

## 1990

### **Robert Adam and Kedleston: The Making of a Neoclassical Masterpiece (January 27–March 11)**

Designed by [Robert Adam](#) (1728–1792), Kedleston Hall in Derbyshire, England, is considered the world's finest surviving example of the Adam style of neoclassical architecture and interior design. Drawn from the Kedleston Hall archives, the exhibition included seventy-eight detailed drawings and watercolors, and three oil paintings, that highlighted Kedleston's design, contents, and magnificent landscape. Complementing the architectural designs was a selection of important ceramics on loan from the collection of Mr. and Mrs. Stuart Kadison. Examples by [Josiah Wedgwood](#) (1730–1795) and [Thomas Bentley](#) (1731–1780) dating from the second half of the eighteenth century, included figures of sphinxes, urns, and busts of classical figures, manifesting the great interest shown by European and American artists in Roman art and architecture. The exhibition was organized by the British National Trust and its American affiliate, The Royal Oak Foundation, with the generous support of the Henry J. Heinz and Drue Heinz Foundation. It was circulated by the American Architectural Foundation (AAF), opening at the Octagon Museum in Washington, DC, on November 9 and was on view until January 5, 1988, and traveled to the Graham Foundation in Chicago (January 13–January 25, 1988), the St. Louis Museum (February 1–March 13, 1988), the Boston Athenaeum (April 11–June 10, 1988), the Sterling and Francine Clark Institute in Williamstown (September 1–October 16, 1988), the Frick Art Museum in Pittsburgh (November 9–December 31, 1988), the Huntington Art Gallery in Austin (January 19–March 1, 1989), the Philadelphia Museum of Art (April 22–July 10, 1989). The final presentation was at the SBMA, where it was sponsored by the Women's Board.

### **Howard Warshaw: Master Draftsman (February 17–April 8)**

This comprehensive retrospective explored and documented for the first time the entire breadth and scope of [Howard Warshaw's](#) (1920–1977) pen-and-ink drawings. The exhibition included ninety-six drawings that span a wide variety of topics, including humor, fantasy, sports and politics. Also included were studies after Old Master draftsmen and drawings of participants in the Watergate hearings. Warshaw was an art professor at UCSB from 1957 until his death in 1977. The exhibition was organized by the University Art Gallery of Sonoma State University and curated by Bob Nugent and John Nava (former students of Warshaw). Most of the works were lent by Pepa Devan of Santa Barbara and Mark Ferrer of Carpinteria, with additional loans from private collectors and museums. The exhibition at the SBMA was sponsored by Wells Fargo Bank.

### **The Time Between: The Art of the July Monarchy, 1830–1848 (March 31–May 20)**

*The Art of the July Monarchy* was the first major exhibition to focus on the art of France in the eighteen years following the Revolution of 1830, when the country was governed by the citizen-king Louis Philippe. The art of the period encompassed a variety of styles, from romanticism to realism and the composite style called *juste milieu*, the "golden mean." The comprehensive exhibition included more than 200 works of art: paintings, drawings, prints, small sculptures, and illustrated books. Among the artists represented in the exhibition were [Jean-Auguste-Dominique Ingres](#) (1780–1867), [Jean-Baptiste-Camille Corot](#) (1796–1875), [Eugène Delacroix](#)

(1798–1863), [Honoré Daumier](#) (1808–1879), [Jean François Millet](#) (1814–1875), and [Gustave Courbet](#) (1819–1877), and as well as numerous lesser-known artists. It was organized by the Museum of Art and Archaeology, University of Missouri in Columbia and supported by grants from the National Endowment for the Arts and the National Endowment for the Humanities. Patricia Condon was the curator, in consultation with Gabriel Weisberg. The exhibition opened at the Museum of Art and Archaeology on October 21, 1989 and was on view until December 3, and then traveled to the Memorial Art Gallery of the University of Rochester (January 14–March 4, 1990) and the SBMA (March 31–May 20, 1990).

#### **Israel Levitan: A Way with Wood (April 14–June 10)**

[Israel Levitan](#) (1912–1982), studied the art of making sculptures from wood in the Paris atelier of [Ossip Zadkine](#) (1888–1967) from 1950 to 1951, after studying painting with [Hans Hoffman](#) (1880–1966), who was the pivotal figure in the development of Abstract Expressionism in New York. Although, Levitan worked in various materials throughout his career, wood, and in particular “found” wood suited his interest in combining geometric formalism with a more organic naturalism. The exhibition included twenty-one wood sculptures and seven drawings. It was organized by the SBMA and Nancy Doll, Curator of Twentieth-Century Art.

#### **Photographs Updated: Similar Images/Dissimilar Motives (April 28–June 17)**

The exhibition included forty photographs that deal with the human figure as their subject matter and span the period from 1858 to 1983. Among the photographers included were [Julia Margaret Cameron](#) (1815–1879), [Eadweard Muybridge](#) (1830–1904), [Imogen Cunningham](#) (1883–1976), [Edward Weston](#) (1886–1958), [Weegee](#) ([Arthur Fellig], 1899–1968), [Wynn Bullock](#) (1902–1975), [Harry Callahan](#) (1912–1999), [Arnold Newman](#) (1918–2006), [Lee Friedlander](#) (b. 1934), [Sandy Skoglund](#) (b. 1946), and [Cindy Sherman](#) (b. 1954). The photographs were displayed in comparative pairings (older next to newer) in order to examine the social and artistic contexts of the period and the motives and aesthetics of the individual photographers. It was organized by the University Art Gallery of Sonoma State University and Beth Goldberg, Curator.

#### **The Artists Series: Monotypes by Joyce Treiman (June 23–August 5)**

The exhibition of [Joyce Treiman's](#) (1922–1991) eighty monotypes (eight portrayals of each of the ten artists) included [Winslow Homer](#) (1836–1910), [Thomas Eakins](#) (1844–1916), [Albert Ryder](#) (1847–1917), [William Merritt Chase](#) (1849–1916), [Georgia O'Keefe](#) (1887–1986), [Edwin Dickinson](#) (1891–1978), [Walter Murch](#) (b. 1943), and Treiman's own self-portraits. The exhibition was organized by Schmidt-Bingham Gallery in New York City. It traveled from the Davis Art Gallery, Columbia, Missouri (March 1–April 16, 1990), to the SBMA (June 23–August 5, 1990), the Arkansas Arts Center, Little Rock (September 6–October 21, 1990), the Fresno Art Museum, California (November 15–January 15, 1991), and the Wichita Art Museum, Kansas (February 3–March 24, 1991).

