

1980

Music/Sound/Language/Theater: Etchings by John Cage, Tom Marioni, Robert Barry, and Joan Jonas (March 1–March 23)

This was a traveling exhibition curated by Kathan Brown of Crown Point Press. It originated at the Eloise Pickard Smith Gallery at the University of California, Santa Cruz, and contained thirty-five etchings as well as sound tapes by [John Cage](#) (1912–1992), [Tom Marioni](#) (b. 1937), [Robert Barry](#) (b. 1936), and [Joan Jonas](#) (b. 1936). The Santa Barbara Museum of Art's curator of exhibitions and contemporary art wrote an essay for the exhibition's illustrated catalogue.

Sequence Photography: Part I: Introduction (April 8–May 4)

Curated by Fred R. Parker, this was an exhibition held in four parts. It examined in increasing complexity the notion of sequence and image juxtaposition, with the guiding principle that "sequence" refers not only to an order in which the elements are placed but also to the idea that these parts are inextricable from one another, as their intended meaning can only be gleaned from the entire composition as whole. Part 1 presented examples of sequence in perhaps its most simplified form, with all works consisting of no more than two or three images. Part 2 focused on expanding the traditional portrait, incorporating up to twenty images in a given work. Part 3 explored the artist as traveler, giving a sort of autobiographical account of the artist's journeys from one place to another. Part 4 was a more abstract approach to the concept of sequence, examining the developmental process of ideas and often including the use of the written word.

All four parts were shown on the Balcony Gallery over Ludington Court. The gallery was well suited for the exhibition for several reasons. It provided the considerable lateral space necessary for many of the sequential compositions. With its narrow width of approximately four and a half feet from the walls to the balcony railing, the Gallery forced the viewer into an intimate setting. It also restricted the viewer's path, as there was only one entrance / exit. The exhibition garnered a partially positive review in the *Santa Barbara News-Press* written by Richard Ames. Ames was particularly fond of works by [Barbara Crane](#) (b. 1928) and [Chris Enos](#) (b. 1944); he was somewhat unimpressed with the other works featured in Part I.

Photo-Realist Painting in California: A Survey (April 12–May 11)

This exhibition was meant to be a presentation of the range of photo-realistic paintings from California at the time, as shown by a selection of works by [Robert Betchle](#) (b. 1932), [Douglas Bond](#) (b. 1937), [D.J. Hall](#) (b. 1951), [Richard McLean](#) (b. 1934), [David Ligare](#) (b. 1945), [Shirley Pettibone](#) (1936–2011), [Joseph Raffael](#) (b. 1933), and [Barbara Rogers](#) (b. 1937). All of these painters, among the most prominent photo-realists in California, use photographs as a starting point for their work, some working from multiple photographs and others creating paintings that differ considerably from the original photographs they employed. The exhibition was organized by William Spurlock, curator of exhibitions and contemporary art.

Sequence Photography: Part II-Expanding (May 6–June 1)

***See narrative above Part I**

Sequence Photography: Part III-Traversing the Landscape (June 3–June 29)

***See narrative above Part I**

Sequence Photography: Part IV-Extending Ideas and Concepts (July 1–August 3)

***See narrative above Part I**

The SBMA Contemporary Graphics Center William Dole Fund Collection (October 11–November 23)

[William Dole](#) (1917–1983) was one of Santa Barbara’s most treasured local artists. A master of collage, Dole was invited to explore working in lithography in 1971 at the Tamarind Institute of the University of New Mexico. In 1975, the Santa Barbara Museum of Art commissioned Dole to make a limited edition of prints for sale. The result was Dole’s *Abecedarium*, meaning "alphabet book," which was manufactured at the International Institute of Experimental Printmaking in Santa Cruz. Dole employed a vacuum silk-screen process that had been never before been attempted in fine art and generously agreed to donate the proceeds of the sales of the prints of *Abecedarium* to the museum for the purchase of prints by other artists. The recent creation of the Contemporary Graphics Center by Betty Klausner thus had new support in order to amass a collection, namely, the resulting William Dole Fund. Focused primarily on contemporary Californian printmakers as well as on prints made in California by non-Californians, the William Dole Fund Collection consists of fifty-six prints from various artists including Dole himself, [Vija Celmins](#) (b. 1938), [David Hockney](#) (b. 1937), [Ed Ruscha](#) (b. 1937), and [Terry Allen](#) (b. 1943).

1981

A Selection of Prints by Francisco Goya (January 17–February 15)

These etchings were selected from *The Caprices*, *The Disasters of War*, and *The Proverbs*. It was in the development of these series that [Francisco Goya](#) (1746–1828) demonstrated his mastery of the intaglio. As a favored and master painter of the Spanish court of the late eighteenth century, Goya demonstrated his keen and sensitive perception as a chronicler of the human events of his time. [SBMA 1981 Annual Report]

Earthworks: Land Reclamation as Sculpture (February 1–March 15)

This exhibition originated at the Seattle Art Museum and was a project of the King County Arts Commission. In 1979, the King County Arts Commission held a symposium devoted to developing and exploring the prospect of involving artists in the reclamation and rehabilitation of land that had been damaged primarily by mining. At the time, King County was battling the prevalence of surface-mine sites and was searching for the best way to attempt their reclamation. Two projects—the rehabilitation of a four-acre gravel surface mine site in King County with a design created by [Robert Morris](#) (b. 1931) and a design symposium providing seven other artists with the ability to design plans for other sites—were the result of the efforts of the King County Arts Commission. The resulting exhibition included over seventy-five drawings, models, and photographs by [Herbert Bayer](#) (1900–1985), [Iain Baxter](#) (b. 1936), [Richard Fleischner](#) (b. 1944), Lawrence Hanson (b. 1936), [Mary Miss](#) (b. 1944), [Robert Morris](#) (b. 1931), [Dennis Oppenheim](#) (1938–2011), and [Beverly Pepper](#) (b. 1922).

The Royal Tapestry Factory of Madrid (February 7–March 29)

Included in this exhibition of works produced at the Spanish Royal Tapestry Factory were tapestries dating from the eighteenth century, more recent works based on some late paintings by [Francisco Goya](#) (1746–1828), and tapestries woven after designs by the twentieth-century Spanish painters [José María Sert](#) (1874–1945) and [Manuel Benedito](#) (1875–1963). The factory was established in Madrid in 1721 by the Bourbon dynasty and is one of the few active producers of hand-loomed tapestries and carpets remaining in Europe. The exhibition was co-sponsored by the Instituto de Cooperación Iberoamericana in Madrid, which published a full-color catalogue. [SBMA 1981 Annual Report]

Images of the Gods (March 14–June 7)

A selection of religious art from India, China, Japan, Cambodia, Thailand, and Tibet from the museum's permanent collection, supplemented by loans, represented the variety of expression of several Asian religions. [SBMA 1981 Annual Report]

Sam Richardson, Desert Images: Wedges/Area 5 (March 28–May 3)

[Sam Richardson](#) (1934–2013) has by and large chosen the landscape as his subject matter. Since the 1960s, he has used innovative technologies and techniques to create miniature sculptures derived from the contours of the land. *Landscape Constructs* was a special installation for the Santa Barbara Museum of Art. Entitled *Desert Image: Wedges / Area 5*, the exhibition

presented the latest in a series of room-specific, temporary installations. Designed to be familiar yet unidentifiable, these landscapes were unspecified in terms of location and evidence of human activity. The intended result was to arouse cognitive tension, evoking both frustration with and interpretation of the work.

Roland Reiss: *The Dancing Lessons and The Morality Plays* (March 28–May 3)

A major figure in the Los Angeles art scene, [Roland Reiss](#) (b. 1929) is primarily a painter. His breakthrough sculptures of the 1970s and 1980s, however, garnered considerable attention. This exhibition featured some of his tabletop sculptures, often referred to as “environments,” which are composed of tiny objects to create a lifelike atmosphere devoid of people. These environments and the traits they exhibit compel the viewer to evaluate Reiss’s constructed narrative and overarching message. The exhibition, which contained thirteen pieces in all, was assembled from loans from private collections as well as from museums in California.

Richard Dunlap: *Intersphere* (April 24–May 17)

[Richard Dunlap](#)’s (b. 1939) work has shifted from exploring the visual to the visual and aural. *Intersphere* was composed primarily of sound and light. Dunlap composed the aural elements, which were played from one speaker placed in each corner of the McCormick Gallery. The visual elements of the exhibition—namely, nine slides of linear images—were projected through revolving polarized screens, allowing the images to seem as though they were drawing themselves on the walls of the gallery in a fifteen-minute loop. Dunlap also performed at the opening of *Intersphere* and daily at 3:00 p.m. during the course of the exhibition.

