wyant](#) (1836–1892), [John H. Twachtman](#) (1853–1902), and [Arthur B. Davies](#) (1862–1928), with later works by [Robert Henri](#) (1865–1929), and [Louis Eilshemius](#) (1864–1941). The exhibition focused on mid- to late nineteenth-century and early twentieth-century works, with a particular concentration on the development of landscape painting during the second half of the nineteenth century. [June calendar, catalog, *SB News-Press*, June 24, 1973]

Victoria's World: Photographs of Victorian England from the Collection of the Humanities Research Center at the University of Texas (July 28–September 2)

This exhibition consisted of two hundred photographic facsimiles from the original material in the Gernsheim Collection at the Humanities Research Center at the University of Texas at Austin. Themes depicted in the photographs included the Royal Family, the Crystal Palace, Eminent Victorians, People and Costumes, The City, Sports and Pastimes, The Empire, Crimean War, and Boer War. Forty-three photographers were represented in the exhibition including [Julia Margaret Cameron](#) (1815–1879), [Roger Fenton](#) (1819–1869), [Philip Delamotte](#) (1821–1889), [Lewis Carroll](#) (1832–1898), and [P.H. Emerson](#) (1856–1936). [July calendar, catalog, article dated August 5, 1973]

Unveiling of Sculptures by Francisco Zúñiga (September 15)

A one-night ceremony unveiling five, life-size bronze sculptures by Mexico's leading living realist sculptor at the time, [Francisco Zúñiga](#) (1912–1988). The event was held in the Public Library Garden behind the museum in conjunction with the city's three-day Mexican Independence Day festivities. The exhibited sculptures were on long-term loan from José Tasende. [September calendar, receipt of objects]

Antelopes and Elephants, Hornbills and Hyenas: Animals in African Art (October 4–December 2)

Organized by SBMA curator Ronald A. Kuchta, the exhibition explored the many forms that the animal theme takes in African sculpture. Interpreted by African artists in wood and stone, antelopes, birds, crocodiles, elephants, leopards, lions, horses, snakes, turtles, dogs, and goats are some of the nearly two hundred animals of West and Central Africa represented in this exhibition. All of these animals have symbolic value in various tribal cultures based on traditional attributes and real or purported characteristics such as speed, flight, fertility, wisdom, and power. Loans for the exhibition came from many private collection in Southern California as well as from the Museum of Primitive Art, New York; the Brooklyn Museum; the Meril Foundation, Texas; and the Museum of Cultural History, UCLA [October calendar, catalog, *LA Times*, November 8, 1973 (William Wilson)]

The West Remembered (November 10–January 6, 1974)

Organized by the California Historical Society, the exhibition comprised selections from the collection of Earl C. Adams of San Marino. Spanning nearly 140 years of the American West, fifty-four artists were represented, displaying 187 paintings, watercolors, etchings, and bronze sculpture. Noteworthy artists exhibited included [George Catlin](#) (1796–1872), [Jules Tavernier](#) (1844–1889), [Charles Marion Russell](#) (1864–1926), [Edward Borein](#) (1872–1945), [Maynard Dixon](#) (1875–1946), and [Carl Borg](#) (1879–1947). The exhibition was selected by noted art historian Joseph A. Baird, Jr. and recalled a vanished frontier life, with both real and imagined images of such themes as the American Indian and the American cowboy. [November calendar, catalog]

1974

Brassaï and Lartigue (January 5–February 17)

On loan from the Witkin Gallery, New York, this photography exhibition presented views of France and its people by two eminent photographers: [Jacques Henri Lartigue](#) (1894–1986) and [Brassaï](#) (1899–1984). Lartigue began to photograph in 1901 at the age five, making a continuous record of his family and the people and society around him. By the age of ten, he was producing photographs that anticipated the best small-camera work done a generation later. Brassaï arrived in Paris in 1923 at the age of twenty-four. Six years later he began to photograph, feeling that this medium best suited his desire to capture the subconscious sources of human behavior. He came to know many great artists in Paris and photographed them in their studios, including [Pierre Bonnard](#) (1867–1947), [Henri Matisse](#) (1869–1954), [Pablo Picasso](#) (1881–1973), and [Georges Braque](#) (1882–1963). Brassaï's *Miss Diamonds, Bar de la Lune, Montmartre* was purchased for the museum's permanent collection. [January calendar, press release]

Fifteen Abstract Artists—Los Angeles (January 19–March 10)

Organized by SBMA curator Ronald Kuchta, this exhibition was a survey of new mainstream American abstract painting involving three generations of painters who lived in the Los Angeles area. Exhibited artists included [John McLaughlin](#) (1898–1976), [Richard Diebenkorn](#) (1922–1993), [Sam Francis](#) (1923–1994), [Ed Moses](#) (b. 1926), [Guy Williams](#) (1932–2004), [Billy Al Bengston](#) (b. 1934), [Ron Davis](#) (b. 1937), [Joel Bass](#) (b. 1942), [Laddie John Dill](#) (b. 1943), [Allan McCollum](#) (b. 1944), [Richard Yokomi](#) (b. 1944), [Chuck Arnoldi](#) (b. 1946), [Jack Barth](#) (b. 1946), [Patrick Hogan](#) (1947–1988), and [Tom Wudl](#) (b. 1948). [Catalog, January calendar]

Mary Cassatt, 1844–1926 (February 2–March 17)

Organized by the Newport Harbor Art Museum, this was the first exhibition on the West Coast by one of the most important Impressionists. The comprehensive exhibition of [Mary Cassatt](#)'s (1844–1926) work ranged from 1874 to 1910, featuring examples of the varied media in which she worked: oils, pastels, drawings, and a series of aquatints on loan from both public and private collections. Cassatt was born in Pennsylvania in 1844 and moved to Paris at the age of 22 to study painting. Shortly after arriving she befriended [Edgar Degas](#) (1834–1917), who invited her to join the Impressionist group. Although she would remain an Impressionist for the remainder of her career, she never fully embraced their enthusiasm for the effects of light and atmosphere in *plein-air* environments, but retained a more classical respect for line and form. More than 5,100 visitors attended this six-week exhibition. [February calendar, *SB News* review, February 8, 1974, correspondence]

Beatrice Wood: A Retrospective (February 23–March 24)

On loan from the Zachary Waller Gallery, Los Angeles, the exhibition included seventy-five objects by [Beatrice Wood](#) (1893–1988), including vessels, vases, bowls, bottles, and a small group of sculptural pieces. Previously exhibited at the Phoenix Art Museum, the Tucson Art

Center, and concluded at the Zachary Wallery Gallery following its exhibition at the SBMA. [February calendar, *SB News-Press*, March 10, 1974 (Richard Ames), checklist]

Russell Forester (February 23–March 24)

This was an exhibition of twenty-three pen-and-ink drawings and casein and acrylic paintings of this then-emerging artist. Primarily known as an architect, [Russell Forester](#) (1920–2000) experimented with drawings or paintings only several years prior the opening of this exhibition. His work has the aspect of spontaneous creativity, yet it is particularly striking for its high degree of articulation of form. [February calendar, brochure, checklist]

Claude Monet (March 23–May 5)

Organized by the California Palace of the Legion of Honor Museum, San Francisco, this exhibition contained a selection of eleven paintings from West Coast collections, both public and private, by the artist who not only “invented” Impressionism but who took it to its highest expression for over a half century. The exhibition, arranged chronologically, spanned a period of more than fifty years of [Claude Monet](#)’s (1840–1926) career and began with the *Woman and Child Feeding Waterfowl* (1867) and ended with *Water Lilies* (1922). Many of the paintings included waterscapes of some sort, some painted at the sea coast, on the Seine, the Thames, the Grand Canal, or in Monet’s water garden at Giverny. The exhibition was held in celebration of the hundred-year anniversary of the very first Impressionist exhibition held in Paris in 1874 by the Anonymous Society of Artists, Painters, Sculptors, Engravers, etc. That exhibition was received with contempt by critics, who particularly singled out Monet’s work and scorned the entire exhibition as nothing more than “Impressionism”. Three of the eleven paintings exhibited were from the SBMA’s permanent collection. Venues: California Palace of the Legion of Honor: January 19–March 17; SBMA; Fine Arts Gallery of San Diego: May 18–June 30. [March calendar, catalog, article dated March 24, 1974]

Three Polish Artists: Josef Twirbutt, Zbigniew Makowski, Anna Güntner (March 30–April 28)

Surrealism and purist Constructivism—the two idioms that preoccupied art in Poland since the end of the Second World War—were represented in this exhibition by these three artists [Josef Twirbutt](#)’s (b. 1930) exhibited pieces were composed of wood that combined raw textures and elements in a variety of sizes, which gave a strong optical effect. [Zbigniew Makowski](#) (b. 1930) assembled painted mechanical abstract objects on canvas, creating strange spatial areas and horizons with architectural motives. [Anna Güntner](#)’s (1933–2013) pieces depicted modern figures in often antique or subterranean landscapes, creating a somewhat psychological tension and poetry. The exhibition was organized from the collection of Mrs. Walter F. Paper Jr. and consisted of approximately twenty pieces. SBMA curator Ronald Kuchta specifically selected these three contemporary artists for the exhibition because of their “eye toward the diversity of their aesthetic approaches and an interest in their characteristic images and designs.” Twirbutt was born in Lithuania and received his M.A. degree from the Politechnika Gdanska in Poland in 1957. Makowski was born in Warsaw, where he attended the Academy of Art. Güntner was born in Poznan and received her degree from the Academy of Art in Krakow in 1958. This was the first West Coast exhibition for both Makowski and Twirbutt. [Catalog, March calendar, checklist]

American Glass (April 13–June 9)

This was a three-part exhibition on glass held concurrently: *American Glass Now*, *American Glass Here*, and *Glass Then*. *American Glass Now* was a traveling exhibition organized by the Toledo Museum of Art and the Museum of Contemporary Crafts, New York, that included over more than a hundred examples of contemporary glass craftsmanship by thirty leading American artists. The artists worked in two major areas of glass making: decorative/utilitarian objects and sculptured forms. Both areas were equally represented in the exhibition and demonstrated the use of wood, metal, or plastic as a component of the overall object. *American Glass Here* was an exhibition of a representative group of works by local glass artists who worked in the Santa Barbara County, organized by the SBMA's curator of education, Randolph E. Osman. The exhibition included works by ten local artists focusing on both traditional and contemporary forms including techniques of off-hand glass blowing, torch work, and stained glass. *Glass Then* presented a survey of historical glass from local collections and antique dealers, including a range of glasswork from medieval to the modern era with examples of sixteenth-century German stained glass to American decorative vases of the 1940s. Organized by SBMA curator Ronald Kuchta, the exhibition presented a variety of techniques, with many pieces made purely for aesthetic purposes rather than for utility. [Catalog, April calendar, *SB News-Press*, April 20, 1974 (Richard Ames)]

Ellis Island: A Photographic Essay by S.C. Burden with additional pictures by Dorothea Lange and Lewis W. Hine (May 4–June 16)