#### **Improbable Machines (PULSE 2) (September 1–October 28)**

The exhibition was organized by the University Art Museum (now the Art, Design & Architecture Museum) at UC Santa Barbara and Phyllis Plous, Curator. The exhibition explored

the metaphors of technology and was supported by a grant from the David Bermant Foundation: Color, Light, Motion. It had multiple sites within Santa Barbara. *Pulse 2* was located at the University Art Museum (July 7–October 21), the College of Creative Studies Gallery (July 7–October 5), the University Center Gallery (July 7–October 26), and downtown at the Santa Barbara County Arts Commission’s Channing Peak Gallery (August 1–October 21). *Pulse 2* offered an overview of the relationship between technology and sculpture; among the fifty-seven innovative artists included were [Marcel Duchamp](#) (1887–1968), [László Moholy-Nagy](#) (1895–1946), [Nam June Paik](#) (1932–2006), [Dan Flavin](#) (1933–1996), [Bruce Nauman](#) (b. 1941), and [Jenny Holzer](#) (b. 1950). *Paul Ruiz / The Expulsion of the Moors* was at the Santa Barbara Contemporary Arts Forum (now the Museum of Contemporary Art Santa Barbara) from September 22 to October 27. *Improbable Machines* was at the SBMA (September 1–October 28) and included the artists [Dennis Oppenheim](#) (1938–2011), [Roland Brener](#) (b. 1942), [Alice Aycock](#) (b. 1946), [R.M Fischer](#) (b. 1947), Steve Barry (b. 1956), and [Jon Kessler](#) (b. 1957). Ten mixed-media pieces were on display. The College of Creative Studies hosted performances, which included Richard Dunlap’s *History of Animals* (October 10, 11), David Maler’s *Listener in Residence & The Art of Tape* (October 16, 17, 18), and Mimi Gerrard and James Seawright’s *Walking on Gravel* (October 22–26).

#### **Yoshitoshi: One Hundred Aspects of the Moon (October 29–January 27, 1991)**

The exhibition featured Japanese print artist [Tsukioka Yoshitoshi](#)’s (1839–1892) late series *One Hundred Aspects of the Moon* (1885–1892). Noted for his superb draftsmanship, vibrant colors, and innovative designs, Yoshitoshi was one of the last giants of the *ukiyo-e* (floating-world pictures) print tradition during the Meiji period (1868–1912), Japan’s great era of modern transition. In the complete set of 100 woodblock prints on view, Yoshitoshi explored changing human emotions using the poetic theme of the changing moon, and drew from a variety of subjects, including Chinese and Japanese literature, history, legends, mythology, and Nō drama. The series was a gift from Carol L. Valentine, a longtime friend and trustee of the Museum.

#### **Inner Natures: Four Contemporary Painters (November 23–February 10, 1991)**

*Inner Natures: Four Contemporary Painters* comprised paintings by [Gregory Amenoff](#) (b. 1948), [Brenda Goodman](#) (b. 1953), [Mary Hambleton](#) (1953–2009), and [Michael Kessler](#) (b. 1954). Inspired by the natural world and the legacy of twentieth-century abstraction, the four artists presented a world that struck an emotional chord of reality without literally depicting it. Gregory Amenoff incorporated essential hallmarks of his style—interlocking zones of space and the use of paint as both gesture and form—in work inspired by the landscape of the American Southwest. Brenda Goodman’s abstractions emerged from a subconscious level in harmony with the underlying rhythms of nature, while Mary Hambleton used the field of the canvas as an arena for reconciling dualities. Michael Kessler found inspiration for his work in the forms and forces of nature and in the realm of the collective unconscious. *Inner Natures* was sponsored by the Charles and Mildred Bloom Memorial Fund and the Santa Barbara Trust Department, Security Pacific National Bank.

**Ansel Adams: Classic Images (December 1–February 10, 1991)**

The exhibition featured *The Museum Set*, a selection of 75 photographs chosen by [Ansel Adams](#) (1902–1984) in the 1980s toward the end of his life from the more than 10,000 prints he made from the over 40,000 negatives he produced in his career. The classic images the photographer selected represent a visual autobiography of a career that spanned several decades and expanded the medium of photography as an art form. The earliest image was *Lodgepole Pines, Yosemite National Park*, taken in 1921 when Adams was nineteen years old. The image *Monolith, The Face of Half Dome, Yosemite National Park, California, 1927*, included in the set was also printed in mural size. It was said to represent Adams' breakthrough, as his first "intellectually determined photograph," or "visualization." By visualization, Adams meant that he conceptualized the final image before the exposure was made and thus brought to bear every technical, mechanical, and artistic device to control the possibilities inherent in the medium in order to achieve his result. While the majority of the gelatin silver prints in the set are of Adam's renowned landscapes, he also included six portraits and a handful of architectural subjects. The photographs were borrowed from the Capital Group Inc., which also sponsored the exhibition's educational programs and materials.

## 1991

### **Censers, Vases, and “Magic” Mirrors: Later Chinese and Japanese Bronzes from the 15th to the 19th Century (February 2–April 21)**

The exhibition of “later” bronzes (post-14th century) from China and Japan featured fifty vessels, figures, and mirrors made for religious functions as well as domestic uses. Included were Chinese incense burners and candleholders of the Ming (1368–1644) and Qing dynasties (1644–1911), Japanese vases of the Edo (1615–1868) and Meiji (1868–1912) periods, and Japanese mirrors that show a rare “magic” effect when illuminated by the sun or a light source. These mirrors have the power to reflect an image of the pattern that is in relief on the reverse side of the mirror. The bronze mirrors were loaned from the collections of Harry and Alexis Dember and Erita Dember Armi; vessels and figures were lent by Stuart and Beverly Denenberg, supplemented with other private loans.

### **Comrades & Cameras: Photographs from Latvia and Other Soviet Republics (February 9–April 28)**

The exhibition of 140 photographs by over fifty artists was organized by the SBMA and guest curator Thomas Weston Fels. The featured photographs were selected by Fels from more than 500 images assembled by a group of nine photographers, artists, and designers who journeyed to Latvia in 1987. The trip had been prompted by the favorable submission of 150 photographs that Latvian photographer [Ulvis Alberts](#) sent to *Photographer’s Forum* magazine. Impressed by the work, *Photographer’s Forum* then proposed the idea of organizing an exhibition of Latvian photography to the Latvian Cultural Committee and invited the photographers to Riga as their guests. The Cultural Committee also provided for the *Photographer’s Forum’s* request of portfolios from top photographers in the Soviet Union by providing over 5,000 images by thousands of photographers. Although the Soviet government did not officially recognize photography as an art form until 1986, a “condoned” underground of young artists was somehow thriving, using the latest in photographic equipment obtained on the black market. With the eight other travelers, Glen Serbin, publisher of *Photographer’s Forum* and the organizer of the trip, sought out this network that existed outside the official camera clubs and cultural committees. His group met with hundreds of photographers eager to share their work, their craft, and their questions. The exhibition provided a rare glimpse into art and life in Latvia and other Soviet republics in the pre-dawn of *glasnost*.

