

## Coming Up

### June 6: Wednesday

9:15 a.m. Coffee  
10:00 Council Meeting  
Karen Sinsheimer  
and Lisa Volpe,  
*Portrayal/Betrayal*

**PREFERENCE  
SHEETS DUE**

### June 8: Friday

5:30 p.m. Docent  
Graduation and  
Recognition  
Ceremony  
SBMA Auditorium

### June 13: Wednesday

9:30 a.m. Double  
Board Meeting  
Home of Irene Stone

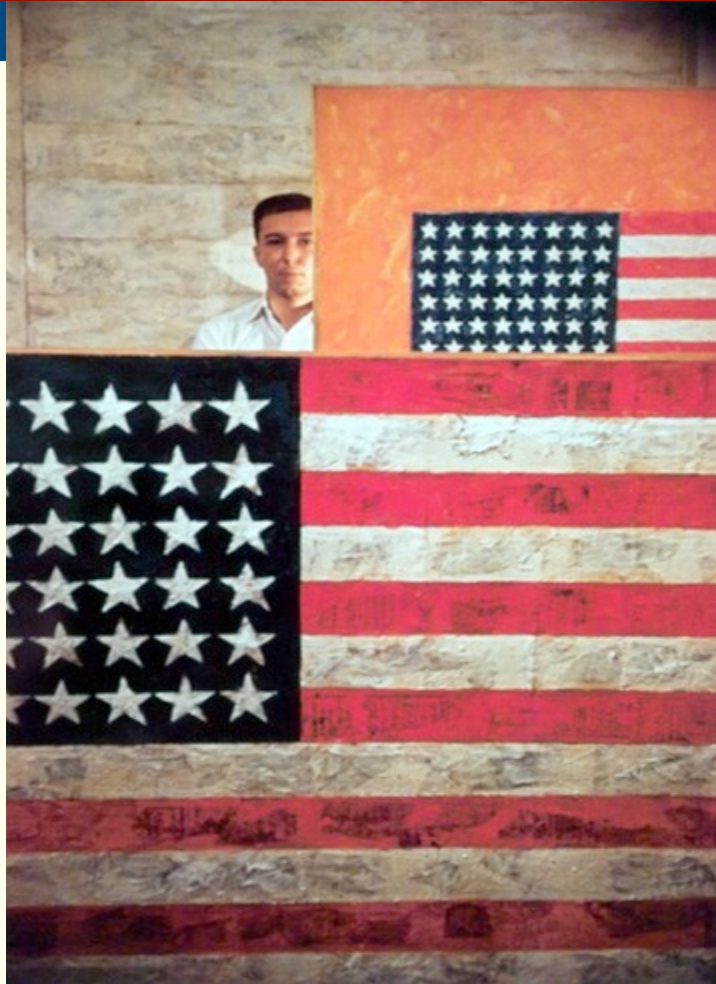
SUMMER BREAK

### Sept. 19: Wednesday

9:15 a.m. Coffee  
10:00 Docent Council  
Meeting

## In This Issue

Vice President	2
Adult Teams	3
Evaluations	3
Student Teams	4
Prov Reception	5
Christine's Review	6
May Day by Josie	7
The Last Page	9



Dan Budnick,  
*Portrait of Jasper Johns, 1958*  
Silver dye bleach print.  
SBMA Museum purchase with  
funds provided by PhotoFutures

From the *Portrayal/Betrayal*  
Exhibition, June 2—Sept 16

As this year ends, I want to thank you for the honor of serving as your president. It has been both challenging and rewarding to represent the council with our own docent members, the museum administration, and the community. I have appreciated the support that many of you have offered as we have navigated our changing relationship with the Education Department. Their confidence in the docents as an important element of community outreach has been manifest in our working relationship.

Of course, the year is not yet over! Our last council meeting of the year on June 6 will feature Karen Sinsheimer and Lisa Volpe addressing the *Portrayal/Betrayal* exhibition. June 6 is also the deadline for returning Preference Sheets; assignments will be made the following week. In addition, we will gladly pass on Susan Straight's novels if you return them on Wednesday or at your convenience to the docent office.