A majority of the exhibited photographs were by [S.C. Burden](#) (1908–1989) whose career included several years in the motion picture field as well as the founding of a production company, Tradefilm, Inc. As a still photographer, his work appeared in numerous magazines and was exhibited internationally. Also included in the exhibition was a photograph by internationally famed photographer [Dorothea Lange](#) (1895–1965), as well as a group of documentary photographs of Ellis Island by [Lewis Hine](#) (1874–1940). [May calendar, press release]

Recent Work by Master of Fine Arts Graduates of UCSB (May 11–June 9)

Organized in cooperation with the Art Affiliation of UCSB and selected by Gerald Nordland, director of the Frederick S. Wight Art Galleries, UCLA, thirty-four pieces by UCSB graduates were exhibited. [Catalog]

“What Do You Spy, Mr. Funge?” (June 11–June 16)

An exhibition of figurative paintings by a contemporary Irish artist. [Paul Funge](#) (1944–2011) was born in Gorey, Ireland, and studied at the National College of Art and Design in Dublin. In 1967 he was awarded an Italian Government Scholarship to study at the Accademia dei Belli Arti in Florence. At the time of this exhibition, he was a guest artist and lecturer at the College of Creative Studies, UCSB. This may have been his first solo exhibition in the United States. [June calendar, brochure]

The Horse in Art (June 22–July 21)

Selected and organized by equestrian and museum trustee Margaret Mallory, this exhibition included one hundred and six pieces by [Louis-Michel van Loo](#) (1707–1771), [George William Sartorius](#) (1759–1828), [John Ferneley](#) (1782–1860), [Théodore Géricault](#) (1791–1824), [Rosa Bonheur](#) (1822–1899), [Jean-Léon Gérôme](#) (1824–1904), [Adolf Schreyer](#) (1828–1899), [Edgar Degas](#) (1834–1917), [Georges Braque](#) (1882–1963), and others. The exhibition included European and American paintings and sculpture from the seventeenth to the twentieth century and was drawn from West Coast museums, galleries, and private collections, covering many historical periods and providing many fine examples of different styles of the horse depicted in art. Also included in the exhibition were graphic works from the fifteenth to the twentieth century from [Albrecht Dürer](#) (1471–1528), [Hans Baldung](#) (ca. 1484–1545), [Francisco Goya](#) (1746–1828), [Théodore Géricault](#) (1791–1824), and [Eugène Delacroix](#) (1798–1863). to [Franz Marc](#) (1880–1916), [Pablo Picasso](#) (1881–1973), [Georges Braque](#) (1882–1963), and [Marino Marini](#) (1901–1980). The exhibition was timed to coincide with the fifty-fifth annual Santa Barbara National Horse Show and was dedicated to Ala Story, who organized the SBMA's first *Horse in Art* exhibition twenty years prior. The exhibition was extended to August 11 due to popular demand. [Catalog, checklist, correspondence, *SB News-Press*, June 29, 1984 (Richard Ames)]

The Secular and the Sacred in Chinese Art (June 24–August 2)

This exhibition was held in cooperation with the Department of Religious Studies, UCSB, under the chairmanship of Gerald J. Larson and supplemented with loans from the Los Angeles County Museum of Art. The exhibition emphasized objects of Chinese religious iconography ranging from the Shang Dynasty (1523–1028 BC) to the late Qing Dynasty (AD 1644–1911). More than seventy pieces were exhibited, including works in marble, bronze, terracotta, and jade. A second exhibition, *The Secular and the Sacred in Indian Art*, was held concurrently at the UCSB Art Galleries. [SB News-Press 7.6.74, June Calendar, Checklist]

Danny Lyon: Ten Years of Photographs (September 7–September 29)

Organized by the Newport Harbor Art Museum, this exhibition included the work of a distinguished young American photographer who documented a personal view of life and situations in the United States, Mexico, and Colombia, always with an emphasis on the “odd man out” or “loner.” [Danny Lyon](#) (b. 1942) graduated from the University of Chicago in 1963 and has participated in numerous group and solo exhibitions since that time. A hundred photographs were exhibited.

Venues: Newport Harbor Art Museum: April 17–June 3, 1973; Addison Gallery of American Art: September 30–November 4, 1973; Minneapolis Institute of Arts: November 11–December 16, 1973; Henry Gallery, University of Washington: January 6–February 17, 1974; SBMA; Krannert Art Museum, University of Illinois: October 20–November 10; Baltimore Museum of Art: December 1–January 12, 1975; University Art Museum, University of New Mexico: February 1–February 28, 1975. [Catalog, September calendar, *SB News-Press*, September 7, 1974]]

Contemporary Japanese Woodblock Prints from Local Collections (September 7–October 6)

Organized by the SBMA with the assistance of F. Bailey Vanderhoef, Jr., Walter G. Silva, and Ronald Robertson, this exhibition of contemporary woodblock prints of the *sōsaka-hanga* school included over a hundred works produced by internationally known contemporary Japanese printmakers. Subjects ranged from scenes of Japan to highly abstract imagery. Prints by the school's founder, [Kōshirō Onchi](#) (1891–1955), were also among those exhibited. [September calendar, release of objects]

Santa Barbara Selection 1974 (September 14–October 20)

Organized by the SBMA, this was the first in a series of exhibitions showcasing the artwork of fifty local artists, ranging from well-known, longtime residents to newly arrived young professionals. This first exhibition focused on painting and related media in contemporary styles. The selection committee for this exhibition included James Armstrong, Esther Bear, Ed Thorp, Charles Craig, William Dole, and Paul Mills. The exhibition presented a selection of paintings and similar works by artists working in a broadly defined contemporary or avant-garde mode. The SBMA hoped to present other “selection” exhibitions of work by more realist or conservative painters, sculptors, and printmakers. Artists for this exhibition included [William Hesthal](#) (1908–1985), [William Dole](#) (1917–1983), [Howard Warshaw](#) (1920–1977), [William Rohrbach](#) (1925–2017), [Irma Cavat](#) (b. 1928), and [Steven Cortright](#) (1942–1991). [September calendar, catalog]

Fred Reichman: Recent Works (October 4–October 25)

[Fred Reichman](#) (1925–2005) was born in Bellingham, WA, and moved to San Francisco in 1934. He received his BA in 1950 and his MA in 1952 from UC Berkeley. His pieces have a figurative quality based on observations of the world and have the bold shapes and subtle colors of sophisticated contemporary abstraction. Prior to this exhibition, Reichman exhibited extensively in both solo and group exhibitions from California to Japan. In describing his art and style, art critic Richard Ames observed that Reichman's “figurative observations become a calligraphy expressing the delight of seeing life. One enjoys the grace of tasteful selectivity without ever losing the stamina of the real thing.” Twenty-two paintings and one hundred and six prints were exhibited. Reichman gifted *By the Waterfall* to the museum's permanent collection at the conclusion of the exhibition [October calendar, catalog, checklist, *SB News-Press*, October 5, 1974 (Richard Ames)]

Santa Barbara: Options for Tomorrow (October 4–November 17)

Organized by the SBMA, designed by Frederick Usher, and mounted with the assistance of Mrs. Joseph Knowles, Jr., Harriette Von Breton, and a number of local architects, this was an exhibition of drawings, plans, maps, photographs, and models illustrating a variety of planning options for downtown Santa Barbara, showing the city not only as it is and was but also as it might and could have been. The exhibition drew together the planning work of a number of different agencies and organizations including the City Planning Department, the Redevelopment Agency, ACCESS, the Santa Barbara Trust for Historic Preservation, Santa Barbara Beautiful, and the Committee for Santa Barbara, with the intention to help viewers understand the implications and relationships between the various plans. The exhibition was

designed specifically to provide a historic perspective on changes in the downtown area and to clarify the visual, social, and economic impact of the several plans. 17,226 visitors attended this six-week-long exhibition. [October calendar, correspondence, *SB News-Press*, October 5, 1974 (Richard Ames), correspondence from Mills to the mayor's office]

Selections from the Collections of Mr. and Mrs. Robert Rowan (November 2–November 24)

Recognized as one of California's most distinguished collections of modern art, this exhibition included some of the most important works produced in the 1950s and 1960s by such artists as [Morris Louis](#) (1912–1962), [Jules Olitski](#) (1922–2007), [Kenneth Noland](#) (1924–2010), [Darby Bannard](#) (1934–2016), [Frank Stella](#) (b. 1936), and [Larry Poons](#) (b. 1937). [November calendar, *SB News-Press*, November 2, 1974, checklist, brochure]

Douglass Parshall: A Retrospective Exhibition of His Work from 1910 to 1974 (November 23–January 5, 1975)

The exhibition coincided with the seventy-fifth birthday of this Santa Barbara artist, whose long and distinguished career began at the age of nine. [Douglass Parshall](#)'s (1899–1990) subject matter changed along with his interests throughout his career, ranging from the human form, to rock formations, theatrical subjects, horses, and landscapes. In 1930, he visited China and was inspired by the simplicity and quiet moods and colors of early Chinese paintings, which influenced his later work. This exhibition focused on the work he produced from 1910 to 1974, the years in which his work gained national recognition. The Gallery de Silva and numerous local collectors loaned works for this exhibition. [November calendar, press release]; full checklist available in exhibition file.

Imogen! Imogen Cunningham Photographs, 1910–1973 (December 8–January 5, 1975)

Organized by the Henry Gallery at the University of Washington, this exhibition contained over sixty years' worth of photographs by [Imogen Cunningham](#) (1883–1976), one of the world's most renowned photographers, who even at the time of the exhibition enjoyed a still-active career. Over eighty photographs were exhibited, with subjects ranging from abstracts based on nature to friends and celebrities, illustrating Cunningham's diversity and interests as a photographer. [December calendar, catalog]

Willem de Kooning: Black-and-White Lithographs (December 8–January 12, 1975)

This was an exhibition of twenty black-and-white lithographs produced in the fall of 1970 by [Willem de Kooning](#) (1904–1997). Known primarily for his Abstract Expressionist paintings and his association with the New York School, he became influenced by the Sumi ink drawings he saw on a trip to Japan, prompting his work on these lithographs. Prior to these lithographs, prints played a very minor role in de Kooning's life: he produced only three isolated lithographs and one etching during his entire illustrious career. The works were lent by Fourcade-Droll, Inc., New York. [December calendar, exhibition précis]

1975

Reality and Deception (March 15–April 20)

This exhibition was made possible through the National Endowment for the Arts, the California Arts Commission, and the USC Fine Arts Council. It originated in Los Angeles at the University of Southern California, and later traveled to the Seattle Art Museum, the Honolulu Academy of Art, and lastly to the SBMA. It consisted of eighty-eight paintings, four of which were lent by the SBMA: [Bartolomeo Bettera's](#) (1639–1688) *Still Life with Musical Instruments*, [Gaspar Verbruggen's](#) (1664–1730) *Still Life*, [Severin Roesen's](#) (1816–1872) *Still Life*, and [John Frederick Peto's](#) (1854–1907) *My Studio Door*. This international exhibition comprised French, Dutch, Belgian, German, Italian, Spanish, Austrian, English, and American works. This exhibition presented a panorama of three centuries of the most popular still-life themes: flower pieces, fruit, cupboards, table settings, wall arrangements, games-rack paintings, musical instruments, kitchen pieces, paintings of precious things, and *trompe-l'oeil* pieces. According to the USC press release, "one of the unique aspects of *Reality and Deception* is the presentation of paintings not yet seen in Southern California. Eighty percent of its content was from an anonymous California collection, of which only several items have ever been shown in this region." [See scan for Lenders] Some noteworthy artists included in the exhibition were [Giuseppe Arcimboldo](#) (ca. 1527–1593), [Pieter Claesz](#) (1597–1660), [Willem Van Odekerken](#) (d. 1677), [Tomas Hiepes](#) (ca. 1610–1674), and [Francesco Guardi](#) (1712–1793). [USC Fisher Gallery press release, catalogue, correspondence]

Robert Cremean: Drawings and Sculpture (March 15–April 13)

Organized by the Esther Robles Gallery in Los Angeles, this retrospective exhibition presented the works of a distinguished American figurative sculptor, [Robert Cremean](#) (b. 1932). This show was the culmination of five years' work in laminated wood, bronze, and marble. It included an early piece from the SBMA's collection, *The Family of Robert Feke*, acquired from Cremean's one-man show at the SBMA in May 1961 for the Donald Bear Memorial Collection. This exhibition also included a series of drawings that illustrated the artist's extraordinary development as a draftsman, showing the turn his work has taken from isolated anatomical observations to a highly stylized interaction of line and material. Cremean has exhibited widely in numerous museums and galleries in America, South America, and Europe.