Four and Four: Mexican and Latino Photography (April 25–June 14)

This exhibition presented forty photographs by eight artists, four of whom are Mexican nationals, and four of whom are American Hispanic. It was co-organized by Fred R. Parker and guest curator Lorenzo Hernandez. *Four and Four* sought to present the observable differences between the classic vision of the Mexican national and the realistic vision of the re-rooted Mexican-American. The photographers were: [Louis Bernal](#) (1941–1993), American; [Elizabeth Sisco](#) (b. 1954), American; [Morrie Camhi](#) (1928–1999), American; [Ricardo Valverde](#) (1946–1998), American; [Jesus Sanchez Uribe](#) (b. 1948), Mexican; [Cecilia Portal](#), Mexican; [Rafael Doniz](#) (b. 1948), Mexican; and [Flor Garduño Yanez](#) (b. 1957), Mexican. Regarding the exhibition, Hernandez stated: “there exists an interesting similarity between the American Hispanics and between the Mexican nationals, this being evident in their respective photography, and I propose, being influenced by their particular social condition. The majority of Mexican photography seen by me is from what I call the romantic school, dealing more with composition, form, and aesthetic, and with the majority of American Hispanic photography being more documentary in nature—some blatantly political, with most being autobiographical. The exhibition is of interest not because of the obvious differences, but the subtle similarities in photographic vision between Mexican photographers of a more affluent social position than their Hispanic counterparts.” The exhibition was reviewed by Richard Ames in the *Santa Barbara News-Press*. [SBMA May 1981 calendar and exhibition press release]

The Gloria and Donald B. Marron Collection of American Prints (May 9–June 21)

In celebration of the Museum's fortieth anniversary and the Preston Morton Collection's twentieth anniversary, the Santa Barbara Museum of Art presented several exhibitions of American art, including an exhibition of the Gloria and Donald B. Marron Collection of American prints. A private collection of over one hundred works by twenty-seven different artists, the Gloria and Donald B. Marron Collection of American Prints features some of the finest printmaking artists from the nineteenth century to the 1940s, including [Winslow Homer](#) (1836–1910), [James McNeil Whistler](#) (1834–1903), [Mary Cassatt](#) (1844–1926), [Childe Hassam](#) (1859–1935), [Edward Hopper](#) (1882–1967), [Marsden Hartley](#) (1877–1943), and [John Taylor Arms](#) (1887–1953). A catalogue for the exhibition was written by UCSB professor Burr Wallen.

The Preston Morton Collection of American Art (May 16–July 26)

The most important American art collection at the Santa Barbara Museum of Art, the Preston Morton Collection was formed by Preston Morton, the wife of trustee Sterling Morton, and by James W. Foster, the museum's third director. The collection was amassed during the late 1950s and opened in February of 1961 in honor of the museum's twentieth anniversary. In the midst of a climate that predominately favored European art, the Preston Morton Collection made its debut, comprising forty-six American works of art with a distinctly didactic purpose. It also helped solidify the museum's other holdings of American art. The result, supplemented with other acquisitions through gifts and purchases, is one of the best collections of American art in California, with the Preston Morton Collection currently including roughly four hundred paintings and sculptures, including works by landmark American artists such as [Thomas Cole](#) (1801–1848), [George Inness](#) (1825–1894), [Albert Bierstadt](#) (1830–1902), [William Merritt Chase](#) (1849–1916), [John Singer Sargent](#) (1856–1925), [Frederic Remington](#) (1861–1909), [Robert Henri](#) (1865–1929), and [Marsden Hartley](#) (1877–1943). Works from the Preston Morton Collection are often on view in the Preston Morton Gallery as well as the subject of numerous exhibitions, including their debut in 1961, this 1981 exhibition devoted entirely to the collection, and most recently a 2012 exhibition titled *Scenery, Story, Spirit: American Painting and Sculpture from the Santa Barbara Museum of Art*.

Views and Visions: Nineteenth- and Twentieth-Century American (June 1–July 27)

This selection from the museum's extensive holdings in American art traced the development of a more subjective native idiom in art of the early twentieth century, and illustrated traditional themes of landscape, cityscape, and genre. [SBMA 1981 Annual Report]

The Prints of Helen Frankenthaler (June 6–July 5)

[Helen Frankenthaler](#) (1928–2011) was first and foremost a painter. Known for her major contributions to the second generation of Abstract Expressionist painting, Frankenthaler first developed her technique of staining unprimed canvases with diluted oil paints from coffee cans in her breakthrough painting titled *Mountains and Sea* from 1952. This exhibition was the first of its kind in that it focused entirely on Frankenthaler's prints. Frankenthaler began making prints in 1960. Though many of her contemporaries of the second-generation Abstract Expressionists also began to experiment with lithography at the time, Frankenthaler was very reluctant to do so at first. She worked by and large exclusively with [Tatyana Grosman](#) (1904–

1982) of Universal Limited Art Editions on Long Island until 1976, followed by Ken Tyler after he opened a workshop on the East Coast. The exhibition was arranged chronologically, with the entire process of several prints shown from their initial conceptual sketches through the various pulls of color, until they met Frankenthaler's approval. The exhibition, which toured many major museums from 1980 to 1981, coincided with the first publication focused solely on Frankenthaler's prints. It included a catalogue raisonné as well as insight into Frankenthaler's printmaking methods.

Art of the Chinese Potter: Han through Qing Dynasties (June 20–October 4)

The museum's seventy Chinese ceramic pieces were included in this impressive survey of the permanent collection, supplemented by loans from the Charles Henry Ludington Loan Collection and from other lenders. [SBMA 1981 Annual Report]

Kenneth Rexroth Paintings (July 3–July 26)

Known as a poet, [Kenneth Rexroth](#) (1905–1982) was also a distinguished American abstract artist. This exhibition, which presented a survey of the artist's painting from 1925 to 1969, was organized by UCSB professor Beatrice Farwell. In *Gallery Notes* for the exhibition, Farwell wrote: "Kenneth Rexroth probably knows more than any two Renaissance men you care to name. His talents are as multifarious. A major figure among living American poets, he is a dazzling essayist, a translator of Chinese and Japanese poetry, and a painter of distinction." [SBMA 1981 Annual Report]

California: The State of Landscape, 1872–1981 (July 25–August 30)

Focusing on the California landscape, this exhibition presented 102 works of art by eighty artists ranging from [Elmer Bischoff](#) (1916–1991) through [Wayne Thiebaud](#) (b. 1920), [Richard Diebenkorn](#) (1922–1993), [Christo](#) (b. 1935), and [David Hockney](#) (b. 1937). It provided an opportunity to explore and compare the attitudes of these various artists to the subject of landscape. Paintings, drawings, sculpture, prints, photography, and electronic media were included in the exhibition, which was organized by Betty Turnbull, former curator of the Newport Harbor Art Museum. A catalogue accompanied the exhibition. [SBMA 1982 Annual Report]

The Saltillo Sarape (August 5–September 20)

Coinciding with Santa Barbara's *Fiesta* celebration, this exhibition presented thirty Saltillo sarapes created during the eighteenth, nineteenth, and twentieth centuries. Organized by the Santa Barbara Museum of Art, it had been touring nationwide and returned home to showcase one of the great achievements in the history of textile art. Several examples of Rio Grande and Navajo weaving, as well as post-classic Mexican sarapes, were included. The focal point of the exhibition was the classic Saltillo sarape of the eighteenth and first half of the nineteenth centuries; the exhibition also provided a perspective on the evolution of northern Mexican weaving into the twentieth century. The catalogue, with essays by James Jeter and Paula Marie Juelke, illustrated each of the sarapes in full color. [SBMA 1981 Annual Report]

The Presence of Portraits (September 19–November 8)

A variety of artistic styles and subjects from the sixteenth to the twentieth century were included. [SBMA 1981 Annual Report]

The Preston Morton Collection of American Art (October 3, 1981–March 7, 1982)

This distinguished collection of American art, originally formed in the late 1950s, is now the cornerstone of the museum's painting collection and one of the most representative surveys of eighteenth-, nineteenth-, and early twentieth-century American painting on the West Coast. To coincide with the publication of a major catalogue of the works, and to commemorate the museum's fortieth anniversary, the collection was exhibited in its entirety. The installation of the collection was sponsored by Action Travel. [SBMA 1981 Annual Report]

American Drawings for Sale (October 3–November 29)

This special exhibition of drawings, selected by Stuart Feld, director of the Hirschl and Adler Galleries, New York, was composed of works from the mid-eighteenth to the mid-twentieth century. [SBMA 1981 Annual Report]

Selections from the Permanent Collection: Photography (October 24, 1981–January 3, 1982)

This series of exhibitions presented a thorough survey of the museum's broad, growing collection of photography. Consulting curator Fred Parker chose works ranging from those of [Eadweard Muybridge](#) (1830–1904) and Santa Barbaran [W. Edwin Gledhill](#) (1888–1976) to recent works by contemporary photographers. [From SBMA 1981 Annual Report: June 27 through July 22, October 3 through November 22, November 28 through January 31, 1982, February 6 through March 14, 1982]

Court and Village: India's Textile Tradition (October 24–January 3, 1982)

This exhibition provided a survey of Indian textiles from the seventeenth through the twentieth century. Curated by Merrily Peebles, the Santa Barbara Museum of Art's textile consultant at the time, the objects for the exhibition were drawn from the many prominent Indian collections along the West Coast; the idea for such an exhibition was inspired by the Indian textile collection of Mrs. Elizabeth Bayley Willis, which is now at the Henry Art Gallery at the University of Washington. Comprising fifty-two objects, this exhibition featured prime examples of woven, embroidered, appliquéd, painted, printed, and tie-dyed textiles.