I look forward to celebrating with you all at our Docent Graduation and Recognition Ceremony on Friday, June 8. We are looking forward to welcoming our new docents to



Irene Stone

the council, so aptly prepared by our provisional co-chairs Gretchen Simpson and Kathryn Padgett. What a wonderful addition these new docents will be! Additionally, on June 8th we will congratulate those docents among us who have reached milestone years of active service. Thank you, Education Department, for hosting this most festive event!

One final word of appreciation to our marvelous docent board who made this year so rewarding. And my thanks is extended to each of you for your generous and positive support of council activities. I will be delighted to pass the gavel to Kathryn, who I know will bring her full creative and inspirational leadership to our wonderful organization. We are lucky to have her!

Thank you all,  
Irene



## Message from our Vice President



Kathryn Padgett


June has arrived and this service year has come to an end, and what a year it has been! As we bid a fond farewell to Irene Stone as President, I would like to take a moment to recap the many wonderful things she has done, beginning with setting an educational agenda both information and experience-rich. We have heard lectures by artists, curators, authors, university professors, and fellow docents; we have participated in several bus trips showcasing important *Pacific Standard Time* exhibitions in the Los Angeles area; and we have toured Victoria Hall and the SBCC Art Museum and foundry.

Irene has assured the smooth and seamless operation of all docent activities, putting in many “behind the scenes” hours by staying in touch with the Education Department and all chairs and leaders to assure that the many complex, required docent activities have been completed. During her leadership our student and adult teams have brought their expertise to countless numbers of museum visitors. The docents have been featured in many SBMA publications and have been recognized by the Board of Directors as contributing, through volunteer hours, an astounding equivalent of 8 full time staff positions!

Throughout the year, Irene has lead by example, setting a tone of friendship, professionalism, and collegiality. The Docent Council has been efficiently run and deeply enriched during her tenure. So let’s offer a heart-felt thank you for her wonderful work as President!

Patsy, Rachael and Amanda have been steadfast supporters of the Docent Council this year, providing administrative support efficiently and cheerfully, assuring that rooms are reserved and ready for our many meetings and events, scheduling and contracting the many educational speakers we have enjoyed, providing staff and materials to assure the success of our provisional class, and much, much more. Their tireless efforts on behalf of the docents are greatly appreciated. Kudos to all three wonderfully professional, resilient, and spunky women!

Each of you has brought your tireless intellectual curiosity spirit of cooperation to the Docent Council. Together, we are a truly remarkable group, offering an enriching experience to the museum visitors who pass through our doors each day. We can look back with pride at our substantive accomplishments this year.

Have a wonderful summer and I look forward to seeing you all in September! 



Shirley Waxman  
Adult Teams

There are two exciting photography exhibitions that will have touring teams this summer: *Vantage Points: Behind the Wheel* – with a team led by **Laura DePaoli, including Gail Elnicky, and Loree Gold** – and *Portrayal/ Betrayal*, which will be toured by **Marty Molof, Gail Elnicky, Loree Gold, and Josie Martin**.

**Reminder:** Preference Sheets are due June 6<sup>th</sup>. Please be thoughtful about your touring choices for the upcoming service year. It is best that you do not have extensive travel during the time period you are requesting to tour. It makes it difficult on your team to cover your absence and you need to be available for Special Request Tours.

### **Touring totals for April 2012:**

Highlights - weekend and daily	112
Focus Tours	129
Pasadena to Santa Barbara	<u>181</u>
	422

Thank you to **Laura DePaoli, Ricki Morse, and Nancy Estes** for giving Special Request Tours for the *Pasadena to Santa Barbara Exhibition* in April!

Questions about Adult Touring? Contact Shirley Waxman or Vikki Duncan.  
Forgot to record your tour in the Red Book? Email the information to Shirley Waxman.

[\(kswaxman@gmail.com\)](mailto:kswaxman@gmail.com)

## Evaluations



Sue Skenderian

As evaluations chair, I would first like to thank all of you who were evaluated this year. You were accommodating with the scheduling and well prepared with fine tours. As evaluators – whether for students, highlights, special exhibitions, focus tours, or permanent collection – I can't thank you enough for carrying out your assigned evaluations professionally and with the real spirit of making tours the very best they can be by your astute observations and constructive suggestions. You were all extremely responsible in your written assessments and in passing them on to me with very little encouragement.

