

# La Muse

## DOCENT DATES

### March 6

Lecture by James Glisson,  
"Born Digital"

### March 20

Laurie Monahan, "Artist  
Focus: Serenity and  
Revolution"

### April 3

"Poetry and Art"

### April 14-18

Docent D.C Trip

### April 22 10:30 AM

Book Club at the FRC

### May 1

James Glisson, "A Legacy  
of Giving: The Lady  
Leslie Ridley-Tree  
Bequest"

### May 15

TBD

### May 31, 4-6P.M.

Docent Service Recogni-  
tion and Provisional  
Graduation



Ann Craven, *Pink Moon*, 2022, oil on linen, 14 x 14 inches. Ann Craven (b. 1967) began painting as a child, initially in adult classes, an intense observer of the moon, of birds and flowers. Often beginning with nighttime sketches from her roof in Manhattan or her home in Maine, she is a chronicler of memory, of presence in nature, of the rotation of the planet recorded in lush color, painted in oils, wet on wet.

Dear Docents, Sustainers and Provisionals,

There is no shortage of docent energy or enthusiasm these days. Our student touring teams continue to meet the high demand with unprecedented numbers of students visiting the Museum, as you'll see in Nicola and Andrew's message. Adult tour numbers remain strong, docents showcasing our new exhibits: *Janna Ireland - True Story Index* (thru 6/2); *Made by Hand/Born Digital* (3/3-8/25); and the re-curated *Works on Paper, Serenity & Revolution* (2/25-5/26). You won't want to miss James Glisson's lecture to us on March 20<sup>th</sup>, talking about *Born Digital*.

Our "Meet and Greet" Provisional luncheons are off to a great start. Please, let your hosts know if you will or will not be attending. Floods, fires, and the pandemic have kept us from these gatherings the last few years, and our senior docents are happy to finally be reviving the tradition.

REMINDER: Check your email regularly. The Docent Council Board and the Education Department have asked me to remind you to answer your emails in a timely manner, that is within 48 hours.

Onward, into spring!

Teda



Teda Pilcher  
Docent Council  
President

From our **Vice President**

*Pattie Firestone*



### **MEET & GREET Provisionals in February & March**

The re-instated Meet & Greet gatherings for Provisionals and Active Docents to get to know each other are in full swing. If you cannot attend your assigned date, please contact your co-hosts and Susan Lowe [susanlowe44@aol.com](mailto:susanlowe44@aol.com) ASAP so Susan can plug you into one of the remaining venues:

- |                                       |  |
|---------------------------------------|--|
| · Mimi Baer/Judy Dewey                | Thursday Feb. 15 lunch (6 people)        |
| · Christine Holland/ Merle Guadagnini | Monday Feb. 26 lunch (8 people)          |
| · Wendi Hunter/ Cindy Anderson        | Monday March 4 lunch (8-10 people)       |
| · Irene Stone/Loree Gold              | Monday March 11 lunch (8 people)         |
| · Mike Sandler/ Teda Pilcher          | Sat. March 23 at 1pm - Thousand Oaks     |
| · Shirley Waxman/Elizabeth Russell    | Monday March 25 at 4:30pm (10 people)    |
| · Laura DePaoli/Denise Klassen        | Wednesday March 27 at 4:30pm (10 people) |

### **April 14 – 19 – Washington, DC Docent Trip**

We have 13 people signed up for this trip and 9 out of 10 rooms reserved at the Cosmos Club. Activities are planned for Monday April 14 through Thursday April 18 with an opening dinner Sunday night and closing dinner Thursday night. Contact [Pattie.Firestone@gmail.com](mailto:Pattie.Firestone@gmail.com) if you want to join us. *Pattie*

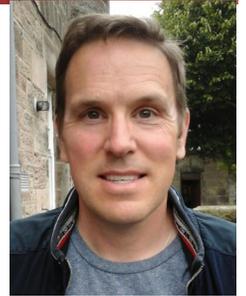
*Image left: Darcy Burk; Sheryl Denbo; ? ; Thea Van Tonder; Paula Campanelli. Right: "Red Block," by Ghanaian artist El Anatsui in 2010. Sculpture is made of thousands of crumbled or folded metal pieces held together with copper wire. In the gallery space it looks like a lush, heavy brocade curtain or cape/mantle. Submitted by Ursula (L to R: Mike Sandler, Rachel Stengel, Laini Melnick, Ursula Ginder, Dana Staub)*