Jack Zajac: Retrospective, 1966–1974 (April 19–June 1)

Organized by the Jodi Scully Gallery of Los Angeles, this one-man exhibition by an instructor at the University of California, Santa Cruz, included thirty-two sculptures made of polished bronze and marble dating from 1966 to 1975. [Jack Zajac's](#) (b. 1929) sculptures evoke [Constantin Brâncuși's](#) (1896–1957) early modernism and [Gian Lorenzo Bernini's](#) (1598–1680) baroque movement, particularly with the exhibited piece *Swan VI*. Zajac seemed to be concerned with the phenomena of nature, creating abstract sculptures of goats, swans, and waves. This was the second exhibition of Zajac's work to appear at the SBMA; his first show, *Paintings by Jack Zajac*, was exhibited in 1953.

Alex Katz: Prints (April 19–May 21)

Organized by Elke M. Solomon, associate curator at the Whitney Museum in New York at the time, this traveling exhibition consisted of thirty-six prints from New York–based figurative artist [Alex Katz](#) (b. 1927). Katz manipulates form, color, and line in his prints in an attempt to direct his audience to gauge his aesthetic intent.

Venues: Whitney Museum of America Art, NY; Virginia Museum of Fine Arts, Richmond; Utah Museum of Fine Arts, Salt Lake City; SBMA; University Gallery, University of Minnesota, Minneapolis; Indianapolis Museum of Art, Indiana [*New York Times*, *Los Angeles Times*, Marlborough press release, calendar, catalog]

Edgardo Catalán: Recent Paintings (April 19–June 1)

[Edgardo Catalán](#) (b. 1937) taught art and the history of art at several private and public schools in Chile. In 1964, Catalán moved to California to work as an instructor and chairman of the fine arts department at the Thacher School in Ojai. This one-man exhibition consisted of eighteen paintings, five of which were sold during the show. His colorful work is literal and abstract, blending idealism, Latin symbolism and mythology. [Brochure, price list, biography, calendar]

The Seattle Show (May 9–June 22)

This exhibition displayed twenty-six contemporary American paintings lent by members of the Seattle Art Museum’s Contemporary Arts Council. Seattle had been known as a center for artists representing the major movements in contemporary painting—color field, geometric, hard edge and pop art—as well as inventive new American artists. SBMA exhibited paintings by [Paul Horiuchi](#) (1906–1999), [Jules Olitski](#) (1922–2007), [Roy Lichtenstein](#) (1923–1997), [Helen Frankenthaler](#) (1928–2011), [Frank Okada](#) (1931–2000), [Philip Wofford](#) (b. 1935), [Tom Holland](#) (b. 1936), and [Charles Stokes](#) (1944–2008) and Seattle residents [Mark Tobey](#) (1890–1976) and [Morris Graves](#) (1910–2001) [Calendar, *Santa Barbara Newsletter*, transportation summary]

Tony DeLap (May 24–June 22)

This solo exhibition consisted of five sculptures, seven sets of photos, and one poster by [Tony DeLap](#) (b. 1927). DeLap deemphasized the importance of materials as the content of the work, and used common materials such as wood, glass, and canvas. Combining both painting and sculpture, DeLap’s work originates from his interest in visual illusion, transformation, and transubstantiation. DeLap taught at the University of California, Irvine and Davis, San Francisco Art Institute, and at Scripps College in Claremont. He has exhibited widely throughout the United States and is represented in many public and private collections including the Tate Gallery, London; the Whitney Museum; the Museum of Modern Art in New York; Nicolas Wilder Gallery in LA, and the Los Angeles County Museum of Art. [Calendar, biography, price list]

Ron Shelton: An X Event (film) (July 26)

SBMA assisted artist [Ron Shelton](#) (b. 1945) film the process of volunteers carrying eight eight-foot fiberglass and plywood X-shaped sculptures from the museum to Stearn’s Wharf. [Newspaper, calendar]

Vincent Price Loan (July 1–July 31)

Vincent Price, a distinguished actor and art collector, lent SBMA twenty-three drawings. Artists included [Odilon Redon](#) (1840–1918), [Émile Schuffencker](#) (1851–1934), [Aristide Maillol](#) (1861–1944), [Pierre Bonnard](#) (1867–1947), [Gaston Lachaise](#) (1882–1935), [Mark Tobey](#) (1890–1976), [Alexander Calder](#) (1898–1976), [Henry Moore](#) (1898–1986), and [Jackson Pollock](#) (1912–1956).

[Calendar] *no more information about exhibition

Permanent Collection (July 1–October 5)

This exhibition was a rotation of SBMA's permanent collection. Artists [Hans Hofmann](#) (1880–1966), [Karl Knaths](#) (1891–1971), and [Dorothy Hood](#) (1919–2000), and local artists [Channing Peake](#) (1910–1989), [William Dole](#) (1917–1983), and [Selden Spaulding](#) (1922–2005). [Calendar]

*no more information about exhibition

Prints California (August 1–August 31)

This exhibition consisted of approximately fifty out of the hundred award-winning prints from the statewide competition *California/Prints*. The Oakland Museum and the California Society of Printmakers made this possible. Betty Klausner narrowed the selection down to fifty prints.

Artists that have exhibited at the SBMA prior to the show include [Shiro Ikegawa](#) (b. 1933) in 1966 and [Steven Cortright](#) (1942–1991) in 1973, 1974, 1986, and 1991 [Calendar, exhibition list]

Waddell Jewelry Collection (September 1–14)

This exhibition comprised approximately sixty examples of Middle Eastern and North African jewelry in silver, gold, enamel, semiprecious stones, and ceramics belonging to Mrs. Theodore H. Waddell. The collection is composed of five general groups:

1. Tunisian wedding necklaces and earrings, with amber, coral, lapis-lazuli, and ambergris
2. Hand-hammered Tunisian necklaces, in which the links are hammered into flat discs after being joined together
3. Punic necklaces from archeological excavations in Carthage (ca. 1100 BC)
4. Ancient Egyptian necklaces composed of faience ceramic beads recovered in archeological excavations
5. Bedouin jewelry from Saudi Arabia

The collection had hitherto never been exhibited in this country. [Calendar, Correspondence]

Indian Art (October)

SBMA exhibited two important loans of Indian art: sculpture made of stone and bronze from the second through the ninth centuries AD; and a group of thirty-nine tempera paintings from the seventeenth through the nineteenth century representing the Pahari School, the Deccani School, the Rajput School, and the Mughal School. Works from the SBMA collection and from other Santa Barbara collections supplemented the loans. [Calendar] *no more information about exhibition

Jacques Villon: Prints and Drawings (October 7–November 23)

SBMA exhibited twenty-three prints, three drawings, and watercolors by [Jacques Villon](#) (1875–1963) from the collection of Mrs. Lois T. Handler. Jacques Villon, born Gaston Duchamp, was the elder brother of an impressive constellation of siblings: the sculptor [Raymond Duchamp-Villon](#) (1876–1918), [Marcel Duchamp](#) (1887–1968)—the *enfant terrible* of twentieth-century art—and [Suzanne Duchamp](#) (1889–1963). Villon remained faithful to his own Cubist vision, which, with its rich variety of modes—lyrical, restrained, tender, funny, monumental—continued to display its vitality until the end of his career. [Calendar, brochure]

Some Santa Barbarians (October 18–November 23)

This exhibition consisted of twenty-four works from local Santa Barbarians Wayne Buckley, Tom Kress (b. 1943), Bob Marks, [Patrick McClure](#) (b. 1943), John Miller, [Courtenay Moon](#) (b. 1915), and Paul Prince (b. 1944). The artists were chosen by Melinda Wortz, Southern California editor for *Artweek*, collector and director of the Art Gallery at U.C. Irvine.

New Editions (SBMA–Contemporary Graphics Center) (November)

Organized by Betty Klausner, director of the Graphics Center, this exhibition, which consisted of twenty-three prints, started at Pomona College then traveled to SBMA. The exhibition showed the diverse themes and use of media by leading artist-printmakers and emerging talents. Artists included [Louise Nevelson](#) (1899–1988), [William Dole](#) (1917–1983), [Richard Hamilton](#) (1922–2011), [Robert Rauschenberg](#) (1925–2008), [Robert Arneson](#) (1930–1992), [James Rosenquist](#) (1933–2017), [Shushaku Arakawa](#) (1936–2010), [Jim Dine](#) (b. 1935), [Red Grooms](#) (b. 1937), [Liliana Porter](#) (b. 1941), [Gary Stephan](#) (b. 1942), [Steven Cortright](#) (1942–1991), and [Roman Scheidl](#) (b. 1949). [Calendar]

Max Weber: Works on Paper (November 26–January 4, 1976)

In an exhibition organized by the Forum Gallery, approximately twenty gouaches and pastels by [Max Weber](#) (1881–1961) were exhibited at the SBMA. At the age of ten, Weber moved from Russia to Brooklyn, where he studied at the Pratt Institute and then abroad in Paris, Spain, Italy, Belgium, and Holland. He was associated with many artists and poets in Paris: [Henri Rousseau](#) (1844–1910), [Henri Matisse](#) (1869–1954), [Maurice Denis](#) (1870–1943), [Guillaume Apollinaire](#) (1880–1918), [Albert Gleizes](#) (1881–1953), and [Pablo Picasso](#) (1881–1973), Forum Gallery director Bella Fishko wrote, “Weber shows a broad spectrum and range of subjects, a consistent boldness of design and an unusually rich, deep implementation of vibrant color.” Breadth of interests and versatility were manifested throughout the years, encompassing a wide range of themes and styles: ethnographic primitive, Cubist, Futurist, religious subjects, classic figurative and landscapes and still lifes. [Calendar, price list, brochure, Forum Gallery press release]

