

Coming Up

February 1

9:15 Coffee
10:00 Lecture
Enrico Natali: Publicly
Private photos of 1960
NYC subway

February 8

9:30 Board Meeting
Luria

Feb. 13

8:30 MOCA Bus Trip

February 15

9:15 Coffee
10:00 Lecture: Dr. Colin
Garner, "Out of the
Cool, Into the Hot"

February 27

Book Club at 1:30
Dwight Coffin's house

March 7

9:15 Coffee
10:00 Lecture

March 15

9:30 Board Mtg/Luria

March 21

9:15 Coffee
10:00 Lecture

Docent Trips for *Pacific Standard Time*

February 13 (Mon)

Geffen Contemporary
and Museum of
Contemporary Art

March 28 (Wed)

Pasadena Museum
of California Art



Richard Diebenkorn, 1959, *Figure on a Porch* Oil canvas, 57" x 62"

As president of the Docent Council, I was honored to be invited to attend the Director's 2012 Annual Preview Meeting of the museum staff. Among those recognized for significant years of service were our own Rachael Krieps, receiving her 5 year pin, and Patsy Hicks, receiving her 15 year pin. Congratulations!

Larry Feinberg noted that last year included 14 exhibitions and 3 remodels that are still being completed. Further, 25,000 children toured, 1500 public school teachers were trained and 11,000 Family Guides were distributed.

After reports from each of the curators, Patsy Hicks presented her report on the Education Department, which demonstrated Patsy's articulation of the goal of education – engagement with the community, making connections through art. I have invited her to present her report to our docents this week. She noted that the 11,722 volunteer hours reported by the docents are equivalent to 6 full-time employees! Our volunteer hours are appreciated.

As you read in my recent email, we have moved the MOCA bus trip to Feb 13 and the book group to Feb 27.



Irene Stone

The bus will leave from Santa Barbara at 8:30, arriving at 11:00 for a tour of *Under the Big Black Sun: California Art 1974-1981* at the Geffen Contemporary. Then we will bus the short distance to MOCA for lunch on your own at their Lemonade Café and a highlights tour of several exhibitions, *Naked Hollywood: Weegee in Los Angeles*; *A Tribute to Beatrice and Philip Gersh*; and *Gifts to MOCA Permanent Collection: Masterworks 1945-1975*. We will depart for home at 3:00. **The cost for bus and tours will be \$50.** We will take **signups and payment at our February 1 meeting or by mail** to either Laura DePaoli or Irene Stone.

The speaker at our February 1 Docent Council meeting will be photographer Enrico Natali, whose photographs of the New York City subway in 1960 – described as a valuable document of a time as well as portrait of our collective humanity – are on view in the *Publicly Private* exhibition. At our February 15 meeting, Dr. Colin Garner, UCSB Professor of Critical Theory and Integrative Studies, will address the *Pasadena to Santa Barbara* exhibition with a lecture entitled “Out of the Cool, Into the Hot.” Both lectures promise to be most pertinent and engrossing.

Happy touring to you all as we look forward to the opening of the American Art collection, the *Pasadena to Santa Barbara* exhibition, and completion of the Asian galleries in addition to our current installations. 🍷

Message from our Vice President



Kathryn Padgett

Sue Skenderian was the gracious hostess of the January Book Club, where we discussed *Rebels in Paradise*, which Vanity Fair described as, "an affectionate, deliciously gossipy account of the decade when a convergence of renegade artists, entrepreneurs, curators, collectors, and writers put Los Angeles on the art world's map."

The snacks at our gathering had a 60s theme, complemented by root beer floats, what fun! The group reminisced about where we were and what we were doing during the LA art scene of the 60's. We certainly have many "groovy" docents!

See the Book Club notice in this issue for info about our new selection and next meeting. The February meeting has been rescheduled and will be held at Dwight Coffin's on the 27th at 1:30. We are reading *Old Masters, New World* by Cynthia Saltzman, a vivid and informative examination of American art collectors in the late 1800s.

