

**75 Years of Looking Forward: Dispatches from the Archives
Object Labels**

**NORTH WEST WALL – WALL-MOUNTED CASE
LEFT TO RIGHT in order of appearance**

[In Wall-Mounted Case]

Art in Cinema: A symposium of the avantgarde film at the San Francisco Museum of Art
1947
Book
Edited by Frank Stauffacher
Cover designed by Bezalel Schatz
Typography by Jack W. Stauffacher, Greenwood Press

[In Wall-Mounted Case]

Design in Scandinavia
1957
Exhibition catalogue
Cover design and layout by Tapio Wirkkala

[In Wall-Mounted Case- 7.5 x 6.5 in.]

Les Fauves
1953
Exhibition catalogue
Design: Cover art by André Derain

Less than a year after *The Art of Henri Matisse* in 1951, the museum hosted another MoMA-organized exhibit, this time examining the impact of *Les Fauves* (“wild beasts”)—artists such as Matisse to Georges Braque whose free brushwork and expressive color had scandalized viewers at the 1905 Salon d’Automne exhibit in Paris. Nearly five decades later, American audiences were significantly more accepting of, though still not completely thrilled by, this group of experimental artists.
[74]

[In Wall-Mounted Case- 7.5 x 6.5 in.]

The Art of Henri Matisse
1951
Exhibition catalogue
Design: Cover art by Henri Matisse

Museum audiences were not quite ready for Matisse’s unconventional colors and wild brushstrokes when his work was first shown here in 1936. But by 1952—the year this retrospective arrived in San Francisco from the Museum of Modern Art (MoMA), New York—enthusiastic crowds packed the galleries. SFMA director Grace McCann Morley demonstrated the Bay Area’s long-standing interest in Matisse by exhibiting locally owned works, including those from the collection of Michael and Sarah Stein. For

Morley, the success of *The Art of Henri Matisse* proved that the museum's longtime educational efforts were paying off.

[95]

[In Wall-Mounted Case]

2nd Annual Exhibition of Advertising Art

1949

Exhibition catalogue

Designed by Walter Landor

Artwork by Rodney McKnew, Don Short

[In Wall-Mounted Case- 7.5 x 6.5 in.]

Ninth Service Command: Showing of Army Art

1945

Exhibition catalogue

Design: Unknown

Under the direction of Grace McCann Morley, the museum's wartime efforts included piloting an art therapy program for wounded servicemen and an exhibition of western state entries to the nationwide Army Arts Contest. As described in the catalogue forward, the competition was meant "to acknowledge the creative talents within the Army," and was open to all military personnel. Winners from the Ninth Service Command region, and all other areas of the country, went on to exhibit at the National Gallery of Art in Washington, D.C.

[85]

NORTH EAST WALL – WALL-MOUNTED CASE
LEFT TO RIGHT in order of appearance

[In Wall-Mounted Case- 7.5 x 6.5 in.]

Man: Glory, Jest and Riddle
1964
Exhibition preview invitation
Design: Unknown

Man: Glory, Jest and Riddle was an unprecedented tripartite exhibition organized with the M.H. de Young Memorial Museum and the California Palace of the Legion of Honor. The title borrowed a line from Alexander Pope's eighteenth-century poem *An Essay on Man*. The ambitious collaboration traced the representation of the human figure across cultures, from the Mesopotamian to the contemporary era. SFMA boldly took on the twentieth century.
[68]

[In Wall-Mounted Case- 7.5 x 6.5 in.]

1960 Tour de Décors presented by the Women's Board of the SFMA
1960
Event program
Design: Unknown

Active between 1934 and 1975, the Women's Board fundraised, assisted with educational programs, and organized functions. Begun in 1955, *Tour de Décors* celebrated home design through fashion shows, teas, and exhibits installed at the museum and local interior design studios. Initially, the *Tour* reflected director Grace McCann Morley's presiding interest in the domestic arts, but by the late 1950s it had evolved into a highly anticipated society affair, much to the chagrin of the education-minded Morley.
[76]

[In Wall-Mounted Case- 7.5 x 6.5 in.]