### **Standing in the Tempest: Painters of the Hungarian Avant-Garde, 1908–1930 (March 16–May 12)**

During the early twentieth century, Central and Eastern Europe provided fertile ground for major artistic developments. Hungarian painters in particular responded imaginatively and vigorously to the political and social changes leading up to and following World War I by “standing in the tempest” of political activism and attempting to redefine the role of art in society. Beginning in the last years of the Austro-Hungarian monarchy, through years of war, revolution, and repression, these artists strove to develop art forms based on their vision of an ideal society. This exhibition brought to the United States for the first time the key works of these artists and chronicled the sources, development, successes, and dispersion of Hungarian

painters whose ideas continue to affect the course of twentieth-century design, architecture, and education.

An illustrated catalogue, co-published by SBMA and the MIT Press, with essays by guest curator Steven A. Mansbach, dean and director of the American Academy for the Humanities, Central European Institute, Berlin, and a team of international art experts and historians accompanied the exhibition. Organized by the Santa Barbara Museum of Art under the supervision of Richard V. West, with the cooperation of the Hungarian National Gallery, Budapest, and additional loans from major European and American collections, the exhibition was funded by grants from the National Endowment for the Humanities and the National Endowment for the Arts, and toured nationally. The presentation in Santa Barbara was sponsored by Northern Trust of California.

### **Cultivated Taste: Asian Art from Private Collections (June 8–September 1)**

The exhibition featured 205 works that spanned a period of 2,000 years and included Chinese jades, lacquers, ceramics, religious sculptures and textiles; Japanese lacquers, netsuke and inros; sculptures, paintings and ritual objects from Tibet; decorative art from India, and Persian and Turkish rugs. The works were drawn from three private collections and commemorated a major promised gift of 127 Asian works of art from one of the lenders, F. B. Vanderhoef Jr., a life honorary trustee of the museum. This new collection strengthened many established areas of interest such as Chinese ceramics and Tibetan art, but it also created entirely new subareas of great importance such as Chinese jades, Chinese and Japanese lacquers, and Indian decorative arts. The exhibition was organized by Susan Shin-tsu Tai, Curator of Asian Art.

### **America in Art: 50 Great Paintings Celebrating Fifty Years (June 8–August 11)**

To celebrate its fiftieth birthday, the museum organized a special exhibition of fifty American paintings drawn from public and private collections throughout the United States, including the Metropolitan Museum of Art, the Boston Museum of Fine Arts, and the Philadelphia Museum of Art. Selected by SBMA director Richard V. West (1983–1991), the works in this exhibition reflected four themes that characterized the directions taken by art in the United States between two very different revolutions: the War of Independence, which shaped the nation, and the modernist art revolution in the early decades of the twentieth century, which radically changed the direction of American art.

The exhibition's first theme, "The New Citizen," brought together portraits by such artists as [John Singleton Copley](#) (1738–1815), [Charles Willson Peale](#) (1741–1827), [Gilbert Stuart](#) (1755–1828), [Thomas Sully](#) (1783–1872), [Thomas Eakins](#) (1844–1916), [William Merritt Chase](#) (1849–1916), and [Robert Henri](#) (1865–1929), reflecting the variety of citizens who contributed their talents to the formation of the nation. "A New Landscape" explored the response of such artists as [Thomas Doughty](#) (1793–1856), [George Inness](#) (1825–1894), [Frederic Edwin Church](#) (1826–1900), [Thomas Hill](#) (1829–1908), [Albert Bierstadt](#) (1830–1902), [Thomas Moran](#) (1837–1926), and [Ralph Albert Blakelock](#) (1847–1919) to the grandeur and beauty of the unfolding national landscape. "New Stories, New Legends" reflected the emerging history of the United States depicted in narrative and genre paintings by such artists as [John Quidor](#) (1801–1881), [Erastus](#)

[Salisbury Field](#) (1805–1900), [William Ranney](#) (1813–1857), and [Frederic Remington](#) (1861–1909). The fourth theme, "A New Perspective," reflected the American fascination with illusionistic still-life paintings by such artists as [Richard La Barre Goodwin](#) (1840–1910), [Alexander Pope Jr.](#) (1849–1924), [John F. Peto](#) (1854–1907), and [John Haberle](#) (1856–1933), which not only "fooled the eye" but often delivered a moral lesson.

### **Turning the Tide: Early Los Angeles Modernist Painters, 1920–1956 (August 31–October 27)**

Organized by the SBMA and co-curators Barry Heisler and Susan Ehrlich, and traveling to five other museums, this exhibition examined the critical period during which powerful European influences—surrealism, constructivism, synchronism—combined with strongly personal approaches to abstraction in the work of a loosely associated group of artists. The post–World War I era contributed to [Stanton Macdonald-Wright's](#) (1890–1973) dark, expressionist canvases of the 1920s, while war and other disasters of the time had their role in the dream-world surrealism of [Benjamin Berlin](#) and [Knud Merrild](#) (1894–1954). These elements found new forms of expression in the work of [Lorser Feitelson](#) (1898–1979), [Grace Clements](#) (1905–1969), and [Helen Lundeberg](#) (1908–1999), while expressionism found its continuation in the work of [Rico Lebrun](#) (1900–1964), [Hans Burkhardt](#) (1904–1994), [Howard Warshaw](#) (1920–1977), and [William Brice](#) (1921–2008). By the 1940s, geometric abstraction appeared in the paintings of [John McLaughlin](#) (1898–1976), [Jules Engel](#) (1909–2003), [Frederick Hammersley](#) (1919–2009), and [Karl Benjamin](#) (1925–2012). Additionally, a kind of idiosyncratic mysticism manifested itself in another group of works by such diverse artists as [Agnes Pelton](#) (1881–1961), [Peter Krasnow](#) (1886–1979), [June Wayne](#) (1918–2011), and [Lee Mullican](#) (1919–1998).