As Chair, it was such a positive experience that I said yes for one more year.

Thank you all.

Sue

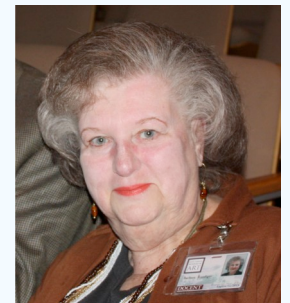


Ann Robinson, Student Teams Chair

Our team is comprised of dedicated leaders who are steadfast in sharing their passion for art with the students of Santa Barbara County. Our classroom presentations and touring docents have excited more than 5,500 students in the invaluable role that art can play in our culture and in their own lives. The teacher evaluations we received consistently made note of the valuable lessons students learned during their museum visits, as well as the value of the classroom presentation as preparation.

I would like to thank the following leaders for keeping the teams running effortlessly all year: Ralph Wilson, Rosemarie Gephart, Gwen Baker, Andrea Gallo, Barbara Ruediger, Molora Vadnais, Carolyn Pappas (not pictured) and Loree Gold, all who managed difficulties large and small with grace and brilliance. "Angels" Ann Hammond and Karen Brill filled in as regulars to close the gaps in our student teams.

As my first year coordinating team leaders, it was a privilege to work with these dynamic, "can-do" individuals. I look forward to working with team leaders next year as we continue our very important docent role, enhancing and complementing art education in the Santa Barbara County Schools.



Student Team Leaders

Angels



Carolyn Pappas not pictured



Joseph Sterling, *The Age of Adolescence*, 1959-1964. Gelatin silver print. SBMA  
Currently seen in *Behind the Wheel*.

# Prospective Provisional Reception

*Kathryn Padgett*

The Prospective Docent Information Reception held May 11<sup>th</sup> was a wonderful success. We had an excellent turnout with 25 interested individuals and approximately 28 active docents in attendance. Gretchen Simpson and I, along with Joan Dewhirst, a current provisional docent, provided information about our training program and docent role, followed by a powerpoint presentation created by Loree Gold. The attendees participated in mini tours given by Ann Robinson, Lori Mohr, and Gwen Baker that concluded in Ludington Court where Gabriella Schooley and Gail Stichler had set up a sumptuous feast of savories, sweets, coffee, and wine. The reception offered the attendees an opportunity to informally discuss the program with active docents. Ludington Court was buzzing with conversation and positive energy.

We generated a great deal of interest, and have already received applications from some of the attendees. Gretchen and I look forward to another enthusiastic and hard working provisional class next year!



## A Visit to The Farnsworth Art Museum

By Christine Holland



I recently visited The Farnsworth Art Museum, and had a wonderful time seeing their comprehensive collection of American art related to Maine. I was especially struck by this wonderful painting (*below*), using bright expressive colors in an almost Fauvist approach. Can you guess the artist? Go ahead, take a guess. We know this artist well. Okay, time is up...read ahead through information which I've taken from the museum website, and you will learn the answer.

The Farnsworth museum was opened in 1948, founded by the will of Lucy Farnsworth, daughter of a successful local merchant. The museum's goal has been to build a collection of American art whose subjects reflect the daily experience of local residents –with emphasis on the land and sea of Maine, and the people who worked and vacationed along the scenic coastline. The museum has built a strong collection of some of the most excellent landscape painters of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, many



*Romance of Autumn* from Farnsworth Art Museum

of whom spent months painting the rocky coast scenery of Maine. The collection includes works by Eastman Johnson, George Inness, Winslow Homer, and George Bellows; and later, works by N.C. Wyeth and Andrew Wyeth. The Farnsworth has continued to collect and exhibit the work of nationally prominent artists whose careers have been associated closely with Maine, including a fine collection of contemporary art.

The painting in question? *Romance of Autumn*. Now here is your surprise: Artist George Bellows, who painted it during a summer in Camden, Maine, 1916. In the custom of his mentor, Robert Henri, Bellows actively traveled around the United States on sketching trips. Beginning in 1912, he followed Henri's lead and began to summer in Maine, painting seascapes on Monhegan and Matinicus islands. Enchanted by the Eastern coastline, he executed more than thirty seascapes in a single summer. Here is one of his seascapes, *Sea in Fog*, made in 1913.