Man and Art. The film and lecture story of Modern Art. Past and present—Oceania, Japan, Africa and the Americas
1953–54
Program schedule
Design: Smith – Tepper – Sundberg

Man and Art III. Emerging American Culture (1940–1955)
1955–56
Program schedule
Design: Walter Landor and Associates

In 1951 the museum inaugurated *Art in Your Life*, a television program examining art and everyday life. In 1953 Allon Schoener, the museum educator largely responsible for the series, turned his attention to film and developed the series *Man and Art*, which condensed the global history of art into twenty-one hour-long films. With equal verve, *Man and Art III* tracked emerging trends in American culture, from American playwright Arthur Miller to jazz.
[72]

[In Wall-Mounted Case- 7.5 x 6.5 in.]

Extension Exhibitions

1951–52, 1952–53, 1953–54

Exhibition program guide

Design: Unknown

Launched in 1937, the museum’s Extension Exhibitions—supported by a grant from the Carnegie Corporation—broadened the reach of educational programs to locations far outside its Northern California base. In 1951 a rental fee of four dollars allowed any school, library, or club to rent a ready-to-display exhibition of original art or reproductions, related curricula, lecture scripts, and a library of supporting materials. From 1951 to 1954, the program illuminated subjects from “Domestic Architecture of the Bay Area” to “Accents in the Home” to “Weaving.”

[85]

SOUTH EAST WALL – WALL-MOUNTED CASE
LEFT TO RIGHT in order of appearance

[In Wall-Mounted Case- 7.5 x 6.5 in.]

Eyes and Ears: Art Billboard Gallery
1977
Exhibition catalogue
Design: Paul Whiteread and Fred Hahne

The Eyes and Ears Festival was the second in a series that began in Los Angeles in February 1977. The highlight of the festival was a public art exhibition carried out on billboards at the Embarcadero, Fisherman's Wharf, and other strategic locations around the city. Nineteen local artists and poets from the Bay region were tapped to develop billboards—among them Ruth Asawa, Michael Schwab, and William T. Wiley.
[69]

[In Wall-Mounted Case- 7.5 x 6.5 in.]

San Francisco Rock Poster Art
1976
Exhibition catalogue
Design: Ross

In *San Francisco Rock Poster Art*, guest curator Walter Medeiros looked back at an art form that took root in late-1960s San Francisco, fueled by a burgeoning rock scene, psychedelics, and the steady patronage of Bill Graham, Family Dog Productions, and other concert promoters. Liberated from the usual restrictions of commercial art, rock poster artists pushed themselves and their art to the limits of style and legibility.
[67]

[In Wall-Mounted Case]

SFMA Artist's Soap Box Derby, Commemorative Belt Buckle
1975
Brass
Designed by Don Rich

The 2nd *SFMOMA Artists' Soap Box Derby Official Magazine*
1978
Magazine publication
Designed by Marcia Loeb

[In Wall-Mounted Case]

Museum of Conceptual Art
1979
Exhibition announcement
Designer unknown

[In Wall-Mounted Case]

Aktual Art International

1967

Exhibition invitation card

Designed by Jeff Berner

SOUTH WEST WALL – WALL-MOUNTED CASE
LEFT TO RIGHT in order of appearance

[In Wall-Mounted Case]

SFMOMA 2006 Art Auction Catalogue
2006
Publication with event invitation
Designed by Bob Aufuldish, Aufuldish & Warinner
Cover artwork by Chuck Close

[In Wall-Mounted Case]

New Work: Phil Collins
2006–7
Exhibition brochure
Designed by James Williams, SFMOMA
Cover artwork by Phil Collins

[In Wall-Mounted Case]

2004 SECA Art Award: Rosana Castrillo Diaz, Simon Evans, Shaun O'Dell, Josephine Taylor
2004
Exhibition catalogue
Designed by Jennifer Sonderby, SFMOMA
Cover artwork by Simon Evans

[In Wall-Mounted Case]

SFMOMA 2005 Annual Report
2005
Publication
Designed by Public
Cover artwork by Barry McGee

[In Wall-Mounted Case]

2002 Design Lecture Series
2002
Event Schedule
Designed by Martin Venezky's Appetite Engineers

[In Wall-Mounted Case- 7.5 x 6.5 in.]

OPEN: The Magazine of the San Francisco Museum of Modern Art (Issue Number 4, Winter/Spring)
2001
SFMOMA Publication
Design: Martin Venezky's Appetite Engineers

In 2000 and 2001, museum members received the award-winning but short-lived publication *Open: The Magazine of the San Francisco Museum of Modern Art*. The museum commissioned the design from Martin Venezky, a longtime museum collaborator and collection artist whose fascination with patterns, rhythm, and the architecture of type emerge in kaleidoscopic effects that border legibility.

