

DOCENT DATES

9:15 AM Social Hour
10 AM Meeting/lecture

(non-meetings are in blue)

November 6

Isabel Barbuzza (artist in the Latina "Accretion" exhibition); **Student Touring discussion to follow.**

November 20

James Glisson will present his vision of the new re-installation of Ridley-Tree

December 4

James Glisson: upcoming exhibition "Dario Robleto: The Signal"

December 9

Holiday Party (place TBD in the next few weeks)

April 27-May 2.

Docent Spring Trip: Chicago

Docent meetings are Sept—May (June Graduation) 1st and 3rd Wednesdays every month, except December and April (Holiday Party, Spring Trip). Topics will be published in La Muse as they become available.



Patricia Iglesias Paco, *Lavinia Mariposa*, 2024, oil on panel. Paco's flowers embody flashes of her presence in the moment, the bursting energy and joy of color, "a choreography of endlessness." And it is that sense of life as a dance which expresses her birth in Argentina in 1974, her artistic training in Buenos Aires from age 15, her studies in Italy,

her move to New York City art schools and her current studio in Los Angeles. Frequent walks in the Huntington Gardens reveal the exuberance in her latest habitat. Her life embodies the themes of our latest exhibition, *Accretion*, each felt moment becoming a fresh expression of the artist's vision. *Submitted by Ricki*

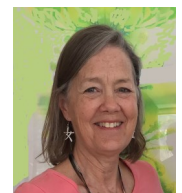
Dear fellow Docents,

October was a busy month with the *Legacy of Giving* exhibition still drawing a steady stream of visitors. Along with our docent activities inside the galleries, we had the bus trip to The Huntington last Monday. THANKS to Cindy Anderson for organizing this wonderful outing with 38 people on board despite five last-minute cancellations. Teda brought coffee for the ride down, Laura brought wine for the ride back, and others shared delicious snacks as we visited with old friends and made new ones.

Though we did not have a docent tour, the Huntington team had everything ready for us to immediately go on our own to view their permanent collections in the European and American buildings, the gardens, the books and documents in the Library. Sharing an art museum with other SBMA docents is a unique experience because we learn from each other, grow from sharing knowledge learn to trust our own instincts.

The weather was perfect as we broke into small groups, a few of us being driven in golf carts around the large grounds. There were several dining venues available for lunch.

Our time there flew by.



Pattie Firestone
Docent Council
President



Photo by Nina

Thank you, Cindy, for an excellently planned and much enjoyed docent day in our own backyard. (See photos on the next page).

In October we also had the Zoom docent presentation of the Mary Cassatt exhibition at the Legion of Honor in San Francisco. Many of you sent emails commenting on what an excellent tour it was, focusing on Cassatt's work and experimentation of new media and techniques. Our Docent Book Club last month focused on the artist's work in several books as well as reading the exhibition catalog. Thank you, Patty and Shirley for this very informative, enjoyable Zoom event.

In this issue of *La Muse*, Ricki has once again offered insights into several artists in the *Accretions* show. Ricki is an expert not only in Latin American art but has a particular affinity for contemporary works, a combination that makes these articles especially helpful for touring docents.

Looking at what's ahead, please note that after the Wednesday November 6th meeting, Student Touring will be the topic of discussion in the auditorium at about 11:20am. During the Evaluations Workshop last month, most of the questions concerned Student Touring. Our Students Teams Chairs and members will be in the auditorium Wednesday to offer additional strategies that will help build your confidence. I hope all levels of experience will join this discussion.

Happy Touring!

Pattie



From our **Vice President**
Cindy Anderson



Many thanks to Pattie Firestone for taking over with the Huntington trip on the 28th. From what she said, all 38 of you had a great time!

Be sure to let me know if you're interest in the Chicago trip from April 27-May 2 as planning begins soon.

Thank you, Docent Council, for the lovely flower arrangement that arrived for me and my family on the sudden passing of my husband. The Dahlias that were interwoven into the bouquet touched my heart and helped me feel your love and care. You have all been so supportive at this difficult time, an unexpected loss that changed my life in a single moment.

Thank you!