A Winter's Tale: Snow Scenes in Art (November 7–January 10, 1982)

This exhibition combined paintings and a large selection of nineteenth- and twentieth-century prints depicting snow scenes and holiday traditions. Prints by [Granville Perkins](#) (1830–1895), [Winslow Homer](#) (1836–1910), [Thomas Nast](#) (1840–1902), and others were reproduced in a catalogue that included brief essays on a variety of American holiday customs. The McCormick Gallery was transformed into a nineteenth-century village; shop windows were filled with toys, ornaments, and books, and sugar plums sparkled amid live trees and snow banks. All of this set the stage for the tall, traditional Victorian Christmas tree, decorated by Douglas Bartoli. This exhibition was generously sponsored by the Crocker National Bank Foundation. [SBMA 1981 Annual Report]

The Village (December 8–January 10, 1982)

A selection from the museum's extensive collection of Farm Security Administration photographs afforded a glimpse of photographers who, recording American society between 1935 and 1943, worked under the direction of the government agency responsible for documenting new social programs as the United States was recovering from the effects of the Great Depression. This exhibition served as a counterpart to the concurrent August Sander exhibition [see entry for 1982], composed of similar documentation of daily life in Weimar Germany. [SBMA 1983 Annual Report]

The Art of Mexican Masks (December 9–June 12, 1982)

Ritual dance masks from Mesoamerica dating from the nineteenth and twentieth centuries were on extended loan from the collection of Michael Kelly. Used in sacred and secular ceremonies, these masks symbolize current social concerns and document the history of Mexican culture. [SBMA 1981 Annual Report]

"I Sing of a Maiden": Images of the Madonna (December 19–January 10, 1982)

The traditional holiday theme this year was devoted to images of the Virgin Mary in a group of prints, sculptures, and paintings from many centuries. [SBMA 1981 Annual Report]

1982

Eight Figurative Painters (January 30–March 28)

The overall aim of this exhibition, originating from the Yale Center for British Art, was to show important figurative painters—[Francis Bacon](#) (1902–1992), [William Coldstream](#) (1908–1987), [Lucian Freud](#) (1922–2011), [Patrick George](#) (1923–2016), [Leon Kossoff](#) (b. 1926), [Michael Andrews](#) (1928–1995), [Frank Auerbach](#) (b. 1931), and [Euan Uglow](#) (1932–2000)—at a time when the figurative idiom was a topic of much interest and debate. Bacon and Coldstream aside, the works of the remaining six had been rarely seen in the United States prior to this exhibition. The Santa Barbara Museum of Art was the only participating museum on the West Coast for this exhibition of sixty-eight paintings.

Selection from the Permanent Collection: Photography (February 6–March 14)

A selection from the museum's extensive collection of Farm Security Administration photographs afforded a glimpse of photographers who, recording American society between 1935 and 1943, worked under the direction of the government agency responsible for documenting new social programs as the United States was recovering from the effects of the Great Depression. This exhibition served as a counterpart to the concurrent August Sander exhibition made up of similar documentation of Weimar Germany. [SBMA 1982 Annual Report]

Know What You See: The Examination and Treatment of Paintings (March 20–May 16)

Conservator Louis Pomerantz organized this exhibition for the Foundation of the American Institute for Conservation of Historic and Artistic Works. Developed and circulated by the Smithsonian Institution Traveling Exhibition Service (SITES), *Know What You See* used photographs and text to illustrate the art conservator's techniques for examining paintings. It featured such photo-optical tools as x-ray, infrared, and ultraviolet light, and microscopic examination. Works from the museum's own collection representing various stages of conservation were also shown. [SBMA 1982 Annual Report]

Manuel Álvarez Bravo: Photographs (March 20–April 18)

Mexico's most renowned photographic artist, [Manuel Álvarez Bravo](#) (1902–2002), enjoyed international recognition for his sensitive, often poignant, images. A selection of many of his most famous images was presented in this exhibition, organized by Fred R. Parker, consulting curator of photography. [SBMA 1982 Annual Report]

Images and Objects: Works by Kenneth Price (March 23–May 9)

Brilliantly colored ceramics, woven tapestry work, and book illustrations were on view in this exhibition. Known for his work in various media, including ceramics, sculpture, and graphics, [Kenneth Price](#) (1935–2012) undertook a unique new media venture in 1975, arranging for a group of weavers in Oaxaca, Mexico, to create tapestries from his designs, one of which was included in this exhibition. Also included were Price's illustrations for a book of poems by [Harvey Mudd](#) (b. 1940). [SBMA 1982 Annual Report]

New Directions: Contemporary American Art from the Commodities Corporation Collection (April 17–May 30)

In 1980, the Commodities Corporation amassed a collection of contemporary American art not only to decorate its walls but also to travel as an exhibition. The traveling exhibition comprised 136 works, including paintings, photographs, sculpture, and video art. The collection was selected with the help of Professor Sam Hunter of Princeton University along with a team of graduate students. The Santa Barbara Museum of Art was one of six participating museums.

Transitions of Heritage: Rufino Tamayo and Pre-Columbian Art (May 18–August 1)

[Rufino Tamayo's](#) (1899–1991) career began during the greatest period of Mexican mural painting, when art was heavily influenced both by the internal political needs of Mexico and the European movements of Expressionism and Fauvism. Tamayo's paintings reflect those influences while remaining distinctly his own. Through comparison with the pre-Columbian pieces and the Mexican mask collection concurrently on view, viewers could see the cultural continuity in Mexican art and the ongoing concern for expressive, abstracted form. [SBMA 1982 Annual Report]

The Kelly-Calderwood Collection of Mexican Masks (May 28–August 8)

Since 1972, two Englishmen, Michael Kelly and Michael Calderwood, have been engaged in a study of Mexican masking and dance traditions. The Kelly-Calderwood Collection covers several hundred years of pre-Hispanic society and encompasses current mask-making methods. In addition to over 150 masks, the exhibition included costumes, drawings, and photographs of the dancers. A symposium on Mexican masking traditions and related subjects was held in conjunction with the exhibition at the Casa de la Raza. The symposium was cosponsored by the Friends of Ethnic Arts. [SBMA 1982 Annual Report]

Ken Hendrickson/Painting (June 8–July 18)

Ken Hendrickson, born in 1952 in Santa Barbara, California, is a Symbolic Expressionist painter. Various aspects of his work have been likened to those of [Hans Hoffman](#) (1880–1966), [Arshile Gorky](#) (1904–1948), [John Altoon](#) (1925–1969), and perhaps most commonly [Philip Guston](#) (1913–1980). Known for his bold use of color, often in the form of thickly applied paint, Hendrickson's dynamic and provocative works are derived entirely from his dreams. Hendrickson himself has described his works as purely intuitive and improvised, refraining from further categorizing or accounting for his work so as not to limit possibly interpretative significance from both himself and the viewer. The exhibition consisted of seventeen paintings from 1978 to 1982.

Contemporary Photography as Phantasy (June 19–August 15)

Curated by Fred R. Parker, this exhibition strove to reevaluate how the mind's capacity for fantasy can affect, alter, and shape both the creation and perception of photography. Looking past the notion of "phantasy" as a childish or trivial pursuit, this exhibition attempted to examine the various ramifications of the use of phantasy in photography, with the overriding notion that such an endeavor could provide insight into how phantasy in particular can foster new, expanded understandings of reality. The exhibition consisted of one hundred and fifty-

eight photographs by seventy-four different artists, including [Stephen Axelrad](#), Lance Carlson, [Ann Fessler](#), [Siegfried Halus](#) (1943–2018), [Arno Rafael Minkkinen](#) (b. 1945), [Ron Starr](#), and [Arthur Tress](#) (b. 1940).