Drawings: Works on Paper for Sale (December 9–24)

Fine contemporary works on paper from New York galleries were exhibited and for sale. Charles Craig, chairman of the Exhibitions and Acquisitions Committee, selected the works. [Calendar; no more information about exhibition]

Christmas Show: Kites (December 9–January 4, 1976)

This month-long exhibition consisted of David Jue's Chinese kites, toys, and trains from the collection of Ward Kimball as well as antique dolls and mechanical toys from the museum's Alice F. Schott Collection. [Calendar; no more information about exhibition]

1976

Spirit of Independence: Kent Bicentennial Portfolio (January 5–February 15)

This exhibition consisted of twelve works commissioned by Lorillard, all of which were donated to the museum. Each of the twelve artists approached the theme of independence from unique and different perspectives. Artists had the freedom to execute the project in any genre and style of representation, which resulted in an extremely dynamic and diverse exhibition. Artists who are immigrants, such as [Colleen Browning](#) (1918–2003), used realism to portray the ideas of unity, equality, and ethnic variety under American independence. [Fritz Scholder](#)'s (1937–2005) expressionistic painting *Bicentennial Indian*, in which the subject sits in a Victorian chair draped in the American flag, illustrated a rather ironic interpretation of American independence through the lens of Native Americans. Other artists used a variety of styles including abstraction, pop art, American folk art, and conceptual work; their subjects included historical events such as the Boston Tea Party, celebrations such as the Fourth of July, and issues concerning racial and gender equality.

The twelve artists were [Joseph Hirsch](#) (1910–1981), [Will Barnet](#) (1911–2012), [Jacob Lawrence](#) (1917–2000), [Colleen Browning](#) (1918–2003), [Larry Rivers](#) (1923–2002), [Alex Katz](#) (b. 1927), [Robert Indiana](#) (1928–2018), [Marisol Escobar](#) (1930–2016), [Audrey Flack](#) (b. 1931), [Red Grooms](#) (b. 1937), [Edward Ruscha](#) (b. 1937), and [Fritz Scholder](#) (1937–2005). [Sources: January 1976 newsletter, exhibition catalogue]

First Flowers of Our Wilderness (January 10–February 15)

Organized by William Steadman of the Arizona Art Museum, this traveling exhibition consisted of more than sixty works—portraits, landscape paintings, watercolors, lithographs and *frakturs*—from before 1830. The works in this exhibition demonstrated how art responded to the needs and conditions of the New World and the grandeur of the vast American wilderness. Americans were still trying to formulate a new sense of culture, nationalism, and identity after independence, and such works helped retrace the steps of American life and the maturation of American culture and art. Early American painters and folk artists quickly found their niche and patrons, demonstrating the cultural development and enrichment happening at the time. [Sources: January 1976 newsletter, exhibition catalogue]

Followers of Blake (March 2–April 4)

Organized by guest curator Larry Gleeson of North Texas State University, this exhibition consisted of more than twenty works from the Shoreman Circle, led by artist [Samuel Palmer](#) (1805–1881). Other artists featured in the show included [John Linnell](#) (1792–1882), [Edward Calvert](#) (1799–1883), [George Richmond](#) (1809–1896), and [Welby Sherman](#) (active 1827–1834), all of whom shared a passion and admiration for [William Blake](#)'s (1757–1827) work and personality. Their religious beliefs and passion for classical poetry bonded them, and also served as artistic inspiration. The Shoreman Circle lasted only from the mid-1820s to 1830; artists later developed their own personal styles, while retaining traces of Blake's influence and stylistic characteristics, without compromising the spirituality demonstrated by his works.

Subjects included pastoral scenes, landscapes, and scenes featuring Dante's *Divine Comedy*. The University of California, Santa Barbara, sponsored a Blake symposium in conjunction with this exhibition. [Sources: March 1976 newsletter, exhibition catalogue]

European Drawings in the Collection of the SBMA (March 2–April 18)

This important exhibition of approximately 120 works selected by Professor Alfred Moir from the University of California, Santa Barbara, demonstrated the quality and variety of the Santa Barbara Museum of Art's European drawings collection. The exhibition included the works from the sixteenth century to the present day. When the museum first opened in 1941, Director Donald Bear accumulated the collection of European drawings through purchases, and generous donations from patrons such as the Women's Board, which contributed half a dozen drawings to the collection, as well as Mac and Frances Helm, Francis Taylor, Edward Seldis, and Joan Ruskin Severn. Other donations were from friends and families of the museum and the artists, such as the two works by [Lovis Corinth](#) (1858–1925) given by the artist's widow and son, and Ira Gershwin's [Tchelitchew](#) (1898–1957) drawing donated by his brother and sister-in-law. The collection now features a variety of works from famous artists such as [Luca Cambiaso](#) (1527–1585), [François Boucher](#) (1703–1770), [William Blake](#) (1757–1827), [Odilon Redon](#) (1840–1916), [Georges Rouault](#) (1871–1958), and [Egon Schiele](#) (1890–1918), and less famous artists, such as [Giacomo Cavedone](#) (1577–1660) and [Gabriel Metsu](#) (1629–1667) whose works are reflective of contemporaneous masters. The collection includes works from France, Germany, Austria, Great Britain, Italy, Netherlands, and Spain. [Sources: Newsletter, exhibition catalogue introduction]

Pioneering Artist Printmakers II (March 5–April 14)

Since the International Institute of Experimental Printmaking first had its exhibition at the Santa Barbara Museum of Art's Contemporary Graphics Center, the institute has gained national recognition through exhibitions in San Diego, Cleveland, San Francisco, New York City, and Seattle. The exhibition featured new works from the workshop created in Santa Cruz from such artists as [Louise Nevelson](#) (1899–1988), [Claire Falkenstein](#) (1908–1997), [Misch Kohn](#) (1916–2002), [Sam Francis](#) (1923–1994), [Matt Glavin](#) (b. 1926), [John Battenberg](#) (1931–2012), [Fletcher Benton](#) (b. 1931), and [Garner Tullis](#) (b. 1939). The artists employed a variety of experimental and unique mediums, styles, and equipment such as the vacuum machines and the Hollander paper pulp mixer. Paper was a dominant material used in the works, with which the artists explored the boundaries of printmaking. [Newsletter, Contemporary Graphics Center brochure]

Larry Bell: Iceberg and Its Shadow (April 24–May 23)

Organized by the Fort Worth Art Museum, this exhibition featured some of the artist's most important installations, such as *Iceberg and Its Shadow*, and his first outdoor piece, titled *Twilight Zone*. The exhibition also included the artist's color studies for his projects, which consisted of thin sheets of Mylar and window glass. [Larry Bell's](#) (b. 1939) work has been featured in major exhibitions at the Museum of Modern Art, the Metropolitan Museum of Art, the Tate Gallery, the Los Angeles County Museum of Art, and other museums. Bell demonstrated not only his artistic sensitivity to glass as a material, color, light, and space, but also to the audience. For this showing of the *Iceberg* installation, visitors had the chance to

observe the artist during the final stages of the installation as he made final adjustments for the piece, providing brief insight into his creative process. According to Martin Friedman of the *Fort Worth Star Telegram*, Bell's work deals with "the involvement with the 'real' space versus illusionistic space and also the dissolution of solid form in ambiguous space . . . they barely exist. Sensitive to very manifestation around them, they reflect and define space rather than displace it." [Newsletter, *Fort Worth Star Telegram*, October 19, 1975, Fort Worth Art Museum press release, installation photo scanned]

Fred Eversley Sculptures (April 29–May 30)

This exhibition featured forty-six poured polyester resin sculptures by [Frederick Eversley](#) (b. 1941) from 1968 to 1976, fourteen of which were available for purchase. Eversley's education and experience in engineering contributed to his effort to combine modern technology and art. He used not only industrial materials, but also the light and energy surrounding the works of art. Furthermore, the artist considers the viewers to be part of the work, because each person experiences the sculpture from a different perspective and looks for different features within the sculpture. In the artist's statement, Eversley also expressed his interest in energy; he hoped to create a kinetic sculpture without using kinetic elements such as artificial light changes. Instead, he used natural changes in light and viewer perspective to produce an optically kinetic experience. The carefully polished, concave, or curvilinear surfaces sensuously reflects the world through its light-gathering, illusionistic qualities. [Newsletter 1976, exhibition catalogue; full catalogue scanned]

Alice Baber Paintings (June 3–July 11)

This exhibition consisted of approximately twenty paintings and watercolors by [Alice Baber](#) (1928–1982), fourteen of them available for purchase. Two watercolors, *Blue Turning* and *Celebration*, were purchased by Mrs. E. Pillsbury Pringle and Edmund Ames. Baber has been acquired by many museums in the United States, Germany, and India. She studies color with tremendous passion, and was the curator for a large color show in Texas, *Color Forum*, in 1972. The artist engages her subjects with all senses, and expresses them through use of different colors, becoming the driving force behind her paintings' producing effects of light, transparency, density, and shapes. Baber's paintings engage the audience in a state of feelings and experiences; her colors and subjects produce a sense of fragrance, softness, warmth, and tranquility. [Sources: Exhibition catalogue, gallery notes]

An American Portrait (June 8–July 5)

This exhibition consisted of sculptures, lithographs, and paintings by thirty-three contemporary artists, who demonstrated their visualization of America. Organized by Transworld Art, the exhibition premiered on the West Coast at the Santa Barbara Museum of Art, and traveled in the United States, Europe, South Africa, Israel and Mexico. With many artists joining from abroad, the exhibition demonstrated the vast artistic styles and perspectives toward America and its history. The exhibition was organized under three main segments. *Your Huddled Masses*, demonstrated the history and origin of America; *Not Songs of Loyalty Alone* presented the present, and the extensions of our forefathers' dreams; and finally, *Look Out Beyond and See* projected the future, hopes and aspiration of Americans. Artist featured in this exhibition

included [Yaacov Agam](#) (b. 1927), [Pierre Alechinsky](#) (b. 1927), [Richard Anuszkiewicz](#) (b. 1930), [Marianne Appel](#) (1913–1988), [Will Barnet](#) (1911–2012), [Romare Bearden](#) (1911–1988), [Hans Bellmer](#) (1902–1975), [Graciela Boulanger](#) (b. 1935), [Alexander Calder](#) (1898–1976), [Salvador Dalí](#) (1904–1989), [Nancy Grossman](#) (b. 1940), [Robert Indiana](#) (1928–2018), [Paul Jenkins](#) (1923–2012), [Alex Katz](#) (b. 1927), [Lee Krasner](#) (1908–1984), [Nicholas Krushenick](#) (1929–1999), [Jacob Lawrence](#) (1917–2000), [Jean Linder](#) (b. 1938), [Man Ray](#) (1890–1976), [Marino Marini](#) (1901–1980), [Marisol](#) (1930–2016), [André Masson](#) (1896–1987), [Roberto Matta](#) (1911–2002), [John Moore](#) (b. 1941), [Larry Rivers](#) (1923–2002), [James Rosenquist](#) (1933–2017), [George Segal](#) (1924–2000), [Jesús Rafael Soto](#) (1923–2005), [Graham Sutherland](#) (1903–1980), [Rufino Tamayo](#) (1899–1991), [Mark Tobey](#) (1890–1976), [Victor Vasarely](#) (1906–1997), and [Tom Wesselmann](#) (1931–2004). [Sources: Newsletter, Transwordart press release, exhibition catalogue]

Santa Barbara Drawings, 1976 (June 9–July 11)

This exhibition featured curator Richard Kubiak’s selection of approximately fifty-six drawings by twenty-six Santa Barbara artists. Mr. Kubiak designed the show to demonstrate not only the quality of the works produced, but also the inventive and creative interpretations of drawings. For example, Jim Thomas used smoke and laid-out fluid on cardboard; others such as [Irma Cavat](#) (b. 1928) used oil paint as a drawing medium rather than a painting medium. Others demonstrated inventive ways of employing different mediums, such as [Karl Petrunak](#) (b. 1950) who worked on metallic paper with oil pastel. Three of the works were purchased after the show, including [David Ligare’s](#) *Two Drawings*, purchased by Mr. and Mrs. John Rex; [Mary Heebner’s](#) (b. 1951) *Baleen* purchased by Jerry Leen; and Hiroko Eejima’s *Feather Fan No.2*, purchased by Herbert Kunzel.