Cindy

Docent Road Trip
The Huntington Art Museum, Library and Botanical Gardens
Photos from Loree Gold

Photo of Loree by Nina



A friend of Trude's, Walt Kahn's *Top Man*, 1931

Right: ceramic flowers by Mineo Mizuno



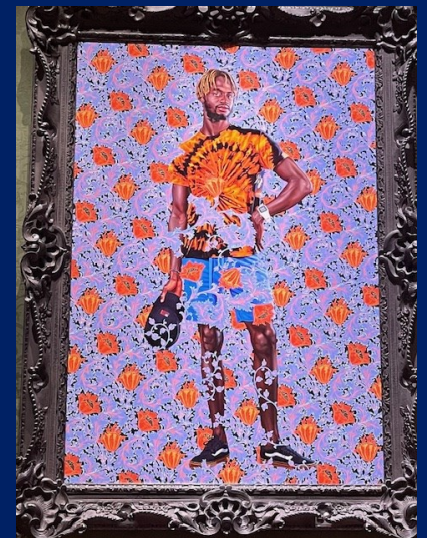
Mary Cassatt, *Breakfast in Bed with detail*



Above: William Merritt Chase's *Studio*
Below: *Blue Boy* and Kehinde Wiley's *Flowers in Nature*



L: Stewart Davis - much like our *Yellow Hills* of the same era, seen below it.



From our **Student Teams Co-chairs**
Nicola Ghersen and Ann Marie Dunaway



“Student Touring Season Kicks off With a Bang!”

- 5 Unique programs for school groups to engage with
- 39 Schools have enrolled in at least one session
- 48 Docents touring students
- 129 Field trips scheduled through May
- 544 Students visited in October
- 379 Students visiting in November in only two weeks of touring.



Every field trip opening on the calendar in November is full.

These numbers are impressive, well done everyone!!

It feels so good to know that we are sharing our amazing collection and our passion for the arts with all these students in our community. Think back to when you were first introduced to an art collection. How old were you? Who were you with? What were your first impressions? We docents are the gateway to the museum experience. **What we do really does make a difference.**

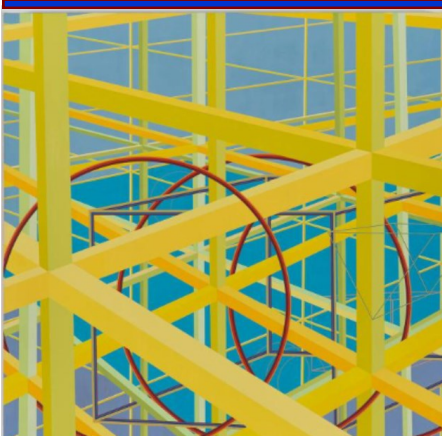
As we move forward with our tours we want to remind you that your scheduled tour can change up to 10 days prior, often due to scheduling issues from our teachers. It takes a lot of coordination to bring a class of students on a field-trip and as we all know, life happens. Please keep those touring dates sacred on your calendar. Work with your team leader, communicate and support one another. We all matter and all of us have busy lives and all of our time matters.

If you are feeling you need some support or ideas for student touring, reach out to one of the team leaders and make arrangements to shadow a docent on one of their tours. This practice is not limited to provisionals. The more you shadow, ask questions and observe the more you will gain. Eventually you will create your own style of touring and your confidence will build. If you love something and are passionate and enthusiastic about it, that will trickle down to those you are touring. It takes time, be patient with yourselves. In our council, docents are generous souls, always willing to support each other, share knowledge and ideas.

Thank you for all you do and for keeping the arts alive, especially for these young people.

Happy student touring and please reach out to us if you need anything,

Nicola and Ann Marie



The Beauty of Seeing through their Eyes

In October I asked my teams for any fun bits from their tours. Here's Elizabeth's reply from her second and fourth Wednesdays tours.

“The students were great! A few 7th/8th graders described Al Held's *Brughes II* as "uncanny". **A 2nd grader imagined hanging on the "bars" like at a playground, and imagined he would float if he let go of the bars.' 😊**

From our **Adult Teams Co-chairs**

Susan Lowe and Elizabeth Russell



Hello Fellow Docents

October has been another busy month for adult teams with three teams touring—*Highlights*, *Modern Contemporary*, and *Legacy of Gifts*, along with *Ten Talks* and many Special Request tours. Thank you so much to all! Within this thank you is again the acknowledgement of the flexibility the touring docents have shown in dealing with the several gallery changes and unexpected



closures in the Museum. I am sure we will all be so happy when the elevator is working again.

Once the dust does settle, be sure and view of all the new artwork that will be on display throughout the Museum. Allow these pieces to inspire your tours and, as brought up in our last Docent Council meeting, look for the unexpected connections among them. Change to what we are used to can be a bit unsettling but it can also be exciting! Patty just sent out the checklist for the Ridley-Tree re-installation, so I'm sure you're already coming g up with great ideas for the new thematic way the gallery is hung.

As a side note, we will be putting together the calendar dates for the Winter quarter teams in early November which will include the additional team of *Nature and Spirituality*.

And, as usual, don't forget to complete the Red Book!