During the past two years, the number of active docents in our Council has been shrinking, so it is essential for us to focus renewed efforts on increasing our numbers. This year's provisional class is an excellent start, and it is important that we have another large class next year as well. Interestingly, many of the provisionals in this year's class were recruited by members of the Docent Council. This is great evidence that our own word-of-mouth promotion is effective! So I am asking you to recruit once again. Please talk to friends, neighbors, and visitors on your tours and encourage them to consider looking into our program. We all know what a big commitment the training requires, but we also know the rewards that come with being an SBMA docent.

One of the consequences of our reduced docent numbers is that our student teams— those docents touring students — are quite small, thus creating larger student groups for each docent. The student touring docents have stepped forward and are unflinchingly providing excellent experiences for our young visitors despite these circumstances. Kudos to all of you for a job well done!

As we move into spring, I give a hearty thank you to those of you who have signed up to host a provisional luncheon. The coordination of these luncheons is in Gabriella Schooley's apt hands; I appreciate your prompt response to her emails so the planning can proceed smoothly. These luncheons are always a big hit, as they provide a wonderful opportunity for you to get to know a provisional class member in a smaller social setting, and for them to get to know us. So look for your email invitation starting in mid-February.

Thank you, as always, for your role in making the Docent Council so collegial, interesting, and stimulating. Have a wonderful and productive month! 

Adult Touring for December, 2011



Shirley Waxman

In February we have two new exciting exhibitions opening! *First, American Paintings and Sculpture from SBMA* will be returning. This exhibit will bring many of our old favorite pieces of art back on display. Our touring team for this exhibit will be led by Molora Vadnais. And secondly, we will be touring the long anticipated *Pasadena to Santa Barbara: Art in Southern California, 1951-1969*, under the outstanding leadership of Ricki Morse.

The Docent Council extends many thanks to the *Picasso & Braque* and the *Henri Rivière* teams for all your interesting, stimulating, and insightfully informative tours of these special exhibitions. The teams were: *Picasso to Braque*:

Irene Stone (Team Leader), Shirley Dettmann, Vikki Duncan, Jerry Jenson, Josie Martin, and Martin Molof. *Henri Rivière*: Susan Northrup (Team Leader), Julie Allen, Susan Billig, Tricia Goss, and Shirley Waxman.

Touring numbers for December:

Highlights - weekend and daily	96
Focus Tours	56
Picasso and Braque	189
Henri Rivière	<u>40</u>
	381

December typically slows before the Christmas holiday (shopping?) and picks back up after Christmas. We saw more than usual 'no visitor' tours the week before Christmas. Thank you to Shirley Dettmann, Jerry Jensen, and Vikki Duncan for going above and beyond with special request tours for December!

Docent Book Club



Sue Billig

Our selection for February is

***Old Masters, New World:
America's Raid on Europe's Great Pictures***

By Cynthia Saltzman

Our meeting is scheduled for **Monday, February 27th at 1:30**

Our host this month will be Dwight Coffin

Please RSVP to dwightcc@sover.net 969-2951




Student Touring



Ann Robinson
Student Touring
Chair

The opening of the Asian Galleries provided students with an opportunity to experience Japan, India, Tibet and China for a truly multi-cultural experience. Seeing artifacts used in daily life and elaborate rituals brings centuries old cultures to life. It is wonderful to watch our talented docents touring students and to see the techniques used to engage our younger visitors.

Here are some of the techniques former teachers are sharing for 2nd grade:

1. A “treasure hunt” in the Asian galleries for animals will encourage looking closely for both real and imaginary creatures.
2. In the photography exhibit, ask the students to stand next to the photograph they like best, and then explain why that photograph was their favorite.
3. Touring younger students with shorter attention spans takes energy! It requires docents to move through the galleries more quickly, spending less time on one piece and talking about more pieces. When students get wiggly, have them sit down while discussing the piece.
4. Bring students outdoors and explore the George Rickey sculpture. This gives them space to stretch out and is an excellent introduction to abstract art. 