[Sources: Newsletter, correspondence, exhibition catalogue]

Henry Eichheim: Musical Instruments Collection (June)

This exhibition featured the collection of American composer [Henry Eichheim](#) (1870–1942). The collection was donated to the museum by his stepdaughter, Ethel Lindgren, in 1943, and the memorial gallery in which the collection was installed was donated by Jeanne Armand, a close family friend to Mr. Eichheim. Special consultant Michael Felcher helped identify the instruments, catalogued the collection, and organized interpretive programs to help viewers understand the immense cultural, traditional and philosophical values behind the instruments. The exhibition featured musical instruments from regions including Japan, Tibet, Thailand, India, Burma, and Africa; more than half of the instruments were collected from China. Some examples of the valuable instruments included dense bronze gongs from temples in Burma, snakeskin-covered rebabs, Chinese moon guitars, and Hindu vinas inlaid with ivory. They are excellent demonstrations of the historical, religious, philosophical, and cultural development in the regions. [Sources: Preliminary catalogue, newsletter]

New Glory, Part I: Colonial and Revolutionary-Era Flags (July 2–July 18)

This exhibition was part 1 of the museum’s nationwide bicentennial project, organized by Paul Mills, with the funding from National Endowment for the Arts, and circulated by the Smithsonian Institution traveling exhibition services at South Carolina, Florida, and at the national sculpture garden in Washington, DC. The exhibition featured twenty-eight replicas of

flags from colonial and Revolutionary times. Some examples included the Cross of St. George, which was originally flown on the *Mayflower*, and protest and militia flags such as the Continental Colors and the first Stars and Stripes. The flags exhibited were colorful, bold, and featured various combinations of geometric and figurative designs. Paul Mills wished to increase the awareness of America's flag heritage and to encourage better designs for institutional flags through this exhibition. [Sources: Catalogue, newsletter]

Oriental Lacquer Boxes (August–October)

Organized by guest curator F. Bailey Vanderhoef, Jr, from collections in Southern California, this exhibition consisted of sixty-six Chinese and Japanese lacquers of superb quality and rarity, counterparts of which exist only in the Chinese Imperial Collection now in the National Palace Museum, Taiwan. The earliest Chinese lacquer dates back to the 1400s; the earliest Japanese works date to around 1650. Making lacquer is an extraordinarily intricate and complicated process; because of its toxicity, raw lacquer requires careful handling. The craft reached its zenith in the Ming Dynasty (1368–1644), when the Yong Lo emperor supervised lacquer production in China. Lacquer work flourished in Japan during the Muromachi period (1334–1573); the beautifully decorated and textured surfaces of works from this period reflect close observation of and connection with natural elements. Objects from this exhibition demonstrate the superb technical facility of Chinese and Japanese craftsman long before modern technological innovations. [Sources: Exhibition catalogue]

Contemporary Monotypes (September 23–October 27)

This exhibition featured monotypes produced by eight artists: Martin Green, Clark Haneline, [Michael Mazur](#) (1935–2009), [Nathan Oliveira](#) (1928–2010), [Matt Phillips](#) (b. 1927), [Robert Reed](#) (1938–2014), [Joyce Treiman](#) (1922–1991), and [Joseph Zirker](#) (b. 1924). A monotype is a medium artists typically use in preparation for other graphic works. A single impression is transferred onto paper with pressure from an inked glass or metal plate. Artists often have the flexibility to rework the same plate or impression, resulting in improvisational and beautifully modulated shapes and colors. The works were displayed in nineteenth-century salon style and were available for purchase. [Sources: Newsletter, contemporary graphics center brochure]

Louis Eugène Boudin, Precursor of Impressionism (October 9–November 24)

Organized by Mahonri Sharp Young from the Columbus Gallery of Fine Arts, and financed with the support from the National Endowment for the Arts, this exhibition consisted of forty-two works by [Louis Eugène Boudin](#) (1824–1898), a nineteenth-century French impressionist painter who lived and worked along the French coasts. Boudin played a part in the rise of Impressionism, and many of his friends were among the Impressionists. He encouraged Claude Monet to paint outdoors, which allowed him to observe the changes in light and color more closely and precisely. Boudin's seascapes, ships, and harbor scenes were humble and delightful paintings with atmospheric qualities. Most of his canvases feature panoramic views of the ocean or the beach, and he was able to indicate figures and objects with merely a few expressive strokes. Subjects of his paintings sometimes include humble fishing boats, seamen on breaks, but also modern and fashionable social scenes at the beach. This exhibition traveled to four other venues: the Museum of Fine Arts, St. Petersburg Florida; the Art Museum of South

Texas, Corpus Christi, the Columbus Gallery of Fine Arts, Columbus Ohio; and the Fine Arts Gallery of San Diego. [Sources: Newsletter, exhibition catalogue, gallery notes]

Eugene Buechel: Photographs of Rosebud and Pine Ridge Reservation (October 29–November 21)

Organized by David Wing from Grossmont College, this exhibition featured approximately forty photographs taken by [Eugene Buechel](#) (1874–1954) from between 1922 and 1942, with his simple adjustable Kodak no. 3 camera. Born in Fulda, Germany, Buechel moved to South Dakota in 1902 as a Jesuit scholar. He spent the rest of his life on Rosebud and Pine Ridge Reservation documenting life on a reservation through photographs and journals, and also published studies of the Lakota language. Buechel's photographs have a documentary quality—he shot portraits of people on the reservation, but also activities such as children playing tug of war and workers transporting crops. His photographs record the Depression, the amalgamation of Native American culture, and the ways in which overshadowed lives on the reservation were overshadowed by white man's culture. His compositions and subjects are simple, pure, yet intense and even confrontational at times, with subjects staring into the lenses, speaking through their silences.

Handmade Paper Project (October 29–November 28)

Organized by Richard J. Kubiak, curator of exhibitions, this exhibition demonstrated a new and experimental approach to paper making that brought together twenty-seven artists from all over the nation to participate and showcase the creativity and expressiveness of paper objects—an art form that often fluctuates between fine art and craft. Artists made the objects exclusively from paper pulp, in which the fibers are visible to the viewer. The process of papermaking could be generalized into four broad approaches: embedding, layering, modeling, and coloring, with unlimited combinations and variations. While artists like [John Babcock](#), Karen Emonts and [Winifred Lutz](#) (b. 1942) worked with single sheet, two-dimensional paper planes and explored the effects of texture and color, others such as [Dominic Di Mare](#) (b. 1932) intensified the sculptural capacity of paper by making highly three-dimensional pieces. Artists are constantly searching for and creating better papers for their graphics and craft, and in the process they expose the potential of paper in its malleable form and color, thus extending the scale of traditional printmaking and papermaking media. This exhibition traveled to the Oakland Museum from December 21, 1976 to February 6, 1977, and to the Institute of Contemporary Art, Boston, from May 10 to June 14, 1977. [Sources: Newsletter, exhibition catalogue]

William Eggleston: Photography (November 22–January 2, 1977)

Organized by the Museum of Modern Art, New York, this exhibition consisted of seventy-five photographs taken in Tennessee and northern Mississippi by photographer [William Eggleston](#) (b. 1939). Born in Memphis, Eggleston was inspired by the work of [Henri Cartier-Bresson](#) (1908–2004) and photographed predominantly in color after the 1960s. Eggleston uses the difficult process of dye transfer to develop photos with precise and vibrant colors. Mr. Szarkowski writes that Eggleston's photographs are "irreducible surrogates for the experience they pretend to record, visual analogues for the quality of one life, collectively a paradigm of a private view, a view one would have thought affable, described here with clarity, fullness, and elegance."

1977

Retrospective William Dole: 1960–1975 (January 15–February 27)

Fascinated with the delicacy and versatility of papers, [William Dole](#) (1917–1983) began experimenting with collages during his stay in Florence, Italy, in 1957. Dole's collages illustrate his sensitivity to color, concerns with materials, and mastery in manipulating illusionistic and two-dimensional space. Organized by Los Angeles art consultant Alex Macker, the exhibition featured more than seventy-five works produced between 1960 and 1975. The exhibition traveled to the Municipal Art Gallery of Los Angeles, Colorado Springs Fine Arts Center, and the Fine Arts Gallery of San Diego. [Newsletter, catalogue]

Visual Landscapes: Contemporary Graphics Center (January 20–February 25)

Organized by curator of photography Fred Parker of the Contemporary Graphics Center of the Santa Barbara Museum of Art, the exhibition featured the works of five contemporary photographers with divergent ways of seeing nature. While [Dave Bohn](#) and [Don Worth](#) (1924–2009) observe nature as bystanders, [Richard Misrach](#) (b. 1949) and [Benno Friedman](#) (b. 1945) actively engage and interact with nature. Ted Orlando used the techniques of receptive “straight” tradition in photography, his comical perspectives makes an interesting contrast with the seriousness associated with this photographic tradition. Fred Parker also hosted a lecture series for the duration of this exhibition that was designed to deepen the understanding and appreciation of photography as fine art. [Newsletter, exhibition files]

Masami Teraoka (Prints) (February 22–March 27)

With the assistance of the Space Gallery in Los Angeles, this solo exhibition consisted of seventeen prints by the Japanese artist [Masami Teraoka](#) (b. 1936). Born in Onomichi, Japan, Teraoka moved to the United States in 1961. After fifteen years engulfed in Western culture, the artist wanted to convey the cultural exchanges in his paintings. The artist combined the traditional Japanese nineteenth-century *ukiyo-e* style prints with Western images and symbolism. Satirical prints such as *Chopsticks and Hamburger* illustrate the influence of western culture on Japanese traditions and values, where “Japan is invaded by McDonald's and commercialism is melting over them day by day.” [Newsletter, artist's statement in the exhibition file]