Happy Touring! *Susan and Elizabeth*

Sweep → Tour → Record



From our **Evaluations Co-Chairs**

Christine Holland and Laura DePaoli



Scheduling for all evaluations is progressing, those for the *Legacy of Giving* team have been completed.

We hosted a discussion about the Evaluations process for both evaluators and those who wanted more information. The meeting was well attended with many thoughtful questions. We discussed focusing on the evaluations form as a means to understand what makes a successful tour and to ensure consistent standards for



evaluations. We also discussed ways to improve communication during evaluations.

We thank all who attended, and for your insights and thoughtful questions. We look forward to many interesting and helpful mentoring conversations in the next months.

Christine Holland and Laura DePaoli.

From our **Research Chair**
Barbara Ross



"Ganesha is highly charming and mesmerizing. The cute little chubby boy-like body with an elephant head has been inspiring devotion and Love in the hearts of millions of people throughout history."

-Ritu Shukla, The Times of India

CALL for RESEARCH! We need a paper for Dancing Ganesha! The Museum acquired this piece in 2019, and it has become a hit with visitors and docents alike. Several provisional docents plan to include the sculpture in their first *Highlights* tours. While there is ample information available online, our practice is to start with the docent website with research papers that have accurate facts, engaging stories and art historian-sourced interpretations of the piece, as well as our own curator's comments on many of them. Please consider this important challenge! To add to the docent archives. Your paper is a gift to all of us.

-Barbara



Dancing Ganesha,
Remover of Obstacles
© 11 th century
© Sandstone
© India

From our **Provisional Chair**
Patty Santiago



The provisional class is continuing with their study of Elements of Art and Principles of Design. In addition, they have begun to prepare for their Three-Minute Talk evaluation, which will happen at the end of November. They have chosen their artwork and completed an Object Worksheet. The provisional docents will be paired with a mentor in the next few weeks as they prepare. Many thanks go to Barbara Ross, who has taken over teaching the class these past few weeks while I was traveling.

Please welcome Michelle Klong, who is very much part of the class but whose bio missed the October issue of *La Muse*.



Michelle Klong I moved to Santa Barbara from Brentwood, CA, about 13 years ago. A dear friend was moving out of a rental house near the SB Mission and asked if I was interested in moving here and renting it given landlord approval. I jumped at the chance. I've always loved the arts, whether music or history or books—making, learning about, and viewing art has always been a part of my life. In college and graduate school I studied studio art. Before moving here, I worked briefly at two art museums in Los Angeles and enjoyed learning about the collections. I've always wanted to teach art, and being in the training program seems like the perfect opportunity to guide visitors as a docent.

From our **Membership Chair**
Merle Guadagnini



Hello Docents! The new method of recording our public and research hours started last month with 65 of you filling out the new Google form and sending it back to me with your volunteer hours from July through September. Look for the October form to be in your inbox sometime after November 1st. We still have a few docents who have not responded and a few with email problems but hopefully we can get any difficulties cleared up this coming month. If you have questions or need help, please contact me.

Merle

More Docent Photos from the Bus Trip



Our **Community Speakers Team Leader**

Lori Mohr



The *Legacy of Giving* exhibition continues to engage groups, most of which ask for Special Request tours. Here are the numbers for October. Lori

VENUE	PRESENTATION	ATTENDANCE
VISTAS	<i>Legacy of Giving</i> (Lori)	34
Santa Barbara Club	<i>Legacy of Giving</i> (Lori)	54
Total Attendance 88		Average attendance 44

CSP



On October 29th I gave my *Legacy* talk at the SB Club to members and special guests from the Montecito Bank and Trust Travel Club. Several in the audience

had been close friends with Leslie Ridley-Tree. *Photos from left: Kellen Olson, Hiroko Benko, Lori Mohr and Anne Towbes. Photo courtesy of Maria McCall, VP, Director of the M Club, Montecito Bank and Trust.*



“Accretion: The Depth and Passion of Our Latino Heritage”

By Ricki Morse

Created by SBMA Chief Curator James Glisson, “Accretion: Works from Latin American Women,” celebrates the diverse influence that shaped our culture, the show drawing from our rich Latin American collection beyond the acclaimed David Alfaro Siqueiros mural outside the Museum entrance. These art works contain the aggregated experiences of the artists—women living and working in the U.S but with roots in Argentina, Colombia, Costa Rica, Cuba, Guatemala, Mexico and Peru, capturing a previously unexplored aspect of the Latin influence.