Elizabeth Voelker/Collages (July 23–August 29)

[Elizabeth Voelkner's](#) (b. 1931) works combine bits of fabric, paper, and found objects with small oil paintings to create collages. These serenely elegant works are inspired by the poetic and lyrical art of the Japanese. Ms. Voelkner's work is included in the Phillips Collection, Washington, DC; the San Francisco Museum of Modern Art; the Carnegie Institute, Pittsburgh; the National Collection of Fine Arts, Washington, DC; and many other corporate and private collections. In conjunction with the exhibition, the artist conducted a children's workshop and a gallery tour. [SBMA 1982 Annual Report]

County Fair Portraits (August 21–October 3)

Photographer [Mikkel Aaland](#) (b. 1952) took the photographs presented in the exhibition at county fairs from 1976 to 1980. Aaland captured the portraits on black-and-white Ilford film using a 4 by 5 wood box Burke & James camera with a 135mm lens, which gave the images a signature patina due to the camera's countless scratches acquired over the years from heavy previous use. With a crew of two others, Aaland and his team were able to work quickly, taking the photographs, processing the film, and making the prints in approximately fifteen minutes, provided all went well. Aaland's professional career got its start when he worked for Harold S. Foote, first in the darkroom of Foote's traveling-fair-circuit studio, then shooting the photographs. During his time with Foote, Aaland took an astonishing number of portraits, nearly 60,000 in all. The selection of photographs for the exhibition, all from his years with Foote, was made by Aaland himself.

Graphic Works by Henri de Toulouse-Lautrec (September 1–November 21)

Originating at the San Diego Museum of Art, this important exhibition presented nearly one hundred works by landmark artist [Henri de Toulouse-Lautrec](#) (1864–1901) from the Baldwin M. Baldwin Collection, including the complete *Elles* portfolio of eleven plates as well as thirty-one posters. One of the most important artists of the post-Impressionist period, Toulouse-Lautrec was a member of one of France's oldest aristocratic families. A bone disease stunted his growth and prevented two horseback riding injuries from healing properly. Unable to participate in many of the activities typical of the aristocracy due to his physical limitations, Toulouse-Lautrec devoted himself to art, choosing to work and reside in Montmartre, the district of Paris known for its many nightlife and entertainment attractions as well as being home to the artists, writers, and philosophers who adhered to the bohemian lifestyle of the age. During a career that lasted less than twenty years, Toulouse-Lautrec portrayed scenes of his adopted social circle in his art, which immortalized him as the consummate urban artist of the Belle Époque. The Baldwin M. Baldwin Collection contains many of the prime examples of Toulouse-Lautrec's posters, an art form that he elevated to previously unknown heights.

Wright S. Ludington: Four Decades of Gifts to the SBMA (September 10–October 24)

Wright Saltus Ludington (1900–1992) is arguably the most important figure in the foundation of the Santa Barbara Museum of Art. Ludington served as vice president of the board in 1940 and president of the board in 1951. In 1942, Ludington began donating works of art to the museum, which he continued to do until his death in 1992. With an incredible range from works from Degas, Matisse, Dalí, and Sheeler to important antiquities from Greece, Rome, Egypt, India, China, and Japan, these works reveal Ludington's connoisseurship, foresight, and talent for amassing a collection the likes of which would undoubtedly be all but impossible to form today. While not every work was exhibited in honor of Ludington's forty years of generosity to the museum, the exhibition attempted to work with objects donated by Ludington on permanent view, such as the Greek and Roman sculptures in Ludington Court, in order to provide an account of the breadth, depth, and exceptional quality of drawings, paintings, prints, and sculptures donated by Ludington within the forty-year period.

Poetry on the Wind: Chinese Fans (October 5–December 5)

This exhibition originated at the Honolulu Academy of Arts and was shown at the Saint Louis Art Museum and the David and Alfred Smart Art Gallery at the University of Chicago before concluding at the Santa Barbara Museum of Art. Consisting of seventy-four Chinese fans from the fifteenth to the nineteenth century, such a comprehensive English study had heretofore not been accomplished. The climate in which these fans were produced varied, as China was ruled by different dynasties beginning with the Sung (1127–1276) and Ming (1368–1644) with foreign rule by the Mongols during the intervening years in addition to rule by the Manchus of the Qing Dynasty from 1644 through the nineteenth century. Such a degree of variation is also seen in both the physical makeup as well as the subjects of the fans presented in the exhibition. The subjects of these fans are largely landscapes, flowers, and figures, yet they are often inspired by different motives, ranging from political refuge and communication under the Mongols to a display of connoisseurship of previous artistic traditions under the Ming Dynasty. In addition to works from the Honolulu Academy of Arts, these fans came from three sources: the John M. Crawford, Jr., Collection in New York, the Mitchell Hutchinson Collection in Chicago, and the Metropolitan Museum of Art.

Terry Wild: Photographs (October 8–November 21)

[Terry Wild](#) (b. 1947) first enrolled at Lycoming College in Pennsylvania to pursue a degree in English before turning to photography and enrolling at the Art Center College of Design in Los Angeles, earning a BFA in 1971. This exhibition originated at the William Penn Memorial Museum in Harrisburg, Pennsylvania, and consisted of forty-seven photographs taken over a period of five years. The exhibition largely focused on people and their environments—more specifically on how they shape them, and how they interact with and ultimately fit into the both their environments and the world at large.

Xmas à la So Cal: Photographs by [Michael J. Elderman](#) (November 26–January 9)

Curated by Fred R. Parker, this exhibition was a selection of humorous photographs that presented an Easterner's reaction to the celebration of Christmas on the West Coast and

documented the incongruities that emerge as Southern California attempts to celebrate the traditional white Christmas. [SBMA 1982 Annual Report]

Two Hundred Years of American Folk Art: The Herbert Waide Hemphill Jr. Collection (November 30–January 16, 1983)

The Herbert Waide Hemphill Jr. Collection of American folk art is considered to be one of the country's most prestigious collections, although it raises many questions about the nature of folk art and how best to evaluate it. Hemphill's collection ranges over every type of art as well as every time period, from America's colonial years through the twentieth century. Hemphill was one of the founders of the Museum of American Folk Art as well as its first curator and was at the forefront of advocating for work by untrained artists, even from the twentieth century, to be considered folk art. While this was a somewhat controversial stance since many scholars argued for the end of folk art as a result of America's Industrial Revolution, Hemphill's collection nonetheless contains a wealth of works more traditionally characterized within the folk genre. The collection also focuses on the eccentric and whimsical, as illustrated by *Baron Samedi*, a voodoo figure from a New Orleans barbershop, as well as the *Bing Crosby Dancing Doll*, which is made entirely from frozen orange-juice concentrate cans. This exhibition, which originated at the Milwaukee Art Museum, was intended to provide a survey of the full range of the Hemphill Collection as well as to provide insight into the ongoing debates surrounding folk art.

Windows to Heaven: Russian Icons in the Santa Barbara Museum of Art (December 7–February 6)

This exhibition consisted of fourteen Russian icons from the permanent collection of the Santa Barbara Museum of Art, as well as others on loan from various museums and private collections. The exhibition presented a survey of roughly four hundred years of icon production in Russia, including examples from schools and masters from the fifteenth through the eighteenth century. Comparative material in the form of Greek and Coptic antecedents for these religious panel paintings was also exhibited. Dean McKenzie, a specialist on Byzantine art at the University of Oregon, wrote an illustrated catalogue for the exhibition. [1983 Annual Report]

1983

At the Edge of Asia: Five Centuries of Turkish Textiles (February 18-April 10)

Floral motifs as well as garden imagery are the unifying elements of Turkish textiles from the Ottoman Empire as presented in this exhibition spanning the fifteenth to the early twentieth century. As the Ottoman Empire grew, its capital cities of Bursa and later Constantinople became centers of weaving in order to meet growing demand in the spheres of trade and court culture. The prevalent floral elements, inspired by the Holy Qur'an's celestial garden and inherited from the ancient Near Eastern tradition of pleasure gardens, were a constant in the exhibition's vast selection of textiles, which ranged from woven silks and embroidery to woolen pieces and block prints.

In Tribute to William Dole (March 29-May 15)

Born in Angola, Indiana, [William Dole](#) (1917-1983) was a master of both watercolor and collage. A professor at the University of California, Santa Barbara, Dole was known for his work in watercolor, drawing, and perhaps most of all for his groundbreaking approach to collage. Inspired by exposure to foreign paper collections from both Japan and Italy, Dole pioneered techniques in watercolor-collage as well as a vacuum-screen process, which had previously been untried in the realm of fine art, for a work titled *Abcedarium*. This exhibition, a tribute to the life of a master artist and beloved community member, consisted of works from the Santa Barbara Museum of Art's permanent collection.

August Sander: Photographs of an Epoch (April 8-June 12)

[August Sander](#) (1876-1964) was born in Herdorf, Siegerland, Germany. A highly successful artist honored with many awards, Sander is known for his striking photographs of ordinary people from across the social strata in his homeland. This exhibition goes beyond his best-known work, the majority of which originated in his ambitious project known as *Man of the Twentieth Century*, wherein he attempted to capture the German people of the age in sweeping, documentary, photographic portraits. It included further insight into Sander's native surroundings in the form of landscape, architecture, and plant photographs as well as others from his only photographic excursion outside of Germany to Sardinia in 1927.