DeWain Valentine (March 6–April 3)

Conceived for the Santa Barbara Museum of Art, *Dayline* is one of the largest pieces that [DeWain Valentine](#) (b. 1936) has executed since he began working with cast polyester resin in 1966. This installation alters the concept of space with its massive presence and use of light-absorbing materials. The movement of the sun creates different visual and atmospheric effects throughout the day. [Newsletter, Santa Barbara Museum of Art Gallery Notes]

2.000 Years of Sculpture from SBMA: Collection of Mark Lansburgh (from April 2)

The exhibition consisted of more than thirty works from Mark Lansburgh's collection, including five illuminated manuscripts, one of which belonged to Thomas Becket, archbishop of

Canterbury. The installation featured a variety of objects, motifs, and styles ranging from classical antiquity to the Baroque. These included a third- or second-century BC gold shell necklace from Greece, a Greek or Roman marble ram, a Roman lion's head, and late fifteenth-century choir stalls. The collection was installed in the Campbell Gallery as part of a long-term loan. [March 1977 newsletter]

Herbert Bayer (April 23–May 24)

This exhibition consisted of seventy-eight works from [Herbert Bayer's](#) (1900–1985) collections, ranging from photomontage, typography, exhibition design, cartography, earth art, landscape, and architectural designs. Bayer's early drawings and paintings display his intrinsic talent and passion for visual design. Born in Haag, Austria, he absorbed the Bauhaus ideology of integrating modern design into practical daily use, and his works respond directly to the social, economic, and environmental needs of his time. In 1925, Bayer created a highly innovative universal type; the simplified and geometric lowercase letters are not only written statements but also extremely legible visual statements. Bayer continued to experiment with topography, often integrating letter forms with drawings into posters and various cover designs. Jan Van Der Marck from Dartmouth College Museum and Galleries organized a separate section to exhibit Bayer's landscape and architectural designs in the McCormick Gallery. In contrast with the formality of his visual design compositions, Bayer's earth art and landscape designs are monumental and sublime. They reflect not only his keen observation and understanding of the natural environment, but also his sensitivity and response to the landscape. exhibition was circulated by the American Federation of Arts, and traveled to the Georgia Museum of Art, the University of Texas at Austin, and the Birmingham Museum in Birmingham, Alabama [Newsletter April 1977, exhibition catalogue, gallery notes]

Two Santa Barbara Artists: Richard Dunlap and David Ligare (May 24–July 3)

The exhibition of works by [Richard Dunlap](#) (b. 1939) and [David Ligare](#) (b. 1945) was a show of contrasts. Richard Dunlap had been working with textured glass fabric and acrylic paint; his works illustrate the tension between irregular shapes in the depicted space. There is a sense of spontaneity and tentativeness in Dunlap's works, where he constantly searches for "the relationship of the material to the ideal." In contrast, the meticulous gradations in David Ligare's pencil drawings give a sense of precision and control. Stephen Westfall wrote: "if Dunlap can be said to create his work out of a largely intuitive improvisational process, then David Ligare is a precisionist, who manages to restore the transcendent meaning to super-realism." [Newsletter May 1977, Stephen Westfall, "Richard Dunlap and David Ligare," *Oakland Artweek*, June 18, 1977]

Selden Spaulding (June 3–July 10)

This exhibition consisted of nineteen recent abstract landscape paintings by [Selden Spaulding](#) (1922–2005), four of which were sold at the end of the exhibition. The artist uses painting as a way to experience the tranquility and calmness of landscapes that transform nature "into flat planes of soft greens and buffs and browns, and into formal cerebral arrangements of pure color." [Newsletter, *Santa Barbara News-Press*, October 8, 1972 (Richard Ames)]

New Designs for Flags: New Glory, Part 2 (June 3–June 26)

In honor of the 200th anniversary of the United States flag, *New Designs for Flags* (part 2 of the exhibition *New Glory*, the year prior) was organized by Paul Mills at the Santa Barbara Museum of Art, with the help of the National Endowment for the Art and the Smithsonian Institution Traveling Exhibition Service. The exhibition featured twenty-six bold new flag designs from the first regional and national flag design contest ever held. The goal of this exhibition was to reawaken interest in American flags and to inspire a higher level of design for flags in the future. The young and talented artists came from nine different states and one foreign country; some artists defied the principles of heraldry to undertake the creation of an exciting new era in flag design. Special versions of this exhibition were displayed on the Mall in Washington DC, around the reflecting pool and for Flag Day in 1977. [Newsletter, exhibition catalogue]

Oriental Art: Extended Loan (June)

This exhibition consisted of a selection of Asian art, including Sung Dynasty ceramics, late Ming to early Qing dynasty *blanc de chine* figurines, and rare Japanese Oribe, Rosanjin, Seto, Shigaraki, and Bizen ware. The collection includes a rare group of Japanese prayer pagodas from AD 770 containing printed charms. A number of pieces are from the Santa Barbara Museum of Art's collection; others are from the collections of Wright S. Ludington, Walter Silva, F.B. Vanderhoef, Jr., Arthur Menken, and John C. Gotschall. [Newsletter, June 1977]

Archives of American Art, California Collection (June 3–July 10)

Organized by the Oakland Museum of Art, this exhibition featured sixty-nine primary documents from the Archives of American Art's West Coast Center. These included photographs, personal letters, notes, scrapbooks, and sketches by Bay Area artists from the 1920s and 1930s and Los Angeles modernist painters from the 1930s and 1940s. The purpose of this exhibition was to introduce the archive to researchers and the public, to explain the purpose and uses of the archive, and to display the progress of the archive's growing collection. [Newsletter, exhibition catalogue]

Antiquities of Thailand (July 21–August 28)

The exhibition on loan from Francis Helen Rothdach-Jansen featured lavishly decorated pottery, bronze bells, spindle whorls, and other artifacts from the prehistoric site of Ban Chiang in northeastern Thailand. The bronze bells, which date back to between 10,000 and 5,000 BC, prove that the people of Ban Chiang had developed metallurgy before it was practiced by China or India. [Newsletter, July/August 1997]

Etchings of Rembrandt and His Followers (September 1–October 5)

This exhibition was jointly organized by the Santa Barbara Museum of Art and the J. Paul Getty Museum and featured ninety etchings from Robert Engel's collection, consisting of works by [Rembrandt](#) (1606–1669) and his students, including [Pieter Lastman](#) (1584–1633), [Jan Lievens](#) (1607–1674), and [Ferdinand Bol](#) (1616–1680). Burton Fredericksen, curator of paintings at the J. Paul Getty Museum, wrote in the exhibition catalogue, "the [etching] technique founded by Rembrandt and Lievens enabled them to interpret the subjects in a more direct and a more personal way, to lend them an expression and immediacy they had not previously had." The

exhibition's other venues were the J. Paul Getty Museum, the Art Museum of South Texas, San Jose Museum of Art, Phoenix Art Museum, and the Fine Arts Gallery of San Diego. [Newsletter, September 1977, exhibition catalogue]

A View of California Architecture, 1960–1976 (September 6–October 4)

Organized by architectural historians David Gebhard, director of the UCSB Art Museum, and Susan King from San Francisco Museum of Modern Art, this exhibition featured over sixty photographs of seventy major buildings, complexes, and projects designed by twenty-two California architects, including [Joseph Esherick](#) (1914–1998), [Charles Moore](#) (1925–1993), [Frank Gehry](#) (b. 1929), and [William Turnbull Jr.](#) (1935–1997). This selection of important public and private buildings represented not only the flourishing post-modern architectural projects of the 1960s, but also the turbulent changes during the economic doldrums of the 1970s. [Newsletter September 1977, Exhibition Catalogue]

Richard Diebenkorn: Artist of the Month (October 8–November 16)

The Santa Barbara Museum of Art featured the work of an artist every month from October to June. As artist of the month, three of [Richard Diebenkorn's](#) (1922–1993) paintings were shown: *Berkeley No. 52* (1955), an anonymous loan; *Ocean Park No. 48* from the collection of Mr. and Mrs. John Rex; and *Checkerboard* (1965) from the museum's own collection. Diebenkorn's paintings feature a unique style of formalism and expressionism with ambiguous lines and highly saturated color. A close friend of Diebenkorn wrote, "the subject of his art is painting—his own and the tradition he admires—which unfolds from his experience of art, and seeing, and life." [Newsletter, October 1977, gallery notes]

People and Places of America, FSA Photography of 1930 (October 15–November 20)

Prepared by Richard Kubiak, SBMA curator of exhibitions, this large exhibition consisted of approximately 300 photographs selected from more than 250,000 photographs commissioned by the Farm Security Administration during the Great Depression. The photographs captured an array of subjects and social conditions through the lenses of eleven distinguished photographers, including [Dorothea Lange](#) (1895–1965), [Walker Evans](#) (1903–1975), [Marion Post Wolcott](#) (1910–1990), and [Jack Delano](#) (1914–1997). While the Great Depression put many farmers and migrant workers in an extremely difficult social and financial situation, Kubiak carefully selected photographs that portrayed the hopeful aspects of people during those hardships. Richard Kubiak also prepared a datebook with fifty-five black-and-white photographs from the exhibition. [Newsletter, October 1977, publications]

Alberto Burri: Graphics (December 17–January 22, 1978)

This exhibition consisted of more than sixty prints and lithographs from 1959 to 1977, by Italian-born artist [Alberto Burri](#) (1915–1995), in collaboration with 2RC Gallery in Rome. The artist started to paint when he was captured during World War II and taken back to Camp Hereford in Texas as a prisoner of war. Burri's graphic prints share many similar characteristics with his paintings, and many consider Burri's graphic prints to be extensions of his paintings. The exhibition showed a series of his works, including etchings, lithographs, an aquatint *Combustione*, a silkscreen *Lettere*, an embossing and acetate collage *Bianchi e Neri*, a colorfully

abstract and geometric silkscreen *Serigrafia*, his monumental *Cretto*, and his playful *Litografia* and *Acquaforte*. Paul Chadbourne observed in the exhibition catalogue that “the present show is a testimonial to the continuing freshness and vitality of his invention.” [Newsletter, December 1977, exhibition catalogue]

1978

Paul Tuttle, Designer (January 13–March 26)

This exhibition featured furniture by renowned designer and Santa Barbara resident [Paul Tuttle](#) (1918–2002). Known for his innovative and elegant furniture designs from the 1950s through the 1970s, Tuttle also designed several houses in the Santa Barbara area. Several pieces for the exhibition were lent by local SBMA supporters.

Alan Motch (January 17–February 26)

Sculptures by [Alan Motch](#) (b. 1950) in this exhibition focused on urban structures and their relation to nature and time through collages of plaster, steel, wire, screens, and cables. The exhibition was held in the Thayer Gallery.

