

Welcome to our 75th Anniversary!

As we fly through 2025, it is exciting to note that this year marks Long Beach Museum of Art's 75th anniversary. The first of a series of exhibitions throughout the year that will celebrate key collections and important moments in the Museum's history are currently on view.

LBMA Ocean (On view through May 4, 2025)

- **Preserving Progress:**
WPA Masterpieces and Colonel Charles L. Heartwell Gifts
- **Crafted Beauty:**
The Lipton Family Gift to LBMA
- **Collective Vision:**
Collector's Circle Museum Acquisitions

LBMA Downtown (March 22-June 22, 2025)

- **Shaping the Collection:**
Recent Acquisitions 2022-2024

One of the highlights of the year will be the 75th Anniversary Gala, where we will honor the Hartman Family for their remarkable dedication and generosity.

Save the Dates:

- **Friday, Sept. 19, 2025**
Curator's Cut: VIP Silent Auction Preview, Gala Dinner & Live Auction
- **Saturday, Sept. 20, 2025**
AfterParty: DJ & Dancing, Silent Auction

in the Visual Arts, ensuring access for all fifth-graders in LBUSD throughout the school year.

On a somber note, we mourn the loss of two cherished members of the LBMA family, Dr. Ronald and Sylvia Hartman. Ronnie passed away in August 2024, followed by Sylvia in December 2024. The Hartmans have been pillars of the Museum for more than 50 years. Their passion for contemporary art was reflected in their impressive collection, steadfast support of LBMA's programs, and



their generous legacy gift, which will help secure the Museum's future.

Ronnie served as president of the Museum Association for over a decade, starting in 1969. He continued his service as a member of the LBMA Board of Trustees for an additional ten years. Sylvia was a founding member and later president of the Museum's auxiliary fundraising group, Phoenix, and served on the Board of Trustees for many years. In 2017, LBMA honored their enduring contributions by naming its exhibition gallery the Hartman Pavilion. While we deeply feel their absence, we will always cherish their legacy and their vision for LBMA.

LBMA's success would not be possible without you - our donors, members, and visitors. On behalf of the Board of Trustees, we extend our deepest gratitude for your unwavering support. Here's to another extraordinary year at LBMA!

*Wayne Brander, President,
LBMA Board of Trustees and
Ronald C. Nelson, Executive Director*

LBMA 75th Anniversary Coaster Design Contest
Inviting all LB K-12 Students



MAY 24 - AUGUST 31, 2025

THE ART OF FOOD

FROM THE COLLECTIONS OF JORDAN D. SCHNITZER AND HIS FAMILY FOUNDATION



The Art of Food, a traveling exhibition, is organized by the University of Arizona Museum of Art and the Jordan Schnitzer Family Foundation.

Jordan Schnitzer FAMILY FOUNDATION

Phoenix



Phoenix, the fundraising auxiliary of the Long Beach Museum of Art has been busy preparing for Art Auction 2025 in conjunction with the 75th Anniversary Gala.

Chairs, Janice Paiement and Adrienne White are meeting with auctioneers, artists, and select committees to handle all behind the scenes efforts that go into producing this much anticipated event. The LBMA Art Auction invites artists from all over the world to donate visual art pieces to be exhibited and offered for sale at a silent and live auction.

Proceeds from the sale of artwork allows the Museum to invite Long Beach Unified School District fifth graders to experience an exhibition through a docent led tour. KidsVisions, now in its 26th year, has been welcomed by LBUSD teachers and administrators as an important supplement to the arts curriculum. Funds raised are earmarked for school buses that will carry students to the Museum for this opportunity to experience art and the exhibitions.

This year, Art Auction 2025 will include a hallmark celebration of LBMA's 75th anniversary. On Friday, September 19, 2025, enjoy Curator's Cut, a VIP preview of the silent auction works, dinner provided by Claire's at the Museum, and live auction. The next night on September 20, join us at the AfterParty where artists and attendees will mingle in a festive and lively atmosphere with music and delicious bites provided by Claire's.

Art can affect us profoundly, and by sharing our own experiences, we may open someone else's eyes. Phoenix membership is open to all interested individuals who are open to sharing the gift of art education to elementary school age children.

Please contact Becky Caudillo-Jones, Phoenix Membership Chair for more information at drbeeka@gmail.com.