If this isn't a good argument for retrospective exhibitions, I don't know what is. Being able to see an artist's entire body of work gives you a real sense of the journey.

Now when I think "George Bellows," no longer will *Steaming Streets* be the only image that comes to mind!



By Josie Martin



It's an silvery morning in Santa Barbara, too gentle for May Madness at the Music Academy, but then almost magically, the sun comes out in earnest. All is golden and friendly, just right for a May day.

We head down Coast Village Road round the round-about, ride under the 101 Fwy bridge and into the Stella Mare parking lot to wait our turn on the shuttle bus. It's only 9:15 and already there's a big crowd ahead of us. I'm even more worried about the prospect of finding Connor Evert's etched poster that was so thoughtlessly discarded. So many people...someone will snatch it up before I even have a chance, I think darkly.

In early April I had discovered it wasn't in the boxes of artworks in the garage, that it was taken to the Music Academy's Treasure House. I immediately went over to buy it back. In that genteel atmosphere of Limoges porcelain, Alencon lace, and fine English prints, I knew at once the bawdy poster wouldn't appear. The kindly volunteers hadn't a clue; they called over their helpful manager. I questioned her closely after describing what I was searching for, "It's a bit risque, like a still life, but made of breasts and projections." I couldn't bring myself to say penile in the presence of the volunteers.

She caught on and said with a wicked smile, "Oh I'm sure I'd remember it. I don't think I saw it. It could be in our warehouse stored until the big sale." Fallen hope, how could someone not remember it? Ed assured me that he brought it here back in November when we were packing up for our big move. "Come for the May Madness sale," she said.

At least give it a try, I tell myself - given my renewed interest in the whole affair since my visit to the Pasadena museums.

The happy throng is full of expectations. There are tents, tables and booths all over the campus. I need a map which shows where the art is displayed. We pass tempting tables full of possible treasures, but I don't dare stop, having promised Ed that we wouldn't linger.

Soon as we get to the arts sale section, a woman walks by with one

of our Monet reproductions under her arm. I have fat pangs of remorse over that one too. I must have been in a state of down-sizing madness, I scold myself. Ed tells her how we bought it in Paris, etc. etc. I wander off looking at walls and walls of discarded art...from the divine to the ridiculous, I hear a guy mutter.

Nothing. Not even a sketch or a charcoal work hanging anywhere. Finally I ask one of the helpers, "I'm looking for a Connor Everts poster, it's sort of erotic, vaguely..." Again, I describe it, not stinting on the penile elements this time. She shakes her head, "No I haven't seen anything like it. Let's find Mario, he's



the artist in charge, he'd know if anyone would."

A quick search and a short little man wearing the Music Academy volunteer's T-shirt approaches.

"Connor Everts? I taught with him at Long Beach State!" Oh joy, it's all I can do not to throw my arms around him. He has an almost elfin charm and energy. Surely he'll know where the poster is; it was his friend after all, but he shakes his head. "Haven't seen anything of Connor's," and then he launches into the drama of the artist's beatings.

"I was there, you know. Censorship all the time, you had to constantly watch your back during the McCarthy era. Connor suffered terribly."

I tell him a bit of why I'm so interested. After such a bolt of hope that surely he'd have seen it and remembered if it was there, I'm crestfallen. I wonder, could the folks who sorted through before-hand have censored Connor's work again, finding it too raw for May Madness? I make some polite conversation, but I'm barely paying attention. Besides, Ed has disappeared and now I'll have to find him in the crowd.

Damn, damn, damn!

And then my husband appears in his inimitable low-keyed way, carrying something under his arm facing in. He's found a bargain that he wants to hang, I bet. Mario is still standing nearby and I introduce them. Finally Ed takes the thing out and turns it around, saying nothing at all. OMG!

"There it is! Connor's work, Wow!" Mario blurts out. "How could I have missed it?"

I'm as thrilled as if I'd won the lottery! The poster is intact in its light lucite frame, (Aaron Brothers, circa 1968). We study it carefully. Mario comments on what a remarkable draftsman Connor was. I see it with fresh eyes, really a RE-vision after years of ignoring its content and quality. As I promised, it shall hang in the foyer, but Ed says it must first be restored and framed properly. So it shall.