Tokaido: Adventures on the Road in Old Japan (April 22-June 5)

This exhibition, which originated at the Spencer Art Museum of the University of Kansas, attempted to examine the prints of [Andō Hiroshige](#) (1797-1858) thematically rather than by series. Hiroshige's prints present views of the Tōkaidō, an ancient road from Kyoto to Tokyo, which was built in the seventeenth century by the Tokugawa shoguns. In addition to regulating day-to-day matters such as traffic and trade, the Tōkaidō became a major symbol of Japanese culture and a constant source of inspiration for Japanese artists. The thematic approach to Hiroshige's prints, which had heretofore never been attempted, was used to foster a more comprehensive understanding of the cultural significance of the Tōkaidō as depicted by Hiroshige as well as to provide a new approach to gathering insight into the artist's many works.

1984

Marsden Hartley, 1908–1942: The Ione and Hudson D. Walker Collection (September 13–October 14)

Marsden Hartley, 1908–1942 presented paintings, drawings and lithographs by the twentieth-century American painter [Marsden Hartley](#). An avid art dealer and collector of Hartley's works, Hudson D. Walker acquired a significant number of works that he bequeathed in 1977 to the University of Minnesota. This exhibition showcased these works and was organized by the University Art Museum at the University of Minnesota, Minneapolis

New York, New York! The Prints and Drawings of Martin Lewis and Armin Landeck (September 14–October 14)

Architecture delineates social time, space and form. The way in which a city is composed dictates its functional qualities and character. Martin Lewis's (1881–1962) and Armin Landeck's (1905–1984) work complies with these notions, often highlighting the city of New York and its energetic atmosphere. This exhibition focused on Lewis and Landeck as printmakers, while introducing the element of their strong friendship into the mix. *New York, New York!* was the first exhibition dedicated solely to these two artists.

Hills and Streams: Landscape Decoration on Chinese Export Blue-and-White Porcelain (September 14–October 14)

The exhibition featured ceramics exported from China to America throughout the past four hundred years. By examining the various patterns that indicate scenes of hills, streams, and bridges, this exhibition revealed that these designs were based on models or master designs. Through the identification, recording, and classification of these objects, scholars are now able to distinguish the differences among these various designs. This exhibition was graciously loaned by the China Trade Museum.

1985

Santa Barbara Collects (January 26–October 6)

Santa Barbara Collects was an instrumental exhibition to the Santa Barbara Museum of Art as it exhibited works from collections in the community. Pulling works by artists such as [El Greco](#) (1541–1614), [Diego Rivera](#) (1886–1957), and [Jasper Johns](#) (b. 1930), in addition to textiles from India, a small round box from China, and a Bukhara robe from Russia, this exhibition, organized in three parts, featured a wide array of works of art, providing insight into what Santa Barbara residents collect.

All Seasons and Every Light: Nineteenth-Century American Landscapes (February 16–March 24)

This exhibition, organized by Vassar College, showcased the quaint collection of [Elias Lyman Magoon](#) (1810–1886), close friend of Matthew Vassar—the founder of Vassar College. This collection focused on American works; the majority of paintings are landscapes. Through a short period of time and with limited funds, Magoon created a collection that evokes the quintessential ideals of mid-nineteenth-century America.

Joyce Treiman: Drawings (March 30–May 26)

Joyce Treiman: Drawings presented an anthology of recent works by this prominent artist who was known for her drawings. [Treiman](#) (1922–1991) produced portraits of individuals—sometimes in pastel and sometimes in pencil. Curator Esther Sparks compared her work with that of masters such as Goya, Daumier, Rembrandt, Bonnard, Degas, and Donatello, explaining how Treiman expresses notions of these artists in her own work. Sparks states: “Treiman has always been a maverick: realist when abstraction reigned, dramatic when minimal art was in, restlessly more than the impish protagonist. She is playwright, chorus and sorcerer.”

Order from Chaos: New York and Winters by Robert Glenn Ketchum (April 12–May 21)

[Robert Glenn Ketchum](#) (b. 1947) makes photographs that focus on the innate powers held within living things. Photographing the natural landscape, Ketchum offers unaltered prints that depict his love of and fascination with natural habitats. Ketchum’s work is often linked to movements such as abstractionism and Asian painting. Through his black-and-white images, Ketchum is able to show an unadulterated, bright photograph that offers inspiration.

The Heroic Figure (April 13–June 9)

The Heroic Figure contemplated two questions relevant in today’s culture: To what extent do mass media influence our social and sexual identities? And, in a decade of mass communications, what impact has the electronic revolution made in our lives? By identifying issues pertinent to the contemporary world, thirteen artists address the way mass media and communication affect sexual identity. These artists challenge traditional notions of the hero or heroine and derive figures from mass media. The exhibition was organized by the Contemporary Arts Museum in Houston, Texas, and was made possible by a grant from the Mischer Corporation.

An Enkindled Eye: The Paintings of Rockwell Kent (June 29–September 1)

An Enkindled Eye presented [Rockwell Kent's](#) (1882–1971) accomplishments as a painter, contrasting his paintings with his prized work as a printmaker. This juxtaposition of art forms displayed Kent's wide array of talent and established his achievements as a painter. Almost sixty-five years of painting were surveyed in this exhibition, featuring images of Monhegan, the Adirondacks, Greenland, and numerous other landscapes. Influenced by his companions, [Arthur B. Davies](#) (1862–1928), [John Sloan](#) (1871–1951), and [George Luks](#) (1867–1933), Kent excelled in painting as well.

Golden Age of Painting (November 30–January 19, 1986)

On loan from the Sarah Campbell Blaffer Foundation of Houston, Texas, this exhibition featured Dutch, Flemish and German paintings of the late 15th through 17th centuries. The works have been carefully chosen to illustrate the variety and vitality of some two centuries and includes paintings by [Hieronymus Bosch](#) (ca. 1450 – 1516), [Quinten Metsys](#) (1466–1530), [Pieter Breughel](#) (ca. 1525–1569), [Peter Paul Rubens](#) (1577–1640), [Anthony van Dyck](#) (1599–1641), [Jan Steen](#) (1626–1679), and others.

Guy Williams (December 14–January 26, 1986)

Featuring sixteen examples of [Guy Williams's](#) (1932–2004) paintings and drawings, this exhibition focused on the artist's exceptionally large works, which include paper cut-outs and synthetic forms. Intrigued by the creation of artistic works, Williams aspires to show his viewer the design and construction of his own panels. He enjoys analyzing the formal properties of painting while including Eastern philosophy into his art. He states, "Art, like religion, is a movie in the mind, an irrational abstraction. Painting has not been based on life but propositions about a fictitious life. All those who paint and all those who believe in painting are romantics."

1986

The Elegant Brush: Chinese Painting under the Qianlong Emperor, 1735–1795 (February 8–March 23)

This exhibition featuring eighteenth-century works of art highlighted the paintings done under the Manchu Emperor Qianlong, who ruled from 1755 to 1795. Qianlong strove to reinstate the tradition of emperor-artist, in which he would cultivate the arts and culture of the governed in China. Made possible by the Phoenix Art Museum's Asian art collection, this exhibition included works that engage a diverse assortment of formats, techniques, and materials. Mainly using black water-based ink to illustrate images of nature, these artists worked to preserve Qianlong's rule through their art.

Large Drawings (April 12–May 18)

Large Drawings exhibited works that focus on being large not only in size but also in context. Works by thirty-three artists such as [Charles Garabedian](#) (1923–2016), [Arlene Slavin](#) (b. 1942), and [Gary Bandy](#) (b. 1944) were included in this exhibition, which explored the motivation behind these artists and reconsiders the modern notion of drawing. This exhibition was made possible by the Independent Curators Incorporated.

California Viewpoints: Suzanne Caporael (April 18–June 8)

[Suzanne Caporael](#) (b. 1949) initiated SBMA's *California Viewpoints* exhibition series. Abstract and enigmatic, Caporael's art uses geometric figures to create dreamlike, surreal paintings. Caporael situates the subject of her work in people's desires and frustrations. "I'm fascinated by our stubborn insistence on conjuring patterns in randomness, and by our will to civilize by ascribing cultural meaning to nature." She incorporates religious icons, numbers, nature, and myth in her art. Caporael brought a unique view to the first *California Viewpoints* exhibition through these eighteen paintings that focus on human universals and experiences.

Baby Pictures (May 3–June 22)

An uncommon exhibition theme, *Baby Pictures* presented a collection of photographs not usually displayed as a cohesive group. Concentrating on images of newborns and children, and the connection between parents and their young, these photographers used the infant as their central focus. Not simply family documentation, these images aimed to illustrate the naivete and innocence of early youth through an assortment of pictures that are either staged or candid and range from entertaining to sentimental.