Carlee Fernández, “Hues from Brown to Pink,” 2010, a recent museum purchase, captures the spirit of today’s Latino/American woman, honoring but not impeded by motherhood, fists clenched as she asserts her exuberant power from her



Carlee Fernández, “Hues from Brown to Pink,” 2010, color photograph, artist as model, SBMA.



Carlee Fernández in her Los Olivos studio, 2008.

tree-trunk pedestal. Carlee, a sculptor and photographer, was born in Santa Ana in 1973 of European and Mexican heritage. Both parents were deeply rooted in West African culture, adding more rich history (accretions) to her roots.

In 1994-95 she studied at the Sculo di Nudo in Florence, Italy, and returned home to earn her BFA in 1997 from Cal State Fullerton and her MFA the next year from Claremont University.

Today in her nearby studio in Los Olivos, she continues to explore masculinity and identity, combining animal bodies with her own, envisioning kinship among man, woman and beast. Her *Bear Series* celebrates the bear as the epitome of power and masculinity, ascribing human dignity to its being and including taxidermy in her creations. With a sly humor, she acquires the power of the beast while displaying her body with the objectivity of an impartial observer. Her images of women lose none of their femininity while refocusing on the power of the individual woman, rejecting allure for strength and personal power.



Carlee Fernández, *Bear Series, Artist Bestiary*, 2013, photography with bear taxidermy.



Harmonia Rosales, 2021 in her Chicago studio

Harmonia Rosales was born in Chicago in 1984 to a Cuba-born father and Jamaican Jewish mother, an artist, who shared her own work as well as her art library with her daughter. Her paternal grandmother, wanting to release Harmonia from old prejudices, shared the West-African Yoruba and Santeria worship rituals which were forbidden in Cuban society until the revolution released the people from the Spanish Roman Catholic strictures. Santeria’s celebration of saints, Orishas, originating in nature rather than in established hierarchy, supported the independence and spirits of the twelve million slaves who survived the passage from Africa, and laid the groundwork for Harmonia’s feminist politics.



Harmonia Rosales, *The Birth of God*, 2017, oil on canvas, reimagining of Michelangelo's well-known fresco out of African roots.

She attended a few art classes in Chicago, but found more relevance in art books and museums where she was drawn to Renaissance art and began to envision a contemporary world classically presented out of a West African Yoruba history instead of the Eurocentric stories she saw on museum walls. It wasn't until she took her daughter on a museum trip that she discovered her calling—to paint the art she wanted her daughter to see in museums, an art which embodied the beauty, power and vision of black people. She began in 2017 with *Birth of God*, a white haired black woman surrounded by her dynasty of Orishas, endowing her blessing on the earth, immediately drawing attention from galleries and art collectors, captivated by her elaborate and meticulous Renaissance style.



Harmonia Rosales, *The Birth of Oshun*, 2017, oil on Belgian linen.

Translating Greek and Roman fables through Santeria tales, she painted Oshun, the Orisha of love, desire, fertility and hope as the birth of Venus. She reimagines Sandro Botticelli's *Venus* as Oshun,



Harmonia Rosales, *Ôchosi Gets His Crown*, 2019, oil on canvas, UCSB.

sprinkled with gold skin patches, having flown too near the sun. This painting was shown in Los Angeles at her first solo gallery exhibition.

The Harmonia painting in our exhibition comes from UCSB's AD&A Museum, a portrait of the Yoruba saint, Ochosi. He holds several roles—swift and precise, he is a skilled hunter and arbiter of justice and maintains balance in the cosmic order. He gave the supreme ruler a rare bird as a gift which so delighted the ruler, he instantly made Ochosi a saint (orisha) and gave him a crown.

Portrayed with his dog as patron of those who work with dogs, framed by flowering hillsides as a balancer of nature, he projects harmony.

Patricia Inglesias Paco was born in Buenos Aires, Argentina, in 1974 and began apprenticing with a local artist when she was 15, later studying in Italy. In the spring of



Patricia Inglesias Paco, *El Ramo de Tirana* (a domineering bouquet), 2023, oil on board.

2020, as the world was in lockdown and the tragedy of Covid was unspooling, Patricia Paco planted seeds of life. Her paintings, drawings, and ceramics have always been populated by organic blobs, protrusions of pistil and stamen, shapes. But in those months of isolation the exuberance pushing against boundaries of abstraction evolved and grew legs, fur, beaks. Just as the global populace succumbed to collective fantasies of animals slowly encroaching into now vacant cities—the debunked dolphins in the Venetian canals, sea lions bathing sumptuously in the port of Patricia Paco's native Buenos Aires—she created a fantastic zoological menagerie of her own imagination. Creatures ranging from the exotic to the domestic crawled, flew, and ambled into her work as series she called "Animals in Quarantine."