From our **Student Teams Co-chairs**  
Nicola Ghersen & Andrew Baker



February was another busy month in our galleries as we welcomed 562 students to the Museum. March is shaping up to be equally busy. The Student Teams give engaging and imaginative tours, and we commend their hard work. What other job requires as much flexibility, personality, knowledge, crowd control, interaction, spontaneity, and charm?



The Artful Making groups have begun a new project which will go until Spring. They are looking at Impressionism—the project is inspired by Claude Monet’s *Waterloo Bridge*. Itoko Maeno, our senior teaching artist, reports that the students are reimagining this classic Impressionist image by experimenting with water-soluble oil pastels and tempera paint using small brush strokes and overlapping to create a blended effect. Itoko reported that the students are making beautiful art in the limited time that they have. Here’s to more fun art being created by our students under Monet’s influence.

Nicola & Andrew

**Quotes from the teacher evaluations:**

"The tour guide did a great job of making the tour fast-paced which kept students engaged. She also did a great job of making the art accessible for students, by asking simple questions and making the tour story-based."

"I appreciated that each group of students saw different pieces of art. We talked about it afterwards."

"The whole experience from beginning to end was great! the docents really engaged the students and were thoughtful to include everyone"



## From our **Adult Teams Co-chairs**

Denise Klassen & Susan Lowe



Denise Klassen

Well, Janna Ireland has opened and after Charlie Wylie's great talk at the docent meeting, I think we are all excited to see it and follow a tour. Thanks to the great touring team doing that special exhibition, the Special Requests tours are already coming in.

The *Highlights* and *European & American* teams continue to make their tours popular and informative and the touring numbers continue to be strong as well as the Special Request tours. Thanks for

your flexibility and dedication.

And a special thank you also to the docents who covered the Artful Affairs event for the museum. The event seemed to be very successful and it presented a special challenge to them, as the art they highlighted was not available for viewing until that evening. Now that's flexible!

Great job everyone!

*Denise & Susan*



Susan Lowe

## From our **Evaluations Co-chairs**

Christine Holland and Irene Stone



Christine Holland

Your Evaluations Chairs are pleased to report that the evaluations process is going well. There have been some delays concerning student tours, mostly due to changes made by schools in their schedules, but we are dealing with these situations and hope to complete the evaluations this month.

The Provisionals completed their 8-minute talks, with good results for all. A big thank you to Patty Santiago for all her work in planning and coordinating the evaluations and to the volunteer docent evaluators.

Just a reminder that peer review is the cornerstone of our evaluations program, and that we support each other in a non-competitive manner as we strive to present the best gallery experience we can for our visitors. We take pride in helping each other achieve our goal.

*Christine and Irene*



Irene Stone

## From our Provisional Chair

*Patty Santiago*



The provisional class reached another milestone with the successful completion of their 8 - Minute Talks last week on February 21<sup>st</sup>. Many, many thanks to the evaluators: Christine Holland, Susan Lowe, Denise Klassen, Shirley Waxman, Laura DePaoli, Pattie Firestone, Ann Hammond and Teda Pilcher. Another word of thanks to Ralph Wilson for his help in listening to their talks and helping to prepare them for the evaluations. The provisional docents are continuing their study of art history and will be learning about Asian Art.

Shirley Waxman will be giving them a tour of the Asian galleries on March 13<sup>th</sup>. The provisional docents are also continuing to observe student tours and to learn about techniques for touring students of all ages. *Patty*

## From our Nominations Chair

*Shirley Waxman*



Dear Docents,

The nominees for the Docent Board are coming together with strong candidates who are dedicated to continuing our high standards of touring, ongoing education, and keeping us all connected.

Stay tuned, the nominees for service year 2024-2025 will be published in the April edition of *La Muse*.