Elena Marty, Phoenix President

LBMA Membership

Become a member today and enjoy unlimited free admission to the Long Beach Museum of Art (at both our Ocean Blvd. campus and our Downtown gallery), along with exclusive perks like sneak peeks at exhibitions, opening night receptions and discounts at our Museum Store and Claire's at the Museum restaurant. Explore all the membership options and start enjoying your benefits! **JOIN NOW at lbma.org!**

LBMA Permanent Collection Donations

Since its 1950 inception as the Municipal Art Center and then in 1957 as the Long Beach Museum of Art, LBMA has exhibited and collected works of art in all media, including painting, sculpture, contemporary craft, and design, with many pieces donated by generous supporters.

Long-time Long Beach residents Dr. Selden and Sheriden Beebe are good examples of patrons providing ongoing support for LBMA's permanent collection. Dr. Selden Beebe is a retired, well-known Long Beach Pediatrics Specialist, and Sheriden Beebe was a former President of LBMA's Board of Trustees. The Beebes began donating artwork to LBMA's permanent collection in 1992, and they have since donated 23 works in a variety of mediums by well-known artists such as Billy Al Bengston, Helen Pashgian, Laddie John Dill, and others. As a result, LBMA has acquired more examples of Modern and Contemporary work covering topics such as social realism, Southern California culture, and color field theory, all of which emphasize significant art movements of the twentieth century.

LBMA welcomes gifts of works of art* that support the Museum's mission and augment its collection. If you have artworks that you believe may be of interest to LBMA, please contact:

Paul Loya, paul@lbma.org or
Susie Marquez, susiem@lbma.org

*Due to storage limitations, LBMA cannot accept every offered gift of art. However, the Museum deeply appreciates all such generous contributions to its collection.

Docents

I love museums.

Sure, being a docent supports my desire for lifelong learning. And it allows me to meet people from the many and varied Long Beach communities and from around the world. Last week, in a single two-hour shift, I met folks from Utah, New Jersey, Spain, and Canada. Being a volunteer docent also allows me to give back to my community. But, best of all, being a docent lets me spend time in a museum.

I like all kinds of museums. I like natural history museums, air and space museums, toy museums, museums dedicated to a single culture, and, of course, art museums.

I appreciate the content of museums. I could spend a surprisingly long time in a contemplative room with nothing but four large Mark Rothko paintings on the walls. I spent just as much time at the recent exhibit of Chris Eckert's busy little machines at the LBMA Downtown gallery.

I'm fascinated by the architecture of

museums. There are museums, like the Guggenheim in New York, whose exterior lets me know exactly what it looks like inside. Then, there are museums in buildings with classical exteriors that belie the renovated galleries inside. The Long Beach Museum of Art takes full advantage of its location on the bluffs overlooking the ocean. I've spent many hours at the glass wall of the upstairs rear gallery spacing out at the ever-changing ocean view. I enjoy spending time there waiting for museum visitors and seeing their faces as they first encounter that vista.

For me, little can compare to the museum experience. Walking from gallery to gallery, I notice how the wall color and lighting changes to best show the art. I enjoy the frisson of turning a corner to encounter an unexpected display or item. And I'm comforted by old friends in familiar places like the Chagall windows at the Art Institute of Chicago. The ever-changing interior of the LBMA to match the art on display blends the new and the familiar in wonderful ways.

Being a docent had been on my to-do list for a very long time. I'm grateful to be a part of the docent team at the LBMA; and more inspired than ever to fulfill an active role in celebrating the 75th anniversary of the Museum.

Jordan Horowitz, Docent

Down Memory Lane

The Long Beach Museum of Art began as the Municipal Art Center on Ocean Blvd., thanks to community efforts to create a venue for contemporary art exhibitions. In the post-World War II era, Southern California had numerous artists but few galleries or museums. Local supporters, including Colonel Charles L. Heartwell, vowed to pledge collections to establish a museum. The city had obtained artworks from the Federal Works Progress Administration, but they were scattered across city departments and lacked proper care until the Museum was established. These contemporary works reflect California landscapes and remain a vital focus of the Museum's permanent collection.

The Long Beach Museum of Art has always been located at 2300 E. Ocean Blvd. It started as a summer home built by Elizabeth Milbank Anderson in 1911. After serving various purposes, including functioning as a Chief Petty Officers Club during World War II, it became the Municipal Art Center in 1950.