### **Fabled Cloths of Minangkabau (September 21–December 8)**

As part of the Festival of Indonesia, the SBMA organized an exhibition of silk, gold, and silver Indonesian ceremonial textiles from the eighteenth and nineteenth centuries. These exquisite examples, which have never before been exhibited in the West, were assembled from museums and private collections in the United States and Indonesia. Organized by co-curators Merrily Peebles, SBMA Consulting Curator for Textiles, and Anne and John Summerfield, the exhibition provided a rare opportunity to examine more than 100 heirloom objects made by some of the most skilled weavers from twenty-three Minangkabau villages located in the mountainous highlands of central Sumatra. The weavings often communicate the ancient beliefs of *adat*, the traditional law that governs a Minangkabau villager's social behavior. Motifs woven into men's and women's ceremonial garments may serve as signs that indicate to both wearer and observer the social status of the wearer and the proverbs and prescripts of *adat*. The weavings, worn as shoulder cloths and sarongs, and tied into elaborate headdresses, are called the "skin of *adat*." The exhibition was funded in part by the National Endowment for the Arts.

### **Revelaciones: The Art of Manuel Alvarez Bravo (December 21–February 12, 1992)**

The exhibition of 110 photographs by Mexico's best-known photographer, [Manuel Alvarez Bravo](#) (1902–2002) was organized by the Museum of Photographic Arts, San Diego, and supported by a grant from the American Express Company. Alvarez Bravo purchased his first camera in 1924 and began to emulate his tutor, [Hugo Brehme](#) (1882–1954), [Guillermo Kahlo](#)

(1871–1941), and [Eugène Atget](#) (1857–1927). In 1927 he met [Tina Modotti](#) (1896–1942), the photographer and activist, three years before she was deported from Mexico. He was twenty-five at the time, and she convinced him to send a portfolio of his work to [Edward Weston](#) (1886–1958). Weston's favorable critique was fundamental to Alvarez Bravo's decision to pursue photography as a lifetime career. In 1930 when Modotti left Mexico, he replaced her at *Mexican Folkways Magazine*, where he encountered numerous important artists such as [David Alfaro Siqueiros](#) (1896–1974), [Rufino Tamayo](#) (1899–1991), and [Frida Kahlo](#) (1907–1954). Influenced by various artists and styles, one of the many threads throughout his work was surrealism, and he was invited by [André Breton](#) (1896–1966) to participate in a surrealist exhibition in Mexico City in 1938. While also including aspects of Western artistic aesthetics and ancient Mexican mythology, *Revelaciones* offered insight into Alvarez Bravo's oeuvre, rich with influences from a diverse range of cultural and visual arts.

The exhibition was co-curated by Arthur Ollman, Executive Director of the Museum of Photographic Arts, and Nissan N. Perez, Head of the Department of Photography at The Israel Museum, Jerusalem. The exhibition tour included the Museum of Photographic Arts, San Diego (July 12–September 9, 1990), the Friends of Photography, San Francisco (October 1–December 30, 1990), the Detroit Institute of Arts (January 15–March 3, 1991), the Nelson-Atkins Museum of Art, Kansas City (October 1–December 1, 1991), the Santa Barbara Museum of Art (December 21, 1991–February 12, 1992), Haverford College Comfort Gallery, Haverford (March 6–May 3, 1992), the Lowe Art Museum, University of Miami, Coral Gables (June 4–August 20, 1992), and Harvard University Art Museums, The Fogg Museum, Cambridge (September 1 – October 16, 1992).



## 1992

### **William Dole: The Collage Years, 1955–1982 (February 22–April 12)**

The exhibition of approximately 70 collages by [William Dole](#) (1917–1983) was organized by guest curator Paul Mills, the Director of the SBMA from 1970 to 1982. Dole was an art professor at the University of California, Santa Barbara from 1949 forward. The survey spanned his first use of the medium in 1954–55 through his last collage of 1982. Dole's collages combine a keen sense of color, texture, composition, and an interest in the visual character of typography.

### **Watkins to Weston: 101 Years of California Photography, 1849–1950 (February 29–May 31)**

In conjunction with the museum's fiftieth anniversary, the exhibition commemorated the history of photography and included more than 65 artists. One hundred and sixty photographs were selected from 40 collections—public, private, and gallery. Works by the epic landscapists, the pictorialists, and the modernists were presented and examined for the themes and ideas that bound each generation to the other and the medium of photography. The exhibition was originated by the SBMA with three distinguished guest curators who collaborated on the selection of images: Thomas Weston Fels, Therese Heyman, and David Travis. *Watkins to Weston* travelled to the Crocker Art Museum in Sacramento and the Laguna Art Museum.

### **In Celebration: 50th Anniversary Gifts (April 25–August 9)**

The exhibition included 235 works on view and celebrated the sixteen hundred objects the Museum received that year. The exhibition recognized that from the period of January 1, 1991 through June 30, 1992, full deductibility for the gifts of appreciated properties had been restored, which benefited the museum. The SBMA's holdings at the time included more than fifteen thousand objects, which had been donated since the museum was founded in 1941. From its inception two donors, Wright S. Ludington and Margaret P. Mallory, were seminal in building the collection. The gifts on view broadly included a range of Western art and Asian art with Chinese ceramics, Chinese jades, Chinese desk objects, Chinese and Japanese lacquer, Japanese prints, and Tibetan art.

### **Matt Mullican: The Spectrum of Knowledge (May 21–July 19)**

The exhibition displayed thirteen works by [Matt Mullican](#) (b. 1951), each untitled and created between 1982 and 1992. The exhibition was launched in celebration of the museum's fiftieth anniversary, for which the SBMA Women's Board commissioned an original site-specific work, consisting of four elements in three different mediums. The primary feature was a two-part black oilstick on canvas rubbing, each piece (one red and the other yellow) measuring 24 feet high by 12 feet wide, which were hung opposite one another on the walls of the museum's Park Wing lobby atrium space. The third element, a clear leaded-glass piece with the same organizing "plan" as the two canvases, was also displayed in the Park Wing lobby and was attached by mullion clips to the existing glass façade in the lobby entrance. The fourth component was an etched granite slab that replaced one of the paving stones on the upper plaza of the museum's State Street entrance; the image is a detailed representation from an

evolutionary chart. Additionally, for the exhibition, Mullican presented one of his early performance works, *The List*, written in 1973. The performance is a reading of short sentence fragments that constitute a narrative of an individual's life and moves between the personal and the communal and between the specific and the general.