[55]

OTHER OBJECT LABELS

To be printed and mounted behind individual face plates

Standard object label = 5 x 5 in.

Half-sized extended label = 7.5 in.(W) x 6.5 in.(H)

Framed Objects

[Framed- Standard Object Label]

Original Costume and Stage Designs for the Ballet

1935

Exhibition poster

Designed by Blanchard Press

[Framed- Standard Object Label]

Exhibition of Paintings, Drawings, Prints by French Romantic Artists

1939

Exhibition poster

Designer unknown

[Framed- Standard Object Label]

Third Annual Watercolor Exhibition of the San Francisco Art Association

1939

Exhibition poster

Designer unknown

[Framed- Standard Object Label]

Five Painters: Painting by Salzman, McNee Jr., McClellan, Heidel and Colescott

1949

Exhibition poster

Designer unknown

[Framed- Standard Object Label]

Recent Paintings by Tamayo

1954

Exhibition mailer

Cover artwork by Rufino Tamayo

[Framed- Standard Object Label]

Pier Luigi Nervi: Space and Structural Integrity

1961

Exhibition poster

Designer unknown

[Framed- Standard Object Label]

SFMA Christmas Festival

1964

Event mailer

Designer unknown

[Framed- Standard Object Label]

Matt Kahn: Tapestries

1968

Exhibition poster

Designer unknown

[Framed- Standard Object Label]

San Francisco Museum of Art—Marin Chamber Trio

1969

Concert poster

Designer unknown

[Framed- Standard Object Label]

Louise Nevelson: Wood Sculptures

1974

Exhibition poster

Designed by Ross

[Framed- Standard Object Label]

Robert Rauschenberg Retrospective Exhibition

1977

Exhibition poster

Artwork by Robert Rauschenberg

Published by Telamon Editions Limited

[Framed- Standard Object Label]

CX (Contemporary Extension) Auction

2004

Event poster

Designed by Hatch Show Print

[Framed- Standard Object Label]

Revelatory Landscapes

2001

Exhibition poster

Designed by James Williams, SFMOMA

Large Case (30" x 120" x 11" vitrine with pedestal)

[In Large Case- Standard Object Label]

Chere Lai Mah / Working at the Museum
1978
Exhibition brochure
Designed by Richard Blair

[In Large Case- Standard Object Label]

SFMA Calendar
January 1965
Calendar
Designer unknown

[In Large Case- Half-sized extended label (7.5 x 6.5 in.)]

La Mamelles Magazine, *Art Contemporary: Special Retrospective Issue*
No. 13, Volume 1
1979–80
Magazine
Design: La Mamelles, Inc.

In the winter of 1979 to 1980, SFMOMA presented a retrospective of La Mamelles, Inc., an artist-run space located in the south of Market Street known for its pioneering live-cable transmissions of video art, performance, and other forms of what the magazine described as “art information to the public.” During the exhibit, the museum hosted a live television and computer conference featuring the first global use of slow-scan TV to send and receive video images over the telephone, connecting artists from nine cities worldwide.

[82]

[In Large Case- Half-sized extended label (7.5 x 6.5 in.)]

M.I.X.: A Third World Painting/Sculpture Exhibition
1974
Exhibition catalogue
Design: Gordon Chun

In 1974 M.I.X. director Rolando Castellón, along with artist-educators Raymond Saunders and Ruth Tamura, organized a conference and juried exhibition; the call for entries declared it was “open to all Third World painters and sculptors who live in the San Francisco Bay Area.” The exhibit incited debate about the meaning of “Third World,” and the museum received letters of support and dissent from Bay Area artists. In an opening-day conference, organizers and participating artists explored issues of identity and art.

[80]

[In Large Case- Half-sized extended label (7.5 x 6.5 in.)]