Three Centuries of German Prints and Drawings (June 7–July 20)

Drawn from the collection of the Wallraf-Richartz Museum, Cologne, *Three Centuries of German Prints and Drawings* sought to reinforce the close bonds between American and German art museums, while introducing German artists across America. A rich history spanning three hundred years, this collection was passed down from generation to generation, focusing on enhancing its medieval painting gallery. The exhibition encompassed works from the years 1600–1900. Works by [Georg Flegel](#) (1566–1638), [Jacob Philipp Hackert](#) (1737–1807), [Caspar](#)

[David Friedrich](#) (1774–1840), [Wilhelm Leibl](#) (1844–1900), and other German painters helped illustrate the various artistic movements in Germany while illuminating the beauty and importance of German art.

California Viewpoints: Joan Tanner (June 21–August 10)

The second in a series of five exhibitions, *California Viewpoints: Joan Tanner* displayed paintings and works on paper by this Santa Barbara artist. Organic figures reminiscent of embryos, columns, and sea creatures are produced in [Joan Tanner's](#) (b. 1935) work, which often mimics nature. Influenced by Surrealism, Tanner's playful forms can be found in dreams and deeply embedded modes of self-expressed emotions. Tanner sums up her work: "I am very attracted to art that cannot be identified in time and place." Ordinarily using large canvases as the base of her work, Tanner creates images that evoke emotion rather than a visual narrative. This exhibition was made possible through the California Arts Council and the Charles and Mildred Bloom Memorial Fund.

Old Master Drawings from the Collection of John and Alice Steiner (August 9–September 14)

Comprising drawings by Old Masters from Holland, Italy, and France, and renowned artists such as [Titian](#) (ca. 1488–1576), [Nicolas Poussin](#) (1594–1665), [Rembrandt van Rijn](#) (1606–1669), and [Jean-Honoré Fragonard](#) (1732–1806) this collection spans three centuries while providing an overview of western European art. The works in this collection feature figurative drawings with a background or surrounding scenery, creating a composite image.

California Viewpoints: John Baldessari (August 23–October 12)

The third in a series of five exhibitions staged by SBMA, *California Viewpoints: John Baldessari* celebrated the contemporary artist [John Baldessari](#) (b. 1931). Perplexing and sometimes frustrating, Baldessari's photographs and collages encompass double-entendres and puns, while often being questioning in nature. Compared to Marcel Duchamp by essayist Hunter Drohojowska, Baldessari examines the creation of art and art historical traditions through his conceptual works. Sixteen of Baldessari's works were exhibited.

Jesse Alexander: Motor Racing Photos (August 30–October 19)

Known for his fascination with European motor racing, [Jesse Alexander](#) soon transformed this passion into photographing the races. By sharing his love of cars through photography, Alexander was able to express his personal interest while creating remarkable images. *Jesse Alexander: Motor Racing Photos*, examined the dynamic black-and-white images that draw viewers into the exciting experience of the Grand Prix and Endurance Sports Car races. Taking control from not only behind the wheel but also the camera, Alexander photographed the culture of road racing in post-war Europe.

Surimono: Privately Published Japanese Prints

Surimono: Privately Published Japanese Prints displays the art form of print making through the Spencer Museum of Art's collection of Japanese prints. Recently catalogued by Roger Keyes, these two hundred and sixty-eight prints from the early nineteenth century illustrate the bonds

between humans and nature and the past and present. This exhibition was made possible through the National Endowment for the Arts and private funding.

Fukusa: The Shojro Normura Collection (October 4–November 16)

Similar to a greeting card, *fukusa* was a textile reserved for the elite, often made of fine materials such as silk. Laid over a gift, *fukusa* were intended to illustrate the purpose of the gift, for example, a wedding or birth. Through this exhibition of Edo-period works, the viewer was able to learn about the history and creation of *fukusa* while admiring its beautiful design.

John Sloan, Printmaker (October 18–November 26)

An American printmaker, [John Sloan](#) (1871–1951) presented scenes of everyday life in the early twentieth century. With aspirations to become a master of printmaking, Sloan began creating art when he was seventeen. He started working as a freelance artist, illustrating for the Bradley Coal Company, as well as numerous other Philadelphia companies. Best known for his series of nudes, Sloan also produced paintings and illustrations.

California Viewpoints: Rick Stich (October 25–December 7)

The fourth in a series of five exhibitions, *Rick Stich* presented a group of colorful paintings for *California Viewpoints*. Captivated by the aesthetics of nature, [Rick Stich](#) (b. 1947) who once lived in a tepee outside of Malibu, began painting with home-made paints. Reminiscent of works by [Arthur Dove](#) (1880–1946) and [Georgia O'Keeffe](#) (1887–1886), his paintings embody abstract designs of nature. Stich moved to Santa Barbara in 1979, drawing inspiration from the nearby Alice Keck Park Memorial Garden in order to create his works of harmonic color and movement.

Marie Cosindas (November 1–January 4, 1987)

A pioneer in Polaroid film, [Marie Cosindas](#) (1923–2017) brought a unique artistic perspective to photography, in which she controlled color, light, and exposure through this form of instant film. Strikingly beautiful, Cosindas's photographs are alluring, intimate, and composed.

Russian Icons from the Permanent Collection (November 15–January 4, 1987)

The Russian icons in SBMA's permanent collection combine mystical reflection and aesthetic appeal. These treasured gifts from various donors unite Christian and Byzantine concepts with Russian spirituality, displaying intertwined cultural and religious notions. Now thoroughly researched and catalogued, this small yet important group of icons remains an integral part of the museum's permanent collection.

Treasures of Hungary: Gold and Silver from the Ninth to the Nineteenth Century (December 6–January 4, 1987)

Comprising religious and secular items constructed from gold and silver, *Treasures of Hungary* exhibited seventy objects from Hungary to display the progress of over a thousand years of

metalwork. Imbued with cultural significance, items such as chalices, book covers, and crosses help contribute to the historical narrative of the Hungarian people. This exhibition was made possible through collaboration with the Hungarian National Museum, the Museum of Applied Arts in Budapest and the ecclesiastical collections of Esztergom, Győr, Gyöngyös, and the Jewish Religious and Historical Collection.

California Viewpoints: Steven Cortright (December 20–February 8, 1987)

The last in a five-part series, *California Viewpoints: Steven Cortright* presented Cortright's ironic, innovative works. Creating clever pieces such as *East-West* or *The Tree Book*, [Steven Cortright](#) (1942–1991) explores elements of collage while incorporating books as artistic material in many of his pieces. Altering images, pages, and plastic elements, Cortright combines aspects of high art with pop art, fashioning unique photographs of his constructs.

1987

Mouton Rothschild: Paintings for the Labels, 1945–1981 (January 31–March 15)

Baron Philippe de Rothschild incorporated the works of renowned abstract and avant-garde artists on his wine labels, uniting art, culture, and wine. Merging art with his prized beverage, Rothschild's bottles exemplified the quality and sophistication his wine embodied. Representing painters such as [Wassily Kandinsky](#) (1866–1944), [Pablo Picasso](#) (1881–1973), [Georges Braque](#) (1882–1963), [Marc Chagall](#) (1887–1985), [Joan Miró](#) (1893–1983), and [Salvador Dalí](#) (1904–1989), and numerous other artists, these wine labels were both a chance to advance Rothschild's business through a clever marketing strategy while highlighting these well-known artists. A growing trend, designing the label for the year attracted additional artists into the second half of the twentieth century, such as Andy Warhol, to partake in this unique artistic endeavor.

Photographs by David Hockney (February 21–April 5)

An exhibition to commemorate the International Exhibitions Foundation's twenty-first anniversary, *Photographs by David Hockney*, comprised a collection of Hockney's works throughout his career. Challenging the conventional notions of photography, [David Hockney](#) (b. 1937) creates images in which he layers or combines photographs together. Dating from 1961 and depicting a range of photographs, from family and friends to collages and theatrical productions, Hockney's photographs place the viewer within the image. Through techniques such as photographing his own shadow or including his hand, Hockney attempts to acknowledge the artist by making his work autobiographical.

Orbis Pictus: The Prints of Oskar Kokoschka, 1906–1976 (April 25–June 7)

SBMA's retrospective of [Oskar Kokoschka](#) (1906–1976) was titled after *Orbis Pictus*, which was Kokoschka's first book. Stylistically similar to Chinese scrolls and medieval art, Kokoschka's prints reflect his contemplation of modern technology and attention to the elements of space and light. He not only depicted stories or texts, but interpreted them through his own narrative. This exhibition sought to introduce the depth and breadth of Kokoschka's works throughout the United States, featuring exhibitions on the West Coast, East Coast, and Midwest.