### **Discoveries! French Masterpieces from Saint-Etienne (July 4–October 25)**

The exhibition of 65 paintings and works on paper were loaned from the Musée d'art moderne Saint-Etienne. It featured masters such as [Jacques-Louis David](#) (1748–1825), [Claude Monet](#) (1840–1926), and [Henri Matisse](#) (1869–1954), as well as lesser-known artists of the Lyonnaise school, including [Louis Janmot](#) (1814–1892), [Jean-Pierre Laÿs](#) (1825–1887), and [Alexander Séon](#) (1855–1917), and nineteenth-century masters [Baron Gros](#) (1793–1870), [Paul Huet](#) (1803–1869), [Hippolyte Flandrin](#) (1809–1864), [Gustave Courbet](#) (1819–1877), and others. The exhibition marked the first time the works were presented in the United States.

### **Elaine de Kooning: A Retrospective (August 8–November 1)**

The exhibition was organized by the Georgia Museum of Art of the University of Georgia, Athens and curated by Jane K. Bledsoe, the director. It was the first retrospective exhibition for [Elaine de Kooning](#) (American, 1918–1989) and displayed a selection of abstract and figurative works with 58 paintings and drawings. Elaine de Kooning was married to [Willem de Kooning](#) (1904–1997). Both were prominent artists of Abstract Expressionism, the twentieth-century postwar vanguard associated with the New York School. The exhibition was accompanied by a fully illustrated catalogue with essays by Jane Bledsoe, Lawrence Campbell, Helen Harrison, and Rose Slivka.

### **Architecture of Lulah Maria Riggs (December 5–January 17, 1993)**

[Lulah Maria Riggs](#) (American, 1896–1984), was an architect who, working with [George Washington Smith](#) (American, 1876–1930), made an important contribution to the evolution of the Spanish colonial-revival style in Southern California. The exhibition presented detailed plans of some twenty well-known Montecito and Los Angeles buildings, accompanied by vintage, as well as recent, photographs and specially commissioned models that revealed the architect's subtle handling of form and light. The exhibition was organized by David Gebhard, Professor of Art and Architecture at UCSB, and Joseph Knowles, a former colleague of Lulah Maria Riggs, and was sponsored by Wells Fargo Private Banking Group.

### **Cambios: The Spirit of Transformation in Spanish Colonial Art (December 12–February 7, 1993)**

The survey exhibition was organized in recognition of the Columbus quincentenary and incorporated over 150 examples of Mexican and South American art. It presented masterpieces from the 16th through the 19th century and explored the theme of change and transformation throughout the entire colonial period, as expressed in painting, sculpture, silver, ceramics, textiles, and furniture. Works were selected from private collections and museums by guest curators Donna Pierce and Gabrielle Palmer to illustrate how elements imposed or absorbed by the forces of history and the confrontation of cultures created recognizably new, vital styles in the New World. The exhibition brought together previously unexhibited paintings from the extensive collection of the International Institute of Iberian Colonial Art, newly discovered

works by [Cristobal de Villalpando](#) (1649–1714) and [Miguel Cabrera](#) (1695–1768), a rare eighteenth-century silver plaque showing the marriage of a princess of the royal Inca line to the nephew of St. Ignatius Loyola, and a monumental seventeenth-century Peruvian tapestry, among other objects. The exhibition was sponsored by the Dan Murphy Foundation and the Bernardine Murphy Donohue Exhibition Fund.

## 1993

### **In Dialogue: Art of Elsa Rady & Robert Mapplethorpe (February 6–March 28)**

The exhibition was organized by the SBMA and Diana C. du Pont, Curator of 20th-Century Art. During the last five years of his life, the photographer [Robert Mapplethorpe](#) (1946–1989), and the porcelain artist [Elsa Rady](#) (1943–2011) developed an aesthetic rapport. The exhibition focused exclusively on the genre of still life and included twenty-six of Rady's highly refined, monochromatic vessels alongside twenty-five of Mapplethorpe's meticulously composed gelatin silver prints of floral and fruit arrangements. The exhibition was the first museum presentation of Rady's work in the United States. Mapplethorpe is well known for the censorship controversy and subsequent NEA debate sparked by his explicitly figurative homoerotic images in his final exhibition *The Perfect Moment*, 1989. The SBMA's posthumous exhibition, while focusing on Mapplethorpe's still lifes, argued that both bodies of work, though very different in subject matter, were formally similar. Du Pont stated, "while Mapplethorpe's still lifes are resplendent, they posit complex ideas about sex, gender, and related stereotypes." The exhibition was sponsored by the SBMA Women's Board, the Charles and Mildred Bloom Memorial Fund, the Vidal Sassoon Foundation, and Carol L. Valentine.

### **Brushstrokes: Styles and Techniques of Chinese Painting (February 13–April 25)**

The exhibition was organized by the Asian Art Museum and was on view there from October 14 to January 3, 1993 before traveling to the SBMA. The sixty-two objects on display, including paintings, ceramics, album leaves, fans, bamboo carvings and jades from China, Japan, and Tibet, together examine the traditional brushwork used in the four major areas of painting: landscape, figures, flowers, and birds and animals. All of the pieces were selected from the Asian Art Museum's permanent collection. The exhibition was funded through grants from the Bernard Osher Foundation, the California Arts Council, and the National Endowment for the Arts.

### **Auguste Rodin: Selections from the Fine Arts Museums of San Francisco (March 6–May 30)**

This exhibition of [Auguste Rodin](#)'s (1840–1917) sculptures came from the extensive holdings of the Fine Art Museums of San Francisco's Legion of Honor Museum. Many were originally acquired directly from the artist by the collector Alma de Bretteville Spreckels. These works in plaster, bronze, and marble survey the wide range of Rodin's remarkable sculptural inventiveness. Covering all periods of his career and revealing his rich variety of themes, both in small preliminary studies and in finished versions, many of the pieces are related to commissions for public monuments. In these works, Rodin introduced an expressiveness and psychological depth to the depiction of the human figure that revolutionized the academic traditions of nineteenth-century European sculpture. The selection of loans included *The Thinker* and was also supplemented with works from the SBMA's permanent collection. The SBMA presentation was sponsored by JP Morgan California.