The Museum was renamed in 1957 to reflect its role in public art collection and exhibition. Initially managed by the City Librarian, the Museum has a rich history of outreach, collaborating with the Long Beach Library and local organizations, such as the Long Beach Harbor and Symphony, to create programs and exhibitions. In 2000, the Hartman Pavilion, designed by Fred Fisher, further expanded the Museum.

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The first recorded exhibition, *Christmas 1951*, highlighted the community's support for the art center. Organized by the Long Beach Chapter of the Art Teachers Association, it involved a ten-member Exhibition Committee and faculty from LBUSD, LBCC, and CSULB, with materials loaned by local businesses. As a Municipal Art Center, it highlighted juried exhibitions from the Long Beach Art Association and the National Watercolor Society.

Long Beach educational institutions, including CSULB and LBCC, actively engage with the Museum, showcasing works by



Figure 1

faculty members such as Orval Dillingham and Tony Marsh from CSULB and Rodney Tsukashima and James Simpson from LBCC. The collaboration with LBCC is highlighted by a recent exhibition at LBMA Downtown that concluded in February 2025.

Additionally, the Museum is the educational hub and official partner of LBUSD for K-12 school tours, student exhibitions, and the KidsVisions Arts Education program, which offers an arts curriculum, docent-led tours, and art-making projects for all fifth graders.

Community involvement has been a vital part of the Museum's history. Among its earliest permanent collection purchases were three artworks: Francis de Erdeley's *Dusk* and two by Eugene Berman, both prominent artists active in Southern California. This emphasis on local and contemporary artists has been central to the Museum's exhibition and collection program since the 1950s.

The Museum's early history was influenced by community support, emphasizing living artists and twentieth century art beyond painting and sculpture. The Frank Brothers' interest, which began with the *Christmas 1951* exhibition, continued with Edward Frank's participation on the exhibition committee for *Seven Decades of Design*, which presented furniture by renowned designers such as Harry Bertoia, Charles Eames, and Le Corbusier.

This exhibition and the following acquisitions significantly impacted the Museum's collecting and exhibiting practices.

Since its inception, the Museum has featured exhibitions and collected artwork by living artists across various media. Starting in 1957, it organized focused exhibitions on individual mediums, beginning with architecture and continuing with film, photography, print, collage, painting, ceramics, sculpture, drawing, and furniture.

The Museum emphasized artists' interests, and many exhibitions traveled across the U.S. to promote California art. Art historically categorized as "craft" received as much attention as traditional forms like painting and sculpture. In 1959, woodworker Bob Stocksdales presented his first solo exhibition featuring turned wood bowls. Later, the Museum organized *Transforming Vision: The Wood Sculpture of William Hunter 1970-2005*, an exhibition that traveled to Oakland, California, and Mobile, Alabama.

The second series of sixties exhibitions was juried, presenting contemporary artists in the Southern California Annuals, 1 through 10. Purchase prizes added to the permanent collection included works like Melvin Edwards' *Double Chain* from the Fifth Annual in 1967. The Museum's collection of Southern California post-war art is emphasized through the Getty Foundation's Pacific Standard Time (PST) initiative, which funded exhibitions showcasing works from 1945 to 1980. Ten museums borrowed from LBMA's robust collection from this period.



Figure 2

Notable loans included two paintings by Douglas McClellan for *The House that Sam Built: Sam Maloof and Art in the Pomona Valley, 1945-1985* at the Huntington Library and two paintings by John McLaughlin for *Birth of the Cool: California Art, Design, and Culture at Midcentury* at the Orange County Museum of Art. The Museum was ahead of its time, acquiring McLaughlin's works in 1956.

