

**A Gift for Santa Barbara:
The Dwight and Winifred Vedder Collection**
Santa Barbara Museum of Art,
Santa Barbara, California

Amazingly, before this generous gift, the museum never owned a Renoir. Now we have two. The same holds true for paintings by Mary Cassatt," whispers a delighted Phillip Johnston, the director of the Santa Barbara Museum of Art, as he walks through a sneak preview of his museum's latest show.

Celebrating one of the most significant gifts of art given to the SBMA in its 66-year history, *A Gift for Santa Barbara: The Dwight and Winifred Vedder Collection* features thirteen significant works representing French, British, and American artists from the late 19th to mid-20th centuries, recently gifted to SBMA by local Montecito resident Mrs. Winifred Vedder and her late husband, Dwight Vedder.

The collection includes works by such notable impressionist artists as Mary Cassatt and Pierre-Auguste Renoir; as well as two naïve-style works by self-taught artists Anna Mary Robertson "Grandma" Moses and Helen Bradley. The mix of



Berthe Morisot, *Portrait of Marthe Givaudon*, 1892. Oil stick and pastel on canvas. Courtesy Santa Barbara Museum of Art.



Pierre-Auguste Renoir, *Roses*. Oil on canvas. Courtesy Santa Barbara Museum of Art.

genres within the collection reflects the Vedders' eclectic tastes.

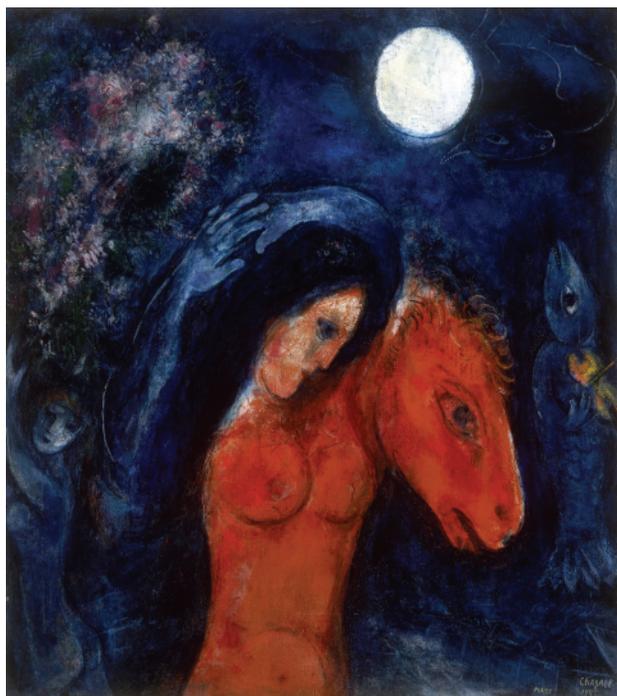
Dwight and Winifred began collecting in the late 1970s under the guidance of art dealer and friend Louis Stern of Louis Stern Fine Arts in Los Angeles. Of the first time she and her husband attended an art auction at Sotheby's, Mrs. Vedder recalls, "Good thing Louis was with us. With those [bidding] paddles you can get carried away."

"I was able to stop," she continues. "My husband did not."

Throughout the years, the Vedders continued to receive counsel from Louis Stern and, with his help, their collection grew. The Vedders discovered a synchronicity in their taste in art. "Often when we'd go into galleries or museums, and even if we had not been walking together, it would almost invariably be the same painting that was our favorite," recounts Mrs. Vedder.

One such favorite is Chagall's *Horse-Woman (Femme à Cheval)*, 1945. Mythopoetic, mysterious, and demonstrating Chagall's signature use of vibrant color, the painting is believed to be an ode to the artist's late wife.

Of the collection, Phillip Johnston also notes that *Roses*, a small oil painting by Renoir, has been garnering much attention. As he succinctly puts it, "It's just the simplest work, but it's just so beautiful." *Victoria Charters*



Marc Chagall, *Horse-Woman (Femme à Cheval)*, 1945. Oil on canvas. Courtesy Santa Barbara Museum of Art.

April 28 – December 2007
1130 State Street, Santa Barbara, California
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