### **Seeing Straight: The f/64 Revolution in Photography (April 24–July 4)**

[Imogen Cunningham](#) (1883–1976), [John Paul Edwards](#) (1884–1968), [Edward Weston](#) (1886–1958), [Sonya Noskowiak](#) (1890–1975), [Henry Swift](#) (1891–1962), [Ansel Adams](#) (1902–1984), and [Willard Van Dyke](#) (1906–1986), and their associates [Consuelo Kanaga](#) (1894–1978), [Alma Lavenson](#) (1897–1989), [Preston Holder](#) (1907–1980), and [Brett Weston](#) (1911–1993) formed a collaborative in 1932 and named themselves “Group f. 64” after the lens setting that permits the greatest depth of field. They used large 8 by 10-inch view cameras, natural light, and produced images in sharp focus and with precise details. Achieving their desired “clearness and definition” required long exposures with cameras with small lens openings mounted on tripods. The Group f. 64 gained national attention for their exhibition of 80 photographs at the De Young Museum (November 15 through December 31, 1932). *Seeing Straight* was the first exhibition in 60 years to revisit this innovative group of photographers and included most of the Group f.64 original show of 1932 with vintage prints as well as other works of the period. The exhibition was organized by the Oakland Museum and curated by Therese Heyman. It was sponsored by the Oakland Museum Women’s Board, the National Endowment of the Arts, a federal agency, and the f.64 Exhibit Sponsors Group. In Santa Barbara, the show was supported by Chubb LifeAmerica and the Bull Foundation. The exhibition traveled from the Oakland Museum (October 24, 1992–January 10, 1993) the Akron Art Museum (January 30–March 28, 1993), the SBMA (April 24–July 4, 1993), the Center of Creative Photography (September 29–November 14, 1993), the Minnesota Museum of Art (December 12, 1993–February 27, 1994), and the Worcester Art Museum (March 29–May 29, 1994).

### **Werner Bischof (June 26–September 5)**

[Werner Bischof](#) (1916–1954) began his documentary photography projects in his native Switzerland and soon expanded to all postwar Europe. In 1949, he was invited to join MAGNUM, a distinguished group of documentary photographers that also included [Henri Cartier-Bresson](#) (1908–2004), [Robert Capa](#) (1913–1954), and [Ernst Haas](#) (1921–1986) and shot on assignment internationally. As a MAGNUM photographer, he captured the famine-stricken region of Bihar, India, for *Life* Magazine. Organized by Marco Bischof, the son of the late photographer, the exhibition included 152 photographs, which span the globe. The exhibition was divided into seven sections: Zurich, 1916–1945; postwar Europe, 1945–1950; India, 1951–1952; Japan, 1951–1952; Korea, 1951–1952; Hong Kong and Indochina, 1952; North and South America, 1953–1954. The exhibition was supported by grants from the Pro-Helvetia Arts Council of Switzerland. Additionally, the SBMA presentation was sponsored by Santa Barbara Bank and Trust.

## 1994

### **Travelers in an Antique Land: Early Travel Photography in Egypt (February 19–April 24)**

Organized by the Santa Barbara Museum of Art, this exhibition included over 100 images made by more than 30 photographers who led the visual explorer through four decades of cultural and geographic history. The exhibition explored nineteenth-century photographic images of ancient Egypt and was drawn exclusively from the world-class photographic collection of Jane and Michael G. Wilson. This exhibition traveled to five other venues including Ottawa, Baltimore, Kansas City, and Japan.

### **Jewel Rivers: Japanese Art from The Burke Collection (February 26–April 24)**

Organized by the Virginia Museum of Fine Arts, this exhibition presented a selective survey of Japanese art from prehistoric times to the nineteenth century, revealing the impact of these cultural shifts upon the artists of Japan. The exhibition included 75 works of art drawn from the Mary and Jackson Burke Collection, one of the most important private holdings of Japanese art in America—most of which have never been shown publicly before.

### **In the Spirit of Fluxus (August 21–October 16)**

Organized by the Walker Art Center in Minneapolis, this major international traveling exhibition comprised over 1000 objects and documentary materials representing more than 40 artists and covering the peak years of [Fluxus](#) activity from 1962 to 1978. Called the “most radical and experimental art movement of the sixties,” Fluxus paralleled the social and political agitation of the period, yet it remained a largely unacknowledged phenomenon in the art world. Largely overshadowed during the sixties by Pop Art, Fluxus’s approach to art and life spawned subsequent major art forms including performance art, Minimalism, video art, and Conceptual art. The SBMA was the final U.S. venue before the exhibition traveled to Europe.

## 1995

### **A Poetic Vision: The Photographs of Anne Brigman (September 2–November 5)**

Organized by the SBMA, this retrospective exhibition of [Anne Brigman](#) (1869–1950) consisted of 75 photographs drawn from four major collections: George Eastman House, the Metropolitan Museum of Art, the Oakland Museum, and Michael G. Wilson. To achieve the desired effects of her prints, Brigman would hand-manipulate and hand-work both the negatives and prints—a style represented in the exhibition with her piece *Cleft in the Rock*. The exhibition later traveled to the George Eastman House, the Heckscher Museum of Art, and The Oakland Museum.

### **Point/Counterpoint: Two Views of 20th-Century Latin American Art (November 24–February 4, 1996)**

Organized by the SBMA, this exhibition included a core group of paintings and works on paper from major donor and pioneering scholar of modern Mexican art MacKinley Helm, as well as key loans from Southern California collections. The exhibition was arranged thematically and featured a rich mix of both widely acclaimed and lesser-known works by Latin American artists. The exhibition was broken up into two parts: Part 1 of the exhibition, titled *Art, Politics and Social Change: A Latin American Dynamic*, asserted that modern and contemporary Latin American artists have been profoundly motivated by social and political concerns; part 2, titled *Re-Imagining the Avant-Garde: Modernism and the Art of Latin America*, offered an alternative view by addressing the formal, poetic, and lyrical concerns of Latin American artists who actively participated in international modernism.

## 1996

### **More than Meets the Eye: Popular Painting of the 19th Century from Santa Barbara Collections (February 24–April 21)**

Presented by the Columbus Museum of Art, *More than Meets the Eye* provided an often unrepresented style of art through an exhibition on illusionistic painting. The art of trompe l'oeil, "trick of the eye," is concerned with four theoretical assumptions underlying the art practice: intent, space, scale, and technique. Through trompe l'oeil, the notion that two-dimensional objects can be perceived as a three-dimensional objects is shown by painted imagery. Additionally, the paintings can focus on symbolic and hidden elements, containing impossibilities or imperfections to trick the viewer. This exhibition spanned continents and centuries while focusing on the concept of realism, the intent to deceive, and the definition of the space.

### **Redefining Genre: French and American Painting, 1850–1900 (February 24–April 21)**

Conceived by Gabriel P. Weisberg and organized by the Trust for Museum Exhibitions, this exhibition included over 75 paintings from 40 museums and private collections in France and the United States. The exhibition focused on genre painting from the second half of the nineteenth century, including peasant life, as evidenced by [Jules Breton](#) (1827–1906); anecdotal scenes of marriage and other family events, evidenced by [Ernest Duez](#) (1843–1896); and oriental scenes by [Jean-Léon Gérôme](#) (1824–1904).