Fred E. Miller: Photograph of the Crow (May 9–June 28)

Robert Summers Yellowtail, the grandson of [Fred E. Miller](#) (1868–1936), was exposed to the importance of photographs at a young age when shown his grandfather's photographs of Native American Indians. Illustrating historical events and ethnographic material, these photographs depict the Crow Indians residing on their reservation—regal and distinguished. Captivated by his grandfather's work, Robert Summers Yellowtail curated *Fred E. Miller: The Crow Indians*, in order to reaffirm the importance of these photographs and to celebrate the intimate relationship between Miller and the Crow Indians.

Dressed in Splendor: Japanese Costume, 1700–1926 (June 27–August 9)

Dressed in Splendor addressed the different connotations of the word "textile," while

reinforcing the cultural significance and value of Japanese textiles. This exhibition examines the cloth used for costume in performances and prints within Japanese culture from 1700 to 1926.

Judy Dater: Twenty Years (July 11–August 30)

[Judy Dater](#)'s (b. 1941) thought-provoking photographs incorporate her personal emotions. Mostly photographing women, Dater conceives an image reflecting a distinct individual, revealing more than just a photograph. While working, she articulately plans each photograph and takes into account body language and clothing from a female perspective. This exhibition includes her work between the years 1964 to 1985, showing the dynamism and emotional intellect of Dater's work.

The Sculptures of Nancy Graves (August 29–October 25)

The importance of [Nancy Graves](#)'s (1939–1995) works were recognized through this exhibition and accompanying catalogue raisonné. Robert Hughes's introduction described her sculptures as showing the permeability of the world, its openness to recombination. Incorporating Surrealist characteristics, as well as aspects of paleontology, anthropology, and anatomy, Graves's sculptures become animated through organic shapes and bright colors, illustrating her vivacity and ambition.

Form, Structure, Synthesis: The Paintings of Augusto Torres (September 12–November 15)

The Santa Barbara Museum of Art offered the first major exhibition of paintings by [Augusto Torres](#) (1913–1992) in *Form, Structure, Synthesis*. Influenced by the works of artists such as [Pierre Delaunay](#) (1870–1915), [Piet Mondrian](#) (1872–1944), [Theo van Doesburg](#) (1883–1931), and [Gino Severini](#) (1883–1966), Torres created paintings that emphasize abstraction, constructivism, and precision. Torres became interested in the forms of pre-Columbian artifacts due to a job rendering motifs for the inventory of Nazca ceramics in the Trocadero Museum, now the Musée de l'Homme. This exhibition presented an opportunity to explore Augusto Torres's repertoire of works that showcase his work of unworldly ambition and poetic vision while contributing to the larger realm of contemporary painting.

Perpetual Motion (November 17–January 14, 1988)

The artists in *Perpetual Motion*—[Karen Carson](#) (b. 1943), [Margaret Nielsen](#) (b. 1948), John Rogers, and [Tom Wudl](#) (b. 1948)—create intriguing works using a variety of materials ranging from oil on canvas to steel. This exhibition—as seen through its title—focuses on displaying the continuous artistic growth of these four mid-career artists. Made possible through support by the Fellows of Contemporary Art, *Perpetual Motion*, reflects upon a decade of work by these artists, who emerged in the 1960s and 1970s.

The Eye of the Child (December 5–January 2, 1988)

The Eye of the Child exhibited a range of folk art through categories such as *Everyday Life*, *Mystery and Magic*, and *Theater and Play*, in which the viewer is able to gain a sense of the symbolic qualities and didactic traits the works share. The term “folk art” suggests objects that are significant to a culture. This exhibition included folk art from twenty-five countries, which were originally used by the collection's owner, Robert Harrington Skiles, to serve as instructive

pieces in his teaching. Skiles reflected on his collection: "As you will see, the emphasis is not on rarity or antiquity, but on direct expression of the work, resulting in a direct response from the child." *The Eye of the Child* aimed to show the art of craft through its stylistic traits, such as color, form and texture, while reflecting on the youthful, expressive qualities folk art possesses.

Diverse Directions: A Collector's Choice (Craig Collection) (December 12–February 7, 1988)

Diverse Directions offered a substantial array of global works from a diverse assortment of periods. The works in the exhibition, ranging from pre-Columbian art, Asian art, 16th–20th century works on paper, modern and contemporary art, and works from New Guinea, Africa, and the Mediterranean, were from Charles Craig's collection. Ranging from a sleeveless Inca tunic to [Larry Rivers'](#) (1923–2002) *C.C, Jr.* (1972), Craig's collection represents his admiration of the arts and close connection to artists around the world.

1988

A Graphic Muse: Prints by Contemporary American Women (February 13–April 3)

This exhibition aspired to celebrate women who have already established their artistic profession as printmakers, while additionally introducing those who are not as well known. Recognizing female artists from the 1960s to the 1980s, *A Graphic Muse: Prints by Contemporary American Women*, distinguished well-known artists such as [Elaine De Kooning](#) (1918–1989), [Helen Frankenthaler](#) (1928–2011), and [Nancy Graves](#) (1939–1995), while juxtaposing them with lesser-known printmakers like [Sylvia Plimack Mangold](#) (b. 1938) and [Elizabeth Murray](#) (1940–2007). Individualized in style, context, and generation, these women artists offer a diverse assortment of prints, providing insight into this realm of art.

Gordon Cook: A Retrospective (February 20–April 30)

Described as an extremist by [Wayne Thiebaud](#) (b. 1920), [Gordon Cook](#) (1927–1985) presents intricate, private works that illustrate his great attention to detail and clarity. Known for his black-and-white etchings and engravings, Cook, a resident of San Francisco, captured the Northern Californian landscape while additionally focusing on nudes and still lifes. Cook toyed with the notion of realism, yet integrated aspects of mysticism within his works. An often-forgotten artist, Cook was ultimately recognized through this retrospective at the Santa Barbara Museum of Art, which acknowledged his truly captivating drawings and paintings.

Woven from the Soul, Spun from the Heart: Textile Arts of Iran (April 2–May 22)

On loan from the Textile Museum in Washington, DC, *Woven from the Soul, Spun from the Heart*, was the first exhibition to display important sixteenth- to nineteenth-century textiles from Iran in a complete manner. Constructed as not only commodities, these textiles were evocative of royalty, economic status, and social hierarchy. This exhibition sought to use these textiles as primary sources, appreciating them as didactic tools that help illustrate the history of Iran. Textiles such as rugs or carpets and various other embroidered cloths were included, displaying the array of materials from cotton to silk.

British Figurative Painting: A Matter of Paint (April 16–May 29)

Exhibiting works by [David Bomberg](#) (1890–1957), [Leon Kossoff](#) (b. 1926), [Frank Auerbach](#) (b. 1931), [John Lessor](#) (b. 1939), [Kevin Sinnott](#) (b. 1947) and [Simon Edmondson](#) (b. 1955), *British Figurative Painting: A Matter of Paint*, displays paintings by these diverse artists. Despite being figurative painters, it is uncommon to group these British artists within the larger context of modern European art. This exhibition allowed for the recognition and appreciation of British figurative art, made possible through loans by the Arts Council of Great Britain, the British Council, and private individuals.

Five Artists, Meet the Artists: Fellowship Program (April 30–June 26)

Five Artists, Meet the Artists, was exhibited by the Santa Barbara Museum of Art Fellowship Program. Providing a \$5,000 fellowship award to five artists within the area, this program intends to help emerging artists grow not only in their art but in their public recognition.

Encouraging networking and professional development, the Meet the Artists Fellowship Program exhibits works by site-related installations and performance pieces. Showcasing works by [Phoebe Brunner](#), Dan Connally, [Macduff Everton](#), [Ann Hamilton](#) and Cynthia Kelsey-Gordon (b. 1954), these artists share no connection in artistic style, yet are linked through their home of Santa Barbara. Incorporating a variety of media, these five artists explore their world through active participation in their art.

Regionalism, The California View (June 25–August 14)

Exhibiting works from 1929 to 1945, *Regionalism, The California View*, focused on lesser-known artists who are seldom included in the canonization of American Regionalism, but who deserve to display their artistic endeavors. A selection of watercolors set in the period between the Depression and World War II, these paintings evoke sentiments of California life with the intent to be categorized under the extensive movement of regionalism. Influenced by the Californian landscape and emerging cityscape, these artists produced paintings reminiscent of Post-Impressionism. This exhibition detailed the stylistic and thematic changes of California Regionalism within the larger context of regionalism.

Kiyochika: Artist of Meiji Japan (September 3–November 6)

[Kobayashi Kiyochika](#) (1847–1915), an innovative Japanese artist, blends together traditional *ukiyo-e* with Western motifs—such as caricature—within woodblock prints. Recognized for his landscapes, Kiyochika created ninety-three prints of Tokyo, using Western approaches to shade and lighting. Made possible by the National Endowment for the Arts, the Japan-United States Friendship Commission, the Suntory Foundation and the Albert E. and Antoinette Gump Amorteguy Oriental Publications Endowment, *Kiyochika: Artist of Meiji Japan*, sought to stimulate all audiences while visually guiding them through the life and oeuvre of Kiyochika.