Lockwood de Forest: Traveler / Artist (January 20–February 26)

This exhibition included objects acquired by [Lockwood de Forest](#) (1850-1932) during his extensive travels around the world as well as works of his own. A frequent visitor to Santa Barbara and a resident in his later years, de Forest kept extensive journals, collected small objects, and even created beautiful oil sketches during his travels. He had a keen interest in India, importing objects from there and establishing a furniture factory in Ahmedabad.

Works by Living Artists from the Collection of Mr. and Mrs. Leigh Block (February 11–April 9)

Santa Barbara was the winter home to Mr. and Mrs. Leigh B. Block. Consisting of fifteen works, this exhibition presented a selection of works by then-living artists from their collection. [Georgia O’Keeffe](#) (1887–1986), [Marc Chagall](#) (1887–1985), [Joan Miró](#) (1893–1983), [Ben Nicholson](#) (1894–1982), [Paul Delvaux](#) (1897–1994), [Jean Dubuffet](#) (1901–1985), and [Sam Francis](#) (1923–1994) were featured in the exhibition.

Five Centuries of Chinese Painting from the collection of N.P. Wong (February 25–May 28)

N.P. Wong started collecting Chinese paintings at an early age while studying Chinese classics in Shanghai. He has edited a volume on Chinese painting and calligraphy and has written a book on Chinese connoisseurship. His collection, organized by SBMA Curator of Asian Art and Mr. Wong’s daughter-in-law Susan Tai, spans five centuries including the Yüan (1279–1368), Ming (1368–1644), and Qing (1644-1911) dynasties. Subjects ranged from landscape, figures, bamboo and rock, and birds and flowers on hanging scrolls, hand scrolls, and album leaves of both silk and paper.

Shirley C. Burden Photographic Collection (February 28–April 4)

[Shirley Burden](#) (1908–1989) became acutely aware of the paradoxical nature of humanity while watching the Armistice Day Parade celebrating the end of World War I at the young age of nine. The contrast of the prevalent happiness of the occasion and the visible affirmation of lives lost became immediately apparent to Burden when he saw a company of sailors in the parade being represented by a single soldier. From that moment on, Burden became fascinated with the paradoxical nature of humanity. He selected these photographs not as a collector but as

someone striving to understand the human condition. Works by photographers [Alfred Stieglitz](#) (1864–1946), [Lewis W. Hine](#) (1874–1940), [Robert Capa](#) (1913–1954), [Eugene Smith](#) (1918–1978), and others were featured in the exhibition.

American Drawing, 1927–1977 (April 11–May 14)

This exhibition was organized by the Minnesota Museum of American Art in honor of its fiftieth anniversary and in commemoration of America's bicentennial. Totalling ninety-six works, this sweeping survey of American drawing included works by artists [Everett Shinn](#) (1876–1953), [Marsden Hartley](#) (1877–1943), [Edward Hopper](#) (1882–1967), [Thomas Hart Benton](#) (1889–1975), [Mark Rothko](#) (1903–1970), [Arshile Gorky](#) (1904–1948), [Willem de Kooning](#) (1904–1997), [Roy Lichtenstein](#) (1923–1997), [Robert Rauschenberg](#) (1925–2008), [Andy Warhol](#) (1928–1987), [Cy Twombly](#) (1928–2011), [Claes Oldenburg](#) (b. 1929), [Jasper Johns](#) (b. 1930), [Edward Ruscha](#) (b. 1937), and [Chuck Close](#) (b. 1940), among others.

James Van Der Zee: Black Photographer (May 11–June 18)

[James Van Der Zee](#) (1886–1983) had a remarkably prolific photographic career that spanned over 70 years. His body of work consists of more than 50,000 prints and negatives. As the result of curator Reginald McGhee's discovery of a cache of Van Der Zee's photographs while putting together an exhibition entitled *Harlem on My Mind*, McGhee raised funds for this traveling exhibition of fifty prints by Van Der Zee as well as an exhibition catalogue. Entirely self-taught, Van Der Zee used a bellows camera throughout his entire career, during which he became not only a highly esteemed artist but also an invaluable historical resource. Capturing the everyday lives of the residents of Harlem from small, passing occasions to documenting the most influential figures of the Harlem Renaissance, Van Der Zee is considered an American master. He has had many one-man shows, and more than sixty of his photographs are in the permanent collection at the Metropolitan Museum of Art.

The Christian Inspiration: Seventeenth-Century Drawings from the Achenbach Foundation, Part 2 (June 2–July 6)

The second installation of series of drawings by Italian artists of the seventeenth century, this exhibition comprised works on loan from the Achenbach Foundation for the Graphic Arts in the California Palace of the Legion of Honor in San Francisco. The first, entitled *The Noble Past*, was shown in 1976–1977. UCSB Professor Alfred Moir led a graduate seminar during which students prepared scholarly catalogue entries to coincide with the exhibition. Among the artists were [Bernardino Barbatelli \(Poccetti\)](#) (1548–1612), [Giovanni Balducci](#) (ca. 1560–after 1631), [Giovanni Baglione](#) (ca. 1566–1643), [Carlo Bononi](#) (1569–1632), [Giovanni Francesco Barbieri \(Guercino\)](#) (1591–1666), [Belisario Corenzio](#) (active 1590–1646), [Aniello Falcone](#) (1607–1656), [Luca Giordano](#) (1634–1705), and [Antonino Grano](#) (1660–1718) among others.

Santa Barbara Show (June 2–July 9)

Works by local artists [Doug Edge](#) (b. 1942), [Jud Fine](#) (b. 1944), and [Richard Aber](#) (b. 1948) were on view in this exhibition selected by former curator of exhibitions Richard J. Kubiak.

The Arts of the Orient (June 30–October 31)

Curated by Susan Tai, this exhibition featured a broad range of Asian art from China, Japan, India, Tibet, Persia, Cambodia, and Thailand. It included pieces from the Museum's permanent collection as well as long-term loans.

Zúñiga (June 30–July 30)

Assembled with the help of José Tasende, this show consisted of forty-four sculptures and drawings made by [Francisco Zúñiga](#) (1912–1988) between 1971 and 1978. Born in 1912 in Costa Rica, Zúñiga has had an illustrious career as an artist, receiving many awards and working consistently in traditional materials such as wood, stone, and clay. Best known for his realistic expressionist work, Zúñiga is first and foremost inspired by various aspects of Mexican culture.

Prints and Drawings from the Federal Art Project (July 7–August 31)

This exhibition consisted of over fifty prints and watercolors sponsored by the WPA Federal Art Project during the Great Depression. Artists featured included [Gyula Zilzer](#) (1898–1969), [Raphael Soyer](#) (1899–1987), [Isaac Soyer](#) (1902–1981), [Aaron Bohrod](#) (1907–1992), [Samuel Green](#) (1909–1985), [Jacob Kainen](#) (1909–2001), [Lawrence Kupferman](#) (1909–1982), and [Dorothy Jeakins](#) (1914–1995) among others. The exhibition was organized by Bruce McKay.

Eiko and Koma Performance (July 8)

Originally students of political science, [Eiko \(b. 1952\) and Koma](#) (b. 1948) met while living at Tatsumi Hijikata's dance studio in Tokyo. After their Tokyo debut, they went to Hanover, Germany, and studied with Manja Chimiel. Eiko and Koma have had a prolific and illustrious performance career, receiving the first-ever MacArthur Fellowship for collaborative efforts. They performed their original work *Before the Cock Crows Thou Shalt Deny Me Thrice* in the McCormick Gallery.

Art of West Africa (November 1–November 30)

This exhibition featured various objects including several masks from different countries in West Africa including Sierra Leone, Mali, and Nigeria.

Artesanos Mexicanos (December 5–December 31)

Originating from the Craft and Folk Art Museum in Los Angeles, this exhibition featured work by artists [Manuel Jiménez](#) (1848–1904), [Pedro Linares](#) (1906–1992), and Sabina Sánchez representing the traditional Mexican folk arts of papier-mâché, embroidery, and wood carving respectively. The exhibition also featured three short films, one for each of the artists, by Judith Bronowski and Robert Grant. The films documented the daily lives of the artists as well as providing biographical details and insight regarding the works featured in the exhibition. The exhibition was organized by Judith Bronowski. It received a great deal of press attention and was reviewed in the *Los Angeles Times*. The exhibition received major support from Piñata Foods, a division of Standard Brands.

1979

Arts of the Orient: Japanese Prints (January 1–April 15)

Loans supplemented by selections from the permanent collection included Chinese ceramics, Chinese textiles, Japanese paintings, prints, and ceramics, Tibetan ritual objects, and sculptures from India, Cambodia, Thailand, and China. The exhibition was organized by Curator of Asian Art Susan Tai. (1979 SBMA Annual Report)

Joan Tanner (January 6–February 10)

Held in the 1120 Artist's Space, this exhibition featured new paintings and paper works from artist [Joan Tanner](#) (b. 1935). Known for her elaborate processes she employs, Tanner creates her paper works with a variety of materials, including "recycled" fragments that are the byproducts of her paintings. Richard Ames remarked in his Santa Barbara News-Press review that Tanner's work in the exhibition "exudes a great deal of raw energy and vitality."

About Women (January 9–February 25)

This exhibition presented a portfolio of prints by [John Altoon](#) (1925–1969) executed by Gemini Graphics Ltd. in 1966. Altoon collaborated with poet [Robert Creeley](#) (1926–2005), who wrote three poems for the portfolio. Ten prints by [Robert Goodnough](#) (1917–2010) were also on view.

Jo Harvey Allen (January 13)

Co-sponsored by the Santa Barbara Contemporary Arts Forum, [Jo Harvey Allen's](#) (b. 1942) multi-media performance *A Moment's Hesitation*, was held in the McCormick Gallery. Composed of twenty poems and four songs, the theatrical performance focused on issues concerning identity, deception, paradox, faith, and loss. Allen also performed *A Moment's Hesitation* at the New Museum in New York and 80 Langton Street in San Francisco prior to her appearance at the Santa Barbara Museum of Art.

A Symposium on *The Art of the Age of Carlos III* (January 30)

In light of the recent acknowledgement of the English and French heritage of the United States during its Bicentennial, this symposium focused on the cultural legacy left by the Spanish in the American West. While California had been explored in 1542, it was not settled until the decades immediately following 1769 under the orders of Carlos III. A pair of symposia proposed by the Santa Barbara Museum of Art and sponsored with the cooperation of the Museo del Prado in Madrid, Spain, were held, with the first at the National Gallery of Art in Washington, DC, and the second at El Paular in Spain.