### **Camera Notes I (February 24–April 14)**

Organized by the Minneapolis Institute of Arts, this exhibition featured all of the photogravures and gelatin silver prints that once graced the pages of *Camera Notes*, the most significant American photograph periodical of its time and edited by [Alfred Stieglitz](#) (1864–1946). Over its six-year run and 24 issues, 87 photogravures and 4 gelatin silver prints represented the work of more than 50 artists, including [Gertrude Käsebier](#) (1852–1934), [Robert Demachy](#) (1859–1936), [Edward Steichen](#) (1879–1973), and Stieglitz himself.

Venues: The Minneapolis Institute of Arts, July 18–October 10, 1993; Wichita Art Museum, March 12–May 21, 1994; Phoenix Art Museum, June 3–August 14, 1994; Detroit Institute of Arts, September 24–December 3, 1994; Huntington Museum of Art, January 22–April 1, 1995; Corcoran Gallery of Art, May 6–July 9, 1995; Santa Barbara Museum of Art, February 24–April 14

### **A Photographer's Paradise (November 8–January 5, 1997)**

Drawn largely from the museum's permanent collection and supplemented by loans from local institutions and private collectors, this exhibition consisted of 40 photographs as a companion to the exhibition *A Painter's Paradise* and focused on Santa Barbara and its environment in the



late nineteenth and early twentieth centuries. The exhibited artists included [Henry Chapman Ford](#) (1828–1894), [Carleton Watkins](#) (1829–1916), Taizo Kato, [Horace Bristol](#) (1908–1997), Norman Reed, [William Leon Dawson](#) (1873–1928), [Karl Struss](#) (1886–1991), [Dorothea Lange](#) (1895–1965), [Karl Obert](#) (1897–1976), and [Ansel Adams](#) (1902–1984)

**A Painter's Paradise (November 29–February 16, 1997)**

Exhibiting over two hundred works, this exhibition highlighted the importance that landscape paintings have held in the narrative of California history. Emphasizing the scenery of Santa Barbara, the exhibition depicted the key stages of California landscape paintings through the assemblage of artistic groups and movements: cartography, topography, Romantic Realism, Tonalism, Impressionism, early Modernism, and Regionalism. Motivated by promises of the New World with regard to the uninhabited West, artists were inspired by the potential for freedom, exploration, and influence. *A Painter's Paradise* followed and classified the flux of landscapes, while illustrating the central focus of these paintings: the beauty, attraction, and inspiration of California terrain.

## 1997

### **Retrato de Una Década/Portrait of a Decade: David Alfaro Siqueiros, 1930–1940 (March 8–May 11)**

Advertised as the first major solo exhibition of [David Alfaro Siqueiros](#) (1896–1974) in over twenty years and the most important showing of his work ever presented in the United States, this exhibition consisted of more than 75 paintings, watercolors, woodcuts, and lithographs from the decade following the artist's return to painting in 1930 after his years spent as a union organizer. It was during this decade that Siqueiros created some of his most famous images and experimented with a wide variety of subjects and techniques, ultimately establishing himself as a key player in Mexico's artistic scene. The exhibition was organized by the Consejo Nacional para la Cultura y las Artes (CNCA), through the Museo Nacional de Arte in Mexico City (MUNAL) and under the auspices of the Instituto nacional de Bellas Artes (INBA) and the Patronato del Museo Nacional de Arte, the Secretaría de Salud, and the Grupo Financiero Banamex-Accival to celebrate the centenary of Siqueiros's birth. The exhibition opened in Mexico City, followed by the showing in Santa Barbara, then traveled to the Museum of Fine Arts, Houston, and closed at the Whitechapel Art Gallery in London.

### **Annals of My Glass House: Photographs by Julia Margaret Cameron (March 15–June 1)**

Organized by Scripps College, this exhibition consisted of 67 photographs drawn from three of the most important [Julia Margaret Cameron](#) (1815–1879) holdings in the United States: Michael and Jane Wilson, Leonard and Marjorie Vernon, and the J. Paul Getty Museum. Cameron is regarded as the best-known woman photographer of the Victorian Era and a pioneer in a field in which British women had never before won professional recognition. Because she was one of the most important early women photographers, this exhibition fittingly preceded the following exhibition, *History of Women Photographers*.

### **History of Women Photographers (June 7–August 17)**

The SBMA was the only venue west of the Mississippi for this exhibition, organized by the Akron Art Museum and drawn from over 100 museums and private collections. It comprised more than 200 photographs by 150 women photographers including [Imogen Cunningham](#) (1883–1976), [Dorothea Lange](#) (1895–1965), and [Annie Liebovitz](#) (b. 1949), as well as others who have been largely ignored or forgotten but have made significant contributions to the advancement of the medium. The exhibition was organized thematically and portrayed the wide range of women's interests over the past 125 years—portraiture, photojournalism, fashion and advertising, documentary, narrative, among others, as well as the processes and techniques that characterized the development of photography.

**The True Poetry: The Art of María Izquierdo (September 27–December 28)**

Organized by the Americas Society, New York, this was the most comprehensive exhibition of works ever assembled in the United States of one of the key Mexican modernists, [María Izquierdo](#) (1902–1955). The exhibition included over fifty-five paintings and works on paper drawn from both private and public collections in Mexico and the United States. Organized thematically, the exhibition presented the depth of Izquierdo's poetic vision through the artist's oeuvre, including the circus, the Mexican landscape, still lifes, portraits and self-portraits. The exhibition opened at the Americas Society Art Gallery, New York, traveled to the SBMA—the only West Coast venue—and closed at the Art Museum of South Texas.