Figurative Impulses: Five Contemporary Sculptures (October 15–December 31)

Curated by Nancy Doll, *Figurative Impulses: Five Contemporary Sculptures* incorporated works by [Mia Westerlund Roosen](#) (b. 1942), [Scott Richter](#) (b. 1943), [Judith Shea](#) (b. 1948) [Mark Lere](#) (b. 1950), and [Heide Fasnacht](#) (b. 1951), and An often forgotten medium, sculpture is rediscovered through this exhibition, pushing its material limits by these contemporary works of art. Producing minimalist sculptures, these artists create pieces that evoke abstract yet emblematic forms, alluding to the human figure. A dynamic exhibition redefining contemporary sculpture, *Figurative Impulses* displayed organic and thoughtful works by five unprecedented artists.

The Grosvenor School: British Linocuts between Wars (October 22–December 18)

The Grosvenor School: British Linocuts between Wars presented colorful, rhythmic, and geometric art based upon teachings of the Grosvenor School from the early twentieth century— between World War I and World War II. Displaying numerous works by artists such as [Claude Flight](#) (1881–1955), [Leonard Beaumont](#) (1891–1986), and [Sybil Andrews](#) (b. 1898), this exhibition focused upon color linocuts, a kind of printmaking similar to woodcuts. A circle of artists dedicated to this aesthetic approach, the members of the Grosvenor School excelled in the ability to present linocuts as a mode of self-expression. This exhibition was made possible

through the lenders: Albemarle Gallery, London; Anonymous Lenders; Art Gallery of Ontario, Toronto; Australian National Gallery, Canberra; Beth and James DeWoody; The Fine Arts Museums of San Francisco, Achenbach Foundation for Graphic Arts, San Francisco; Herbert F. Johnson Museum of Art, Cornell University, Ithaca; Stanley J. Kanter and Madeline D. Kanter; The London Transport Museum, London; The Metropolitan Museum of Art, New York; Museum of Art, Rhode Island School of Design, Providence; Museum of Modern Art, New York; National Art Gallery, Wellington; New York Public Library; Michael Parkin Gallery, London; Redfern Gallery, London; Andrew C. Rose; Stanley and Elsa Sidel; Yale Center for British Art, New Haven; and Mrs. William Zopfi.

Sky of the Mind: Morris Graves (December 10–February 12, 1989)

“I began by saying that as a painter I am aware of the Sky of the Mind . . . I would like to remind us each of the other two languages that all humanity shares— the secret language of silence— and the second language we all share is laughter.” [Morris Graves](#) (1910–2001) clearly articulated his metaphysical, universal notions concerning humanity through this statement taken from his exhibition catalogue. Transcendental and composed, Graves’s paintings exhibit subjects such as flora and fauna while illustrating the perpetual qualities of life. Honoring his lifetime of painting, the Santa Barbara Museum of Art shows the significance of Graves’s works through *Sky of the Mind: Morris Graves*.

A Visual Feast: Historic Silver & Porcelain Soup Tureens (December 12–January 8, 1989)

Porcelain and silver tureens, figures, and dining ware were presented in the Santa Barbara Museum of Art’s exhibition, *A Visual Feast: Historic Silver & Porcelain Soup Tureens*. Assembled to hold soup, these tureens are elaborately decorated and may have specified what kind of soup they held through their unique structure. On loan from the Campbell Museum Collection, these pieces crossed historical, aesthetic, and cultural boundaries encouraging the viewer to question the differences between a sculpture and piece of silverware.

1989

Drawings: Jim Dine, 1973–1987 (January 28–March 6, 1989)

[Jim Dine](#)'s fourteen-year retrospective exhibited iconographic figures that show the essence of his oeuvre. Originally influenced by the paintings of Avant-Garde and Pop artists, Dine (b. 1935) eventually shifted to figurative drawing. A leading contemporary artist, Dine ultimately practices the art of drawing, and this exhibition showcased these remarkable works of draftsmanship. Dine's expressive images communicate his inner feelings toward reality and invite the viewer into this abstract discussion.

The Art of Zen: Painting and Calligraphy by Japanese Monks, 1600–1925 (April 15–June 4, 1989)

Through the creation and influence of paintings and calligraphy entitled *zenga*, zen art was formed by Japanese monks. As an aid to meditation, this art form is an expression of personal character through simple, direct and radiant images. From 1600 to the present, Zen monks have mastered this practice, enhancing their meditation and leading them toward enlightenment. *The Art of Zen* provided a comprehensive exhibition of calligraphy and paintings acquired from Japanese temples and private collections.

In Pursuit of India: Photographs by Mitch Epstein (April 29–June 25)

In Pursuit of India: Photographs by Mitch Epstein provides the viewer an intimate look at [Mitch Epstein's](#) (b. 1952) works that show his reputation as one of the leading new color photographers in the United States. Illustrating India's important role in pilgrimages and the country's colorful liveliness and rich history, Epstein's dynamic photographs capture habitual acts and movements of daily life.

Currents: Installations by Ehrenberg, Nagatani, Tracy, Saar, and Wasserman (August 19 – October 29, 1989)

This exhibition by former Santa Barbara Museum of Art curator of twentieth-century art Nancy Doll presents installations by [Bart Wasserman](#) (1930–2004), [Sam Erenberg](#) (b. 1943), [Patrick Nagatani](#) (1945–2017), [Andree Tracey](#) (b. 1948), and [Alison Saar](#) (b. 1956). Intrigued by form as well as content, Sam Erenberg utilizes geometric shapes that hold underlying universal meaning to bring together the internal and external world. Nagatani and Tracey find fascination in the role of photography by means of depicting actual, realistic scenes. Saar expresses cultural perspective through her use of folk art, while Wasserman experiments with light, color and fabric, hoping that the viewer will see his works as architectural constructs. Through the installations of these five artists, contemporary art is able to be seen in conjunction with its surrounding space through a three-dimensional lens.

The Charged Image: French Lithographic Caricature (September 9–October 29, 1989)

The Charged Image was SBMA's first French lithographic collection exhibition. Presenting thirteen artists, this exhibition displayed caricatures depicting social and political developments throughout the changing artistic expression of 1816–1848. *The Charged Image* focused on the

contributions made by artists working for the popular press. Imbued with layers of context and meaning, lithographs communicate ideas in a simplistic manner. Through their skillful artistry, these lithographs present history through a comedic, candid view.

Aperture: Contemporary Latin American Photographers (September 23–November 9, 1989)

This traveling exhibition displayed a unique genre—Latin American photography. Depicting culture, politics and the importance of art as a visual illustration, these photographs show images of revolution, lovers, religion, and children while addressing a variety of other social figures visible in the Latin American contemporary landscape. Guided by the sense that art should be at the service of social change, these photographers strive to communicate societal issues through their individual view.

Two Memorial Exhibitions in Honor of Channing Peake, 1910–1989: A Life in Drawing (October 24–December 10, 1989)

[Channing Peake](#), a Santa Barbara resident, was featured in the Santa Barbara Museum of Art's retrospective, *Two Memorial Exhibitions in Honor of Channing Peake, 1910–1989*, which displayed drawings and paintings to commemorate his remarkable art and life. Juxtaposing his earlier works with his later, as well as his drawings and paintings, this exhibition revealed Peake's astuteness for representing a unique way in which to view the world. Peake used the stylistic influences of Picasso and indigenous arts of Mexico and Africa to help construct abstract forms in his works, which primarily depict nature. An influential artist to not only the abstractionists, Peake's work provided energy to all.

Bold Strokes and Quiet Gestures: Twentieth-Century Works on Paper (October 28–February 18, 1990)

Bold Strokes and Quiet Gestures displayed twentieth-century drawings, lithographs, watercolors, and photographs from the Santa Barbara Museum of Art's permanent collection. Presenting over 100 works by [Henri Matisse](#) (1869–1954), [Pablo Picasso](#) (1881–1973), [Edward Hopper](#) (1882–1967), [Joan Miró](#) (1893–1983), and other prominent European and American artists, these works on paper explore figurative shapes and abstract designs using a variety of mediums. This exhibition traveled nationally.

Views of Rome: Drawings & Watercolors from the Biblioteca Apostolica Vaticana (November 11–January 7, 1990)

Honoring the Vatican's established collection of works, which span from the Renaissance to Romanticism, *Views of Rome: Drawings & Watercolors from the Biblioteca Apostolica Vaticana*, created a visual dialogue with the past. Detailed yet simple sketches and washes of the coliseum, the Temple of Venus and St. Peter's Basilica were brought to the Santa Barbara Museum of Art by the Thomas Ashby Collection in the Vatican Library. Exploring history and religion through these significant drawings and watercolors, artistic tradition comes alive in these images of the ancient Roman landscape.