In 2012, Los Angeles County Museum of Art organized the *California Design, 1930-1965: Living*

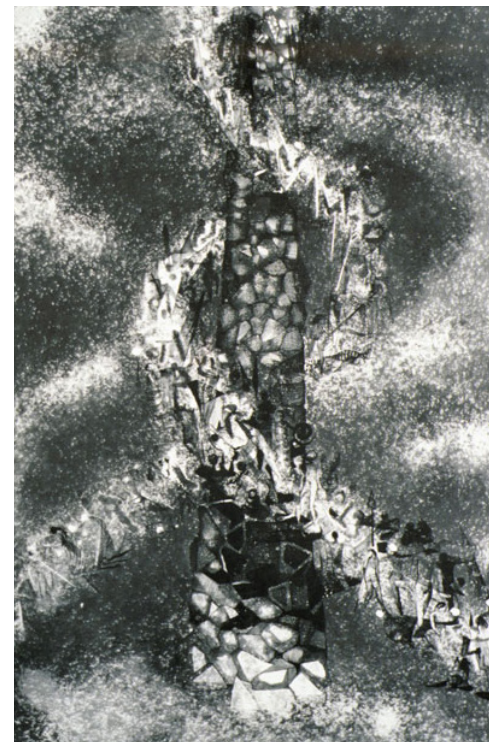


Figure 3

in a Modern Way exhibition and borrowed the painting *Big Pink* by Elizabeth McCord, who promoted her work as "portable murals for the home." It was the only painting included in the exhibition, which also featured other objects from the Museum's collection such as jewelry by Claire Falkenstein and candlesticks by John Kapel.

The Museum's history highlights a diverse range of contemporary art across various media. The 2011-2012 PST exhibition *Exchange and Evolution: Worldwide Video Long Beach 1974-1999* at LBMA highlighted the Museum's international role in exhibiting video art. In the 1970s, LBMA became the first institution in the nation to support, produce, and exhibit video artists. In 1993, Catherine Opie created her *Freeway* series with support from LBMA, and in exchange, the Museum acquired her first freeway photograph. In 2012, LBMA presented Opie's exhibition *Twelve Miles to the Horizon*, aptly situated with a view of Long Beach Harbor.

The exhibition documented her journey across the Pacific aboard a freighter. The 1983 exhibition *At Home* featured artist books by women, leading to a permanent collection of diverse artist books.

The Museum's exhibition program remains vibrant, influenced by the vision of contemporary artists, as illustrated in the *Vitality and Verve* series, where artists painted directly on gallery walls. The Museum has a rich history of showcasing diverse artists, including women and artists of color. Notable exhibitions include Frank E. Cummings III's first solo show in 1974, which sparked his exploration of his Ghanaian roots, and his later exhibition, *Jeweled Harmony in Wood*.

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Figure 4

The Museum has also proudly featured Asian American artists such as Young-Il Ahn and Mineo Mizuno; women artists including Sharon Ellis and Long Beach-based Cynthia Evans; African American artists like Melvin Edwards; and Hispanic artists such as Alex Yanes.

Art created by women has been featured in exhibitions and the permanent collection since the 1950s, including one of the Museum's earliest solo shows showcasing prints by June Wayne. Thanks to funding from the Institute of Museum and Library Services, the Museum has made this artwork accessible online—beginning with ceramics, followed by modernist works (1945–1980), and most recently, art by women artists. Visit www.lbma.org to explore the collection.

Sue Ann Robinson
Curator Emerita



Figure 5



Figure 6

Image Credits

Figure 1:
James Simpson
Two Seated Figures, 1964
Polymer-vinyl on canvas
60 ¼ x 51 inches
Friends of the Museum
Purchase Prize 64-5.6

Figure 2:
Orval Dillingham
Yard and Houses, ca. 1959
Oil on canvas
42 x 48 inches
Museum Purchase through
a donation to the Acquisition
Fund by the Friends of the
Museum 59-0.46

Figure 3:
June Wayne
Tower of Babel 'C', 1956
Lithograph on paper
27 ½ x 20 ½ inches
Gift of Jerome Allan
Donson 59-0.33

Figure 4:
Melvin Edwards
Double Chain, 1966
Welded steel
16 ½ x 16 ½ x 11 inches
Gift of Dr. and Mrs. Maurice
Rosenbaum and the Long
Beach Museum of Art
Friends Council 66-7.56

Figure 5:
Frank E. Cummings
Vessel, ca. 1992
Lignum vitae, jade, gold
H: 5, Diam: 3 3/8 inches
Gift of Peter Lipton and
Candace Lipton Kopel
2009.27

Figure 6:
Catherine Opie
Untitled 1, 1993
Platinum print
2 ¼ x 6 ¾ inches
Museum Purchase 94.27

**Long Beach
Museum
Of Art**

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LBMA.ORG