George Inness Landscapes: His Signature Years, 1884–1894 (February 10–April 15)

This exhibition focused on the last decade of the artist's work, the period which the "poet-painter" [George Inness](#) (1825–1894) spent in California. Drawn largely from collections in the East, the exhibition included many works never before shown in the state in which they were created. George Neubert, Curator of Art at the Oakland Museum, organized the exhibition,

which was accompanied by a catalogue coauthored by Marjorie Arkelian and supported by a grant from the National Endowment for the Arts. [SBMA 1979 Annual Report]

The Photograph as Artifice (February 27–April 1)

This exhibition of photographic works of art and documents sought to describe and illustrate many of the phenomena of photography which, whether subtle or blatant, naïve or contrived, alter the content of the picture, contributing to deception rather than truth. The exhibition was organized by the Galleries and Art Museum of California State University at Long Beach. [SBMA 1979 Annual Report]

Selected Acquisitions (March 15–June 11)

This exhibition included works by artists [Bernardino Poccetti](#) (1548–1612), [Nicolas Berchem](#) (1620–1683), [Adriaen van de Velde](#) (1636–1672), [Jervis McEntee](#) (1828–1891), [George Hitchcock](#) (1850–1913), [Anders Zorn](#) (1860–1920), [Louis Legrand](#) (1863–1951), [Robert Henri](#) (1865–1929), [Paul Wunderlich](#) (1927–2010), and [Larry Rivers](#) (1923–2002)

Gerald Walburg: Recent Sculpture (March 23–April 21)

Originating from the Oakland Museum, this traveling exhibition featured thirteen sculptures as well as twelve illustrations of the sculptures in watercolor by Sacramento-based artist [Gerald Walburg](#) (b. 1936). Recognized for his technical skills in manipulating sheet metal into forms often reminiscent of nature and the human form, the sculptures featured in this exhibition are a departure from Walburg's past work. Walburg is known for sculpture on a public scale made with Cor-ten steel; the works in this exhibition are smaller, made of copper, and influenced primarily by nature. The *Optunia* series, for example, is inspired by cactus, which is also their namesake.

The William A. Gumberts Collection of Canaletto Etchings (March 31–May 20)

This exhibition presented the William A. Gumberts Collection of etchings by Giovanni Antonio Canal, better known as [Canaletto](#) (1697–1768), in celebration of Gumberts' recent gift of the collection to the Santa Barbara Museum of Art by. Widely known for his large paintings or *vedute* of Venice, which were primarily acquired by members of the English aristocracy on the Grand Tour, Canaletto also published thirty-two etchings during his career. The Gumberts Collection is unique in that it has been painstakingly assembled over the course of several years to include every published etching by Canaletto with the exception of the *Imaginary View of Venice* as well as several duplicate impressions. While there are indeed extant complete sets of Canaletto etchings, the Gumberts Collection has been amassed from several different sources and therefore has noticeable differences in paper type, etching sharpness and quality, and overall state of preservation. The exhibition was well-received, having been written up in the Santa Barbara News-Press by Richard Ames as "a delightful excursion into the 18th century." Ames further remarked that the exhibition catalogue by Burr Wallen "is one of the best publications put out by the museum." Positive reviews were also printed by both the *Los Angeles Times* as well as *Artweek*.

Art Rental Gallery / Corporate Rentals (March 1–April 21)

Six selected group exhibitions were presented in 1979. In addition, a slide registry, which catalogued over 2,500 works of art by more than two hundred community artists, offered an even wider selection of artist' work from which interested patrons might choose. All works displayed were available for purchase or rental, with 80 percent of all sales and rental fees going directly to the artist. [SBMA 1979 Annual Report]

Ernst Krenek (April 2–April 22)

In conjunction with the University of California at Santa Barbara, the museum participated in the community festival honoring the renowned Austrian-born composer [Ernst Krenek](#) (1900–1991). This small exhibition included Krenek's own watercolors, drawings of opera sets, photographs, musical scores and memorabilia, as well as an [Oskar Kokoschka](#) (1886–1980) drawing of Krenek. [SBMA 1979 Annual Report]

Art of the Qing Dynasty (April 15–June 15)

The exquisite skills and technical perfection of the Chinese artists of the Qing Dynasty were illustrated by carved jades donated by Mr. and Mrs. George Argabrite. Also included were intricately designed snuff bottles as well as ceramics, textiles, paintings, and a pair of Coromandel screens from the museum's collection. The exhibition was organized by Curator of Asian Art Susan Tai. [SBMA 1979 Annual Report]

Attitudes: Photograph in the 1970s (May 12–August 5)

A comprehensive overview of contemporary American photographs, organized by consulting curator of photographs Fred R. Parker, this exhibition contained 486 individual works created during the 1970s by 248 artists / photographers from across the country. Concerned with connections, the shared "pushes and pulls" between image-makers as revealed by their photographs of subjects usually considered to be mutually exclusive, the exhibition juxtaposed an exceptionally wide range of attitudes seldom seen in the same context. National attention was given to this exhibition, which was funded in part by a grant from the National Endowment for the Arts. [1979 SBMA Annual Report]

Acquisitions of 1978 (June 1–August 31)

Included in this selection were works by [Rembrandt](#) (1606–1669), [Alphonse Legros](#) (1837–1911), [Milton Avery](#) (1885–1965, and [Alberto Giacometti](#) (1901–1966), as well as a group of California hard-edge paintings by [Lorser Feitelson](#) (1898–1978), [Frederick Hammersley](#) (1919–2009), and [John McLaughlin](#) (1898–1976). [SBMA 1979 Annual Report]

Collectors' Group Acquisitions (June 2–July 1)

Works acquired by the Collectors Group for the museum's collection as well as those purchased by individual collectors for their private collections were on view. Included were works by [John Altoon](#) (1925–1969) and [Tom Holland](#) (b. 1936), along with the [Billy Al Bengston](#) (b. 1934) painting and [Larry Bell](#) (b. 1939) sculpture donated by the Collectors Group, and a [Laddie John Dill](#) (b. 1943) painting, *Untitled (Glass Grid)*, a gift to the museum from Mr. and Mrs. Stan De

Santis. The exhibition was organized by Curator of Exhibitions and Contemporary Art William Spurlock. [SBMA 1979 Annual Report]

Art of the Orient: Acquisitions of 1978 (June 15–December 31)

Acquisitions of 1978 included a seventeenth-century calligraphy scroll from Emperor Ch'ien-lung's congratulatory letter to a subject, given by Mr. and Mrs. Robert Weber, and a group of eighteenth- and nineteenth-century Japanese ceramics, the gift of Mr. and Mrs. George Argabrite. The exhibition was organized by Curator of Asian Art Susan Tai. [SBMA 1979 Annual Report]

Major Movements in American Painting from 1800 to 1950 (June 23–August 31)

This selection of paintings included the recent acquisition *The Meeting of the Waters* by [Thomas Cole](#) (1801–1848), and a loan from Wright S. Ludington entitled *Brooklyn Bridge* by [Joseph Stella](#) (1877–1946). (SBMA 1979 Annual Report)

Santa Barbara Artists' Invitational: Part I (July 21–August 12)

Presented in two parts, the Invitational featured artists Anne Banas, Priscilla Bender-Shore, [Frank Bettencourt](#), [Cheryl Bowers](#) (b. 1938), Gary Brown, [Steven Cortright](#) (1942–1991), [William Dole](#) (1917–1983), Margaret Dunlap, [Michael Dvortcsak](#) (b. 1938), M. Hiroko Eejima, [Doug Edge](#) (b. 1942), [Sam Erenberg](#) (b. 1943), Paul Fairweather, Judy Hartle, [Mary Heebner](#) (b. 1951), Ludwig Redl, [James Risser](#), Vincent Robbins, R.H. Ross, [Joan Tanner](#) (b. 1936), Sherry Togstad, and Dean Weldon.

Santa Barbara Artists' Invitational: Part II (August 18–September 9)

[See narrative above Part I]

Dialogues/Discourse/Research: [David Antin](#) (1932–2016), [Eleanor Antin](#) (b. 1935), [Helen Meyer Harrison](#) (1927–2018), [Newton Harrison](#) (b. 1932), [Fred Lonidier](#) (b. 1942), [Barbara Strasen](#) (September 1–October 28)

The work of this group of contemporary conceptual artists exemplified those who assert that much recent art has become too restrictive. Their work, although dealing with traditionally non-art areas such as worker / management relations, ecology, and history, is about art, the expansive nature of creativity, and the ways in which artists may contend with the issues of the mind and of the world in human terms. This exhibition consisted of three parts; the installation of the works; a weekend of performances by the artists; and a catalogue that contained a book by each of the artists and two essays by Curator of Exhibitions and Contemporary Art, William Spurlock, who organized the exhibition. [SBMA 1979 Annual Report]

Selected Works from the Donald Bear Memorial Collection in Honor of Esther Bear (September 2–November 25)

The Donald Bear Memorial Collection was initiated after the death of Donald Bear, the museum's first director, in recognition of his long involvement with the art and artists of twentieth-century America. An impressive roster of artists were exhibited including [John Marin](#)

(1870–1953), [William Dole](#) (1917–1983), [Howard Warshaw](#) (1920–1977), and others. [SBMA 1979 Annual Report]

German Expressionist Portraits (October 1–November 13)

Major German and Austrian Expressionist artists were represented in this installation drawn from two private collections and from the museum's Ala Story Collection. Featured in this popular balcony installation were portraits and self-portraits by [Lovis Corinth](#) (1858–1925), [Emile Nolde](#) (1867–1956), [Max Pechstein](#) (1881–1955), [Max Beckmann](#) (1884–1950), [Oskar Kokoschka](#) (1886–1980), [Otto Dix](#) (1891–1969), and [George Grosz](#) (1893–1959), and as well as by the Norwegian painter [Edvard Munch](#) (1863–1944). (SBMA 1979 Annual Report)

Work by Five Artists (November 24–December 30)

This exhibition featured works by artists Robin Kaneshiro (b. 1947), [Colin Lee](#) (b. 1955), [Elisabeth Meyer](#), [Yong Soon Min](#) (b. 1953), and [Daniel Wiener](#) (b. 1954).

The Child in Art (December 1–February 4, 1980)

To complement the museum's Christmas exhibition and commemorate the United Nation's *Year of the Child*, collectors from Santa Barbara and Ojai lent an array of painted, drawn, and sculpted infants from the sixteenth to the twentieth century. [SBMA 1979 Annual Report]

Teddy Bear's Christmas (December 2–January 6, 1980)

The museum's annual Christmas exhibition traditionally appeals to the young of all ages, a gift from the museum to the community at large and to the membership. In 1979 the magic of Christmas was savored by a record number of visitors who came to see a delightfully imaginative display of favorite (often threadbare) stuffed toys, in celebration of Teddy's seventy-seventh birthday. Four hundred stuffed animals, including President Theodore Roosevelt's own childhood friend, were lent by distinguished members of our community and presented in the spirit of the season by guest curator Doug Bartoli. Inspired by *The Velveteen Rabbit*, Curator Bartoli took the opportunity to remind us that "Real isn't how you were made. It's a thing that happens to you. When a child loves you for a long, long time, not just to play with but *really* loves you, then you become Real. [SBMA 1979 Annual Report]

European Art, First Century AD–1900 (End 1979–January 1980)

Beginning with the late classical art of Rome and Egypt, this installation spanned a variety of artistic periods, concluding with Impressionism and Post-Impressionism. [SBMA 1980 Annual Report]