The slate of officers will be presented at the April 3 Docent Council Meeting. If there are no additional nominations from the floor, the election of officers and chairpersons will be determined by a majority vote of the Active Docents present at this meeting.

Information about Nominations, Board positions and responsibilities can be found in the Docent By-Laws on the Docent website under Business.

*Shirley*

## From our Membership Chair

*Mary Ellen Alden*



Don't forget to record your hours! Email me or write them on the clipboard next to sign-in at meetings.

From our **Research Chair**  
Barbara Ross



*"Research is formalized curiosity. It is poking and prying with a purpose."* Zora Neale Hurston

The provisional class certainly expressed curiosity in writing their research papers! They demonstrated excellent skills in planning, exploring materials, composing, and including all the essential information for a finished paper. It's a challenging assignment for many reasons, but the benefits of sharing the research outweighs all the sweat and hard work. The provisionals are completing final touches; the papers will be available for viewing soon on our docent website.

From our **Community Speakers Team Leader**

Lori Mohr

CSP



VENUE	PRESENTATION	ATTENDANCE
Little Town Club	<i>The Human Body in Art History</i> (Belle)	13 + 7 (tour)
Val Verde	<i>Delacroix to Dufy</i> (Sarajum)	45
Total Attendees: 65		Average Attendance: 64.5

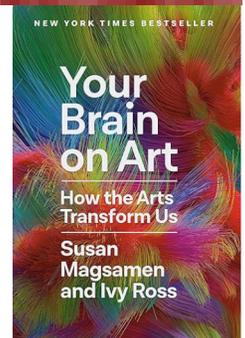
## DOCENT BOOK CLUB NEWS

*Gail Stichler*



The next book club selection is: [Your Brain on Art: How the Arts Transform Us](#), by Susan Magsamen and Ivy Ross.

Our next meeting is **April 22 at 10:30 am** in the SBMA Family Resource Center. We will be reading this book in conjunction with the UCSB Reads community outreach program, which offers a free lecture at UCSB's Campbell Hall on **May 8 at 7:30pm**. This is a fun event we can all attend. Here is an announcement from UCSB about the book:



A New York Times bestselling book, "Your Brain on Art" is the 2024 selection for [UCSB Reads](#), an initiative of the UC Santa Barbara Library. Now in its 18th year, the program brings together the campus and Santa Barbara communities to read a common book that explores compelling issues of our time. For more info: [LibGuides: UCSB Reads 2024: Home](#) and <https://guides.library.ucsb.edu/c.php?g=1322766&p=9732588>

*Gail*

## Docent Artists Among Us



OPENING NIGHT is  
Friday 8th March, 4-6pm.  
The show runs until April 6.

Nicola Ghersen, *Mistress Gardener*,  
collage on cradled board.

**Nicola Ghersen** is thrilled to announce that her collage piece titled *Mistress Gardener* was accepted into the “Small Images Exhibition 2024” at The Atkinson Gallery at Santa Barbara City College. This show is a juried competition featuring regional artists working in all media, with all works required to be 18 inches or smaller. One of this year’s jurors is none other than our very own Curator of Contemporary Art, **James Glisson**.

Where?

The Atkinson Gallery is located on SBCC’s east campus, Room 202 of the Humanities Building. Gallery hours are Mondays—Thursdays, 11 am to 5 pm, and Fridays 11 am to 3 pm, or by appointment. All gallery exhibitions are free and open to the public.

# Ann Craven's Orbital View

By Ricki Morse



Ann Craven (b. 1967) views the natural world through her intense presence in each moment, as both observer and memoirist, reflecting the constantly changing and intimately remembered worlds of birds, trees, flowers and the moon with an almost childlike candor. Each sketch, painting and dated palette is retained as evidence of the passing experience, mementos of the past still relevant in the present moment.



Ann Craven's *Pink Canary*, 1997, oil on canvas, one of the few paintings that escaped the 1999 studio fire.