## 1998

### **Santa Barbara Collects: Impressions of France (January 29–April 19)**

Organized in collaboration with the Wadsworth Athenaeum, this exhibition included over 70 works by many of the major French artists of the nineteenth and early twentieth centuries. Drawn from fourteen local collections, the exhibition included paintings, drawings, and watercolors and presented an overview of the major styles of this period, including Barbizon, Realist, Impressionist and Post-Impressionist, although it was not intended to be a systematic art-historical survey. The artists exhibited included [Jean-Baptiste-Camille Corot](#) (1796–1875), [Charles-François Daubigny](#) (1817–1878), [Gustave Courbet](#) (1819–1877), [Henri Harpignies](#) (1819–1916), [Camille Pissarro](#) (1830–1903), [Alfred Sisley](#) (1839–1899), [Claude Monet](#) (1840–1926), [Berthe Morisot](#) (1841–1895), [Paul Gauguin](#) (1848–1903), [Vincent van Gogh](#) (1853–1890), and [Paul Signac](#) (1863–1935)

### **Revealing the Holy Land: The Photographic Exploration of Palestine (January 29–May 31)**

This exhibition focused on the photographic exploration of Palestine and Jerusalem from the 1850s through the 1880s and the photographers who ventured there. Drawn largely from the world-class collection of Jane and Michael Wilson, the core of the exhibition showcased the work of [Sergeant James McDonald](#) (1822–1885), who accompanied the Royal Engineers on their 1864 and 1868 surveys of Jerusalem and the Sinai.

### **Out of Sight: Imaging/Imagining Science (April 11–June 7)**

Organized in collaboration with the Musée de l'Élysée in Lausanne, Switzerland, this exhibition presented the exploration by both artists and scientists into the mysterious, fascinating inner universe of the human body, focusing particularly on the dynamic field of DNA research and represented through photographs, video, and photo-based installations and three-dimensional images. This exhibition harkens back to the 1967 exhibition *Once Invisible*, organized by the Museum of Modern Art and co-sponsored by the SBMA and the University Art Gallery of UC Berkeley, which exhibited scientifically motivated images representing the state-of-the-art technology of the time.

### **Carved Paper: Art of the Japanese Stencil (May 30–August 9)**

Organized by the SBMA, this was the first major exhibition in the United States that focused on the rare art form of the Japanese stencil. This exhibition included forty stencils drawn from SBMA's permanent collection and also included related artworks such as textiles, pattern books, woodblock prints and carving tools. Following the SBMA presentation, the exhibition traveled to the Museum of Art at the Rhode Island School of Design and Mingei International Museum.

### **Eternal China: Splendors from the First Dynasties (July 18–October 18)**

This exhibition was organized by the Dayton Art Institute; the Administrative Bureau of Museums and Archaeological Data of Shaanxi Province, People's Republic of China; and the Shaanxi Archaeological Overseas Exhibitions Corporation and included 115 sculptures of the Qin and Han dynasties from the ancient capital of Xi'an, offering glimpses into the art, society, religion, and politics of these two periods in history. The rarely exhibited sculptures provided a remarkable insight into the only civilization in the world with a continuous history of over 5,000 years. Among the sculptures on view were eleven life-size terracotta warriors.

### **American Photographs: The First Century (November 21–January 31, 1999)**

Organized and circulated by the National Museum of American Art, Smithsonian Institution, this exhibition included 176 photographs from the Isaacs collection documenting the American experience from 1855 to 1955. Themes included architecture and cityscapes, large-format landscapes, industrial America, Civil War records, and portraiture. Exhibited artists included [William Bell](#) (1830–1910), [Timothy O'Sullivan](#) (ca. 1840–1882), [William Henry Jackson](#) (1843–1942), [Gertrude Käsebier](#) (1852–1934), [Frank A. Rinehart](#) (1861–1928), [Clarence White](#) (1871–1925), [Lewis Hine](#) (1874–1940), [George Seeley](#) (1880–1955), and [Doris Ullman](#) (1882–1934).

## 1999

### **Posters American Style (January 23–March 21)**

Organized by the National Museum of American Art, Smithsonian Institution, this exhibition included over eighty major posters spanning the period from the first flourishing of poster art in the 1890s to the present. A broad variety of styles were reflected in this exhibition, with virtually every aspect of American life: commerce, religion, politics, travel, and entertainment. Arranged chronologically, the exhibition began with bold circus posters of the 1890s represented by works of [Edward Penfield](#) (1866–1925) and [Will Bradley](#) (1868–1962), then World War posters encouraging patriotism, and concluded with the revival of poster design by modern artists [Alice Neel](#) (1900–1984), [Roy Lichtenstein](#) (1923–1997), [Larry Rivers](#) (1923–2002), and [Robert Rauschenberg](#) (1925–2008).

### **The American Printmaking Renaissance, 1965–1995: Selections from the Anderson Graphic Arts Collection (February 13–April 11)**

Organized by the Santa Barbara Museum of Art in collaboration with the Anderson Graphic Arts Collection of the Fine Arts Museums of San Francisco, which comprises over 650 works, this exhibition from the Anderson Collection examined the leading figures, landmark works, and seminal fine art workshops that helped define this dynamic period in modern graphic arts. The exhibition was inspired by the 1997 exhibition *Celebrating the Anderson Graphic Arts Collection*, consisting of twenty works of art held at the SBMA and organized by the Fine Arts Museums of San Francisco—and expanded on in this exhibition of over 45 prints from the same family.

### **An Eclectic Focus: Photographs from the Vernon Collection (June 26–September 5)**

Organized by the Santa Barbara Museum of Art, this exhibition comprised over 100 works of art drawn from the Vernon collection. Containing nearly 5,000 works of art, the collection constitutes one of the finest photographic collections in the United States. This was the first exhibition of works from the Vernon collection and spanned the history of the medium, including works from [Henry Fox Talbot](#) (1800–1877), [Julia Margaret Cameron](#) (1815–1879), [Gertrude Käsebier](#) (1852–1934), [Edward Weston](#) (1886–1858), [Josef Sudek](#) (1896–1976), [Ansel Adams](#) (1902–1984), [Barbara Kasten](#) (b. 1936), and [Stéphane Couturier](#) (b. 1957), among others.

### **Abstraction and Expression in Chinese Calligraphy (September 18–November 21)**

Organized by the China Institute Gallery, New York, the exhibition consisted of 22 works of calligraphy drawn from the collection of H. Christopher Luce that spanned the Ming Dynasty (1368–1644) to the present day. The exhibition explored the unintended similarities between modern Western art and traditional Chinese calligraphy. Executed on paper or silk, the examples in this exhibition represented all four major script styles—seal, clerical, running, and

cursive—in the four primary formats: hanging scroll, handscroll, album leaf and folding fan. Some of the most celebrated Chinese calligraphers in Chinese history were exhibited, including [Zhu Yunming](#) (1461–1527), [Wen Zhengming](#) (1470–1559), and [Dong Qichang](#) (1555–1636).

**Ancient Gold Jewelry from the Dallas Museum of Art (November 6–January 3, 2000)**

Organized by the Dallas Museum of Art, this exhibition consisted of over 100 pieces of rare pieces of gold jewelry from one of the finest collections of Greek, Etruscan, and Roman jewelry in the United States.