Unitary Forms: Minimal Sculpture by Carl Andre, Don Judd, John McCracken, Tony Smith
1970
Exhibition pamphlet
Design: Unknown

In 1970 curator Suzanne Foley organized *Unitary Forms*, the first significant showing of Minimalism in San Francisco. In her essay for the accompanying catalogue, Foley wrote that the four participating sculptors demonstrated “that a work of art can exist in life rather than reflect it; can present rather than represent.” Controversy embroiled the exhibition when William Wareham, a local art student, replaced a plate from Andre’s *36 Pieces of Steel* with a fake. The following spring Wareham exhibited the original plate and photo documentation of his act in his MFA show at the University of California, Berkeley.
[97]

[In Large Case- Half-sized extended label (7.5 x 6.5 in.)]

The Floating Museum: Global Passport
1978
Exhibition publication
Design: Unknown

“The Floating Museum has no walls,” wrote artist Lynn Hershman of her conceptual museum project. Between 1975 and 1978, with Hershman as director, the Floating Museum commissioned artworks outside the traditional gallery setting. Participants developed installations in rural landscapes, public buildings, prison courtyards, and in the non-space of the airwaves. *Global Space Invasion Phase II* was an exhibition produced in collaboration with SFMOMA that used public spaces—from BART to elevators and alleyways—to stage the work of over one hundred artists.
[80]

[In Large Case- Half-sized extended label (7.5 x 6.5 in.)]

Baja
1974
Exhibition catalogue
Design: Robert Moon and Gage Taylor with assistance from Walter Maibaum of Editions Press

In 1974 artists Robert Fried, Gerald Gooch, Richard Lowenberg, Bill Martin, Robert Moon, and Gage Taylor embarked on a rambling one-month journey around Baja California. The 2,500-mile excursion became the basis for *Baja*, an exhibition of paintings, drawings, sculpture, and film documenting the artists’ experiences. The accompanying catalogue, shown here, resembles a personal travelogue, complete with artist-designed stamps, postcards, and vacation slides.
[62]

[In Large Case- Half-sized extended label (7.5 x 6.5 in.)]

M.I.X. Sculpture/Ceramics: Melting Pot Forms
Exhibition mailer
1972
Design: Unknown

In 1972 SFMA established the Museum Intercommunity Exchange (M.I.X.) to engage a broader cross section of Bay Area cultures. Under the direction of sculptor and Galería de la Raza cofounder Rolando Castellón, M.I.X. comprised a socially progressive series of exhibitions, public talks, and performances. Castellón's forward-thinking, and sometimes controversial, agenda surfaced issues of identity, gender equity, and power in the arts community.

[62]

[In Large Case- Half-sized extended label (7.5 x 6.5 in.)]

A Plastic Presence

1970

Exhibition preview invitation

Design: Unknown

The Milwaukee Art Center joined with the museum to organize *A Plastic Presence*, an exhibition described in the press release as an examination of the role “plastics played in the marriage of art and technology and the resulting visual arts revolution.” Eva Hesse and Louise Nevelson were among the forty-nine participating American and Canadian artists whose floating plastic pillows, helium-filled cylinders, and “pseudo-intestinal enlargements” demonstrated the creative potential of plastic.

[70]

[In Large Case- Half-sized extended label (7.5 x 6.5 in.)]

Take a Grown Up to the Modern

ca. 1988–91

SFMOMA admission ticket

Design: Unknown

In the late 1980s and early 1990s, a grant from the Wells Fargo Foundation enabled the expansion of family and youth outreach. Through the program *Take a Grown Up to the Modern*, every K–8 student participating in docent-led tours received a voucher for free admission for the student plus one adult. As the date-stamped ticket proves, the program engaged at least one lifelong art lover, whose voucher was presented—and honored—nearly two decades after the date of issue.

[80]

[In Large Case- Standard Object Label]

Tibor (The Perversely Optimistic Candy Treat)

1999

Marketing collateral for the exhibition *Tiborocity: Design and Undesign by Tibor Kalman, 1979–1999*

Designed by Tibor Kalman, M&Co

[In Large Case- Standard Object Label]

SFMOMA 1995 Annual Report

1996

Annual Report

Designed by Betsy Joyce

[In Large Case- Standard Object Label]

Twentieth Annual Director's Circle Dinner

2006

Save the Date and Invitation

Designed by James Williams, SFMOMA

[In Large Case- Standard Object Label]

Save the Date: March 14, 2007, Director's Circle Dinner (Guest Speaker Jeff Wall)

2007

Designed by Lia Tjandra, SFMOMA

[In Large Case- Standard Object Label]

Save the Date—The Modern Ball

2005

Invitation

Designed by Elixir Design