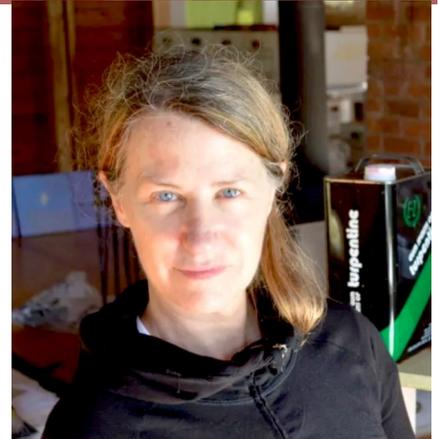
From early childhood in Boston, her mother nurtured her innate talent, providing her first set of oil paints when she was six-years-old, and enrolling her in an adult painting class. When she was thirteen the family made its first trip to Maine, and it was there that she witnessed

the moon in the evolving sky. She says she captures the memories of that trip, standing outside in the moonlight, in each moon painting.

She is as meticulous in recording her process as she is in recording the phases of the moon. Each palette is numbered and retained as a record of her color choices. Left over paint is applied in stripes to used palettes and becomes part of the collection. Thus the artistic process is retained, ongoing.

This process began at the Massachusetts College of Art in Boston and continued through her MFA at Columbia University where she became a studio assistant to Alex Katz, a position she kept for eight years, developing her skills as an *plein aire* observer, a wet on wet painter in oils as well as a skilled watercolorist. Upon her return to New York City, she acquired a studio loft, launching a series of bird and flower paintings based on collected postcards and printed images, executed mostly in watercolor, and moon oil paintings drawn from serial sketches made at night, from her New York City roof or her cabin in Maine. recorded and memorialized just as are the passings of the moon.

In 1999, a few years after her first gallery show, fire swept through her studio, destroying all her paintings and collections. Craven's



Ann Craven photographed by her husband, the artist Peter Halley, ARTnews, Feb. 10, 2016. You may remember our 2015 exhibition of his paintings, *Geometry of the Absurd*.



Ann Craven's studio, a wall of serial moon sketches and flower paintings, a day's work for a volumetric artist.

response rose out of her orbital way of seeing the world. She began replacing all the works from memory, relishing the opportunity to revisit each image and draw on a fresh presence with each. She was interviewed by Bomb Magazine about this process and recalled her grandfather saying, “Just keep it going, keep it going.” He was a roofer in Boston, replacing old shingles with new. She recreated every work, refreshed, not for the market but for the re-experiencing.

Craven was interviewed in her studio by ARTnews in 2016, listening to lots of Johnny Cash, admiring Craven’s bulldog puppies, Moonlight and Magic, (small white faces, otherwise all black) while she prepared for her first retrospective called “Time” at Le Confort Moderne in Poitiers, France. Her work had been appearing in galleries throughout Europe for several years, as well as in the United States. Her work is found in museum collections like MOMA, the Whitney and our own. Our recent acquisition of *12 Moons* gives us the opportunity to share her presence in moonlight with these personal aspects of the moon, always in orbit, always vanishing, always returning. Enjoy!



Ann Craven, *12 moons*, 2022, oil on canvas, SBMA, Museum purchase with funds provided by Kandy Budgor; Luria/Budgor Family Foundation.

## Bibliography

Ann Craven, Karma Books, 2018, New York.

*Consumer Papers: Ann Craven*, ARTnews, Feb. 10, 2016.

Greg Lingquist, *Ann Craven, Twelve Moons*, The Brooklyn Rail, April 2023.



Watch for Ricki’s essay on works from our upcoming *Serenity and Revolution* exhibition in the April issue of *La Muse*.

Wilfredo Lam, Wilfredo Lam, *The Casting of the Spell*, 1947. Oil on burlap. SBMA

## The Last Page



Narsiso Martinez, *Self-Portrait En La Cherry (with Strawberry Fields Forever in the Background)*, 2020 ink, charcoal, gouache and matte gel on produce cardboard boxes, 53 x 72". Courtesy of the artist and Charlie James Gallery, Los Angeles

*From Ricki:* "The new Narsiso **Martinez** mural is FABULOUS— an amazing update to our Latino collection—echoing Diego Rivera and Siqueiros, 21st c."



Shirley Waxman with Janna Ireland



Lori Mohr, Editor , 2009—

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