Board Nominations



Christine Holland, Nominations Committee Chair

Nominations for next year’s Docent Council Board are open! As you will note from reviewing the By Laws, “*Section 8: Procedure For Nomination and Electing Officers,*” members of the Docent Council may volunteer their services or submit written nominations for the officers and chairpersons when the process is opened in March of each service year.

The slate of nominees will be composed during March, and the slate will be presented at the Docent Council meeting on March 21st (at which time nominations may be made by council members from the floor), and printed in the April 1st La Muse.

The election of officers will be made by majority vote at the Docent Council meeting on May 2nd. Please refer to section 8 of the Docent Council By Laws for more procedural information. We thank all who consider serving on the Docent Council Board – we couldn’t keep going without dedicated Board volunteers! If you have nominations for any Board position, please contact me.

Thank you !
Christine



Evaluations




Sue Skenderian
Evaluations Chair

Dear Docents,

As you all know, docents giving adult tours, student tours and classroom presentations are evaluated every two years. (Docents on Special Exhibition teams are evaluated at the beginning of the show). The evaluation process is crucial in maintaining the high caliber of tours for our visitors and part of what gives each of us such pride as a docent. Each evaluation is given meticulous care so that the docent being evaluated may receive the best, most useful feedback and continue to grow.

I would like to thank all evaluators, those docents being evaluated, and team leaders for their outstanding effort in handling evaluations this year in a thoughtful, professional and positive manner. We are more than half way through the numbers of those being evaluated and each has been forwarded to me promptly.

To those still waiting for touring opportunities, I thank you in advance and remind you that you can e-mail, snail mail, or leave them in the docent office. If the later, there are envelopes in my bin to place them in for the privacy factor. I now have a new (additional) e-mail - sskenderian@cox.net. Thank you all so much,

Sue 



(L) Weegee, *Animal Oscars*, ca. 1950
(R) *Carson Drive and Wilshire*, ca. 1950
Both from: *Naked Hollywood*




Take Note!



Dear Docents,

I have made a DVD copy of the old video tape I had, explaining how to make Japanese woodblock prints. I added a rough translation of the narratives (it is in Japanese). I think it is useful for understanding the process.

I will leave the DVD in the drawer at the Docent's Office. Please follow the checkout procedure if anyone wants to borrow it and watch it at home.

Kyoko 

Kyoko Sweeney

By Holly Myers

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"I WISH that PST stretched over three to five years or longer,"... (Ryan Miller / WireImage)

Many are impressed with its scope, but others think it may be trying to do too much or even misrepresent the L.A. art movement.

"I WISH that PST stretched over three to five years or longer,"... (Ryan Miller / WireImage)

We've heard a great deal in recent months from members of the Pacific Standard Time generation: artists whose work between 1945 and 1980 heralded "the birth of the Los Angeles art scene," in the words of the Getty's PR campaign. Less visible have been the heirs to all this innovation — the artists who've swelled the ranks in the last two decades, standing on the shoulders of PST's giants to

capture the attention of curators everywhere. Which gets one to wondering: What have they seen? What are their responses? What does the post-PST generation make of the ubiquitous PST enterprise, now at its approximate midpoint?

The lines, of course, are far from distinct. The L.A. art scene, whether pre-or postnatal, is a multigenerational social ecosystem, in which 1980 is an arbitrary boundary. The history that PST has crafted is one that's continually bumping against the now. "It feels very present because a lot of those people are still around and still teaching," says Mara de Luca, 38, a painter who graduated from Cal Arts in 2004. "A lot of the people in the Redcat show ['The Experimental Impulse'] were my teachers. It felt odd to see the whole institution historicized in this way. It's like if you take your childhood and make a museum show out of it or something."