Patricia Inglesias Paco, 2024 in her L.A. studio.

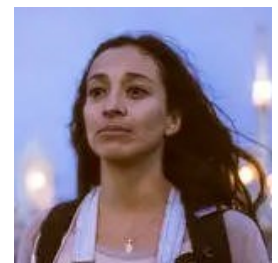


Patricia Inglesias Paco, *The Green Dodo*, 2020, oil on linen on board.

As she said, “While I had a feeling of being in a cage, I started to imagine all these stories that could be happening while we were not bothering them, the funny and strange interactions that these animals would be having.”

In paintings on mylar and linen, Paco’s lines glide into fanciful shapes, molting into parti-colored iguanas or coaxing two blue mice from the garden hiding place. Drawn to the flora of the landscape as much as to the animals, Paco embarked on a concurrent series that resuscitates the Dutch still lifes that have fascinated her for years. The sexual undercurrents of her earlier more abstract work took on more deliberate manifestations of botanical excess. In his essay “The Language of the Flowers,” Georges Bataille comments that “even the most beautiful flowers are spoiled in their centers by hairy sexual organs.” Correcting the noble and romantic ideals projected onto flowers, he says “after a very short period of glory the marvelous corolla rots indecently in the sun, thus becoming, for the plant, a garish withering.” While this line of thinking neatly captures the history of the still life that Paco distills, the energy and power of her strokes of paint project a life force. She suspends her bouquets in the moment prior to dissolution.

Jackie Amézquita (b.1985) operates at the opposite end of the artistic spectrum. She explores the power of ideas, political and social awareness from the perspective of a Guatemalan immigrant who came to Los Angeles at 17, hoping to find her mother. At 31 she went to Israel to study multi-disciplinary and performance art for two years, returning to pursue a BFA at the College of Design in Pasadena in 2018 and received an MFA at UCLA in 2022. Her personal commitment and clarity of mission quickly brought her to the attention of the academic world, and she joined the UCLA faculty as an instructor from 2020 to 2022. Her first solo exhibition in 2023, *Acts of Living*, at the Hammer Biennial in Westwood, is a labor intensive performance work.



Jackie Amézquita exploring and digging soil samples throughout L.A.



Jackie Amézquita, *Oro Negro* (Black Gold) 2024, framed soil, masa, salt, limestone.

She dug soil samples from 144 L.A. neighborhoods, mixed the soil with masa (corn dough) salt, rain, limestone and copper, creating 144 slabs, each carved with scenes of migration and Latino life throughout the city. The slabs are arranged in an 8 X 18’ wall grid, each slab depicting the daily life of undocumented people in various diasporic communities who make up one-third of the L.A. population. Amézquita envisions these scenes as tributes to their essential work that passes unnoticed.

Her *Oro Negro* (Black Gold) 2024 in our exhibition uses her hallmark soil slabs to honor the Latino labor that sustains the city. Their skin tones are reflected in the varying shades of brown, reflecting the diversity of the Latino population, gold acknowledging the value of their gift to L.A. and the worn surface of each slab a tribute to the heavy, unseen labor of their days.



Jackie Amézquita, *El Suelo que Elementa* (The soil that is our element), 2023, an engraved detail from 144 slabs.

A unique aspect of performance art is the relationship with the artist that accompanies our viewing of the work. We are increasingly aware of her soil samples as the same ground we walk on, providing a kinship with the artist and the Latino workers. Performance art borrows the time, space and presence of the viewer, giving it a felt substance, akin to theater.

Enjoy!

Art Show Winner, Isabel Downs

Sustaining Docent

Presents
Harvest of Colors Quilt Show
A Member's Showcase
October 5 & 6, 2024
Saturday (10 - 5) - Sunday (10 - 4)
Earl Warren Showgrounds



Isabel's quilt won three ribbons in the Coastal Quilt Guild of Santa Barbara and Goleta "Harvest of Colors" 2024 Quilt Show: Best in Show, First Place in Large Art Quilts and Best Use of Embellishments. Except for a few dozen buttons, all the creatures and algae are made by hand of fibers - fabrics, laces and various types of yarn. Isabel incorporated "ghosts" in the bottom half, a haunting reference to loss of marine life in tide pools due to climate



change. "If you wander about in the tide pools these days, it is virtually impossible to find most of the life shown in the upper quilt, now depicted as "ghosts" in the lower one. Submitted by Amanda McIntyre



SBMA Dia de los Muertos

Patsy's photos capture the 35th SBMA-supported Mexican tradition of honoring the dead. The procession followed a day of family activities at the Museum.



Lori Mohr, Editor , 2009—

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