Alison O'Daniel, 32, came here in 2007 after stints in Austin, Texas, London and Mexico City to get her MFA at UC Irvine. Like many recent grads, she says, she has the interesting perspective of watching the faculty she's studied with reviving old projects for PST. "Many of us came to these programs to work with these

Weegee, *City Hall, Los Angeles, Cal.*, ca 1953-55
International Center of Photography/Getty Images

"I WISH that PST stretched over three to five years or longer,"...

artists, so it's really exciting to see the trajectory of their practices in the PST shows," she says.

Soliciting opinions about PST is something like querying the proverbial blind men on the subject of the elephant: No two people have seen the same PST. "It's giant," says Shana Lutker, 33, a sculptor. "You can't possibly traverse the whole series of exhibitions. Yet it's really understated! It's

sprawling, overwhelming, kind of understated, easy to miss if you're not looking for it, but once you find it and take time to appreciate it, you'll be pleasantly surprised. It's just like L.A."

The majority of young artists interviewed spoke of PST with qualified enthusiasm. Many were dismissive of the manner in which it's been packaged for the public and suspicious of the tendency toward nostalgic sentimentalism. Many were simply overwhelmed. But nearly all were exhilarated by one thing or another and commended the efforts of individual exhibitions to bring under-recognized artists to light.

The strongest criticism — by far — concerned the marketing. "It is only men, and it is only superstars promoting other superstars," says Alexandra Grant, 38, a text-based artist who works in painting and sculpture. "There is a sense of insecurity. 'People won't understand if we use a less-well-known person' — well, that's actually part of the problem. PST is about people other than the people who are already well known."



Weegee *Liz* ca. 1950 International Center of Photography/Getty Images




Weegee, *Hollyworrd Premiere*, ca. 1951

Several questioned the ideological implications of the historicizing impulse. "Sometimes PST seems a bit like navel-gazing," O'Daniel says. Noting, as many did, that few of the shows are slated to travel, she wonders if it isn't "a bit like a self-congratulatory high-five in a vacuum. In talking to my friends elsewhere, it feels like it's being recognized as an important, massively scaled and organized bunch of intertwining exhibitions that no one else is going to see!"

"My reservation about PST," says Thai-born sculptor Nuttaphol Ma, 40, who earned his MFA from Claremont Graduate University in 2009, "is that it takes the huge undertaking in one blast. Boom! Done! I wish that PST stretched over three to five years or longer and engaged in

alternative ways of presenting the work to reach the public in a smart way."

"There is a weird, obligatory nostalgia part," says Deborah Aschheim, 47, whose work explores issues of memory. "Like these were the days of the giants, everyone was so young and good-looking and groundbreaking. That feeling of 'Oh, you got here after the party.' I am always suspicious of that kind of gloss on the past."

The one near-universal point of agreement was excitement for the abundance of the artwork itself — particularly the abundance of the unknown or unfamiliar. "It's not the same experience as reading about a Warhol in an art history book and going to the MoMA to see that exact Warhol," says Anna Sew Hoy, 35, a sculptor. "With PST, it's so much about seeing this stuff for the first time and not having read about or studied it in school first. The sense of discovery makes it feel very alive." 



On January 16th the *Pasadena to Santa Barbara* touring team had their first meeting at Ricki's house amid great excitement about the close to twenty Southern California artists currently being hung in the show, which opens February 11th. Left to right are Laura DePaoli, Tricia Goss, Amanda McIntrye and Nancy Estes. Faith Henkin was out of town, and our cheerleader from the sidelines, Ellen Lawson, is still sidelined.

Submitted by Ricki Morse

Provanance: This old clip was sent by Heather Brodhead to Jill Finsten, who thought the docents might enjoy it, and sent it to Irene, who agreed, and sent it to me.

LM



Hermes arrives

A 2,500-year-old marble statue of the Greek messenger god Hermes arrives at the Santa Barbara Museum of Art via a skiploader driven by Zack Herrera. The statue,

called the Lansdowne Hermes, is a gift to the museum from Wright S. Ludington and will be on view when the remodeled portion of the museum opens Jan. 26.

News-Press photo by LEN WOOD

Comments?
Suggestions?
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