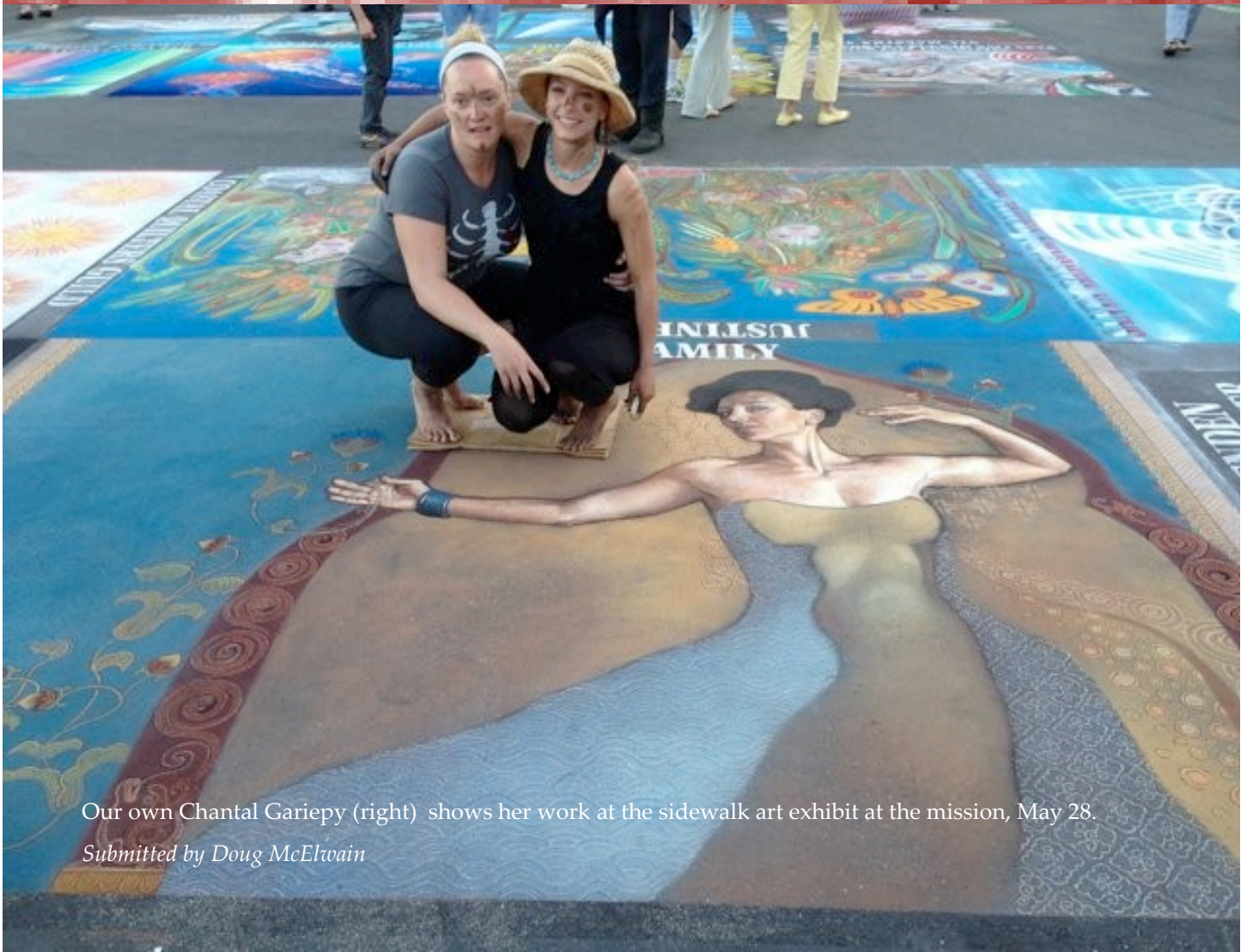
Mario gives me a conspiratorial wink. Already he has guessed why that droll and delicate work of art matters so much to me. May Madness and all that... Yes!



Three months post-op,  
both the docent gift  
and Ricki are in full  
bloom, and thriving.







Our own Chantal Gariepy (right) shows her work at the sidewalk art exhibit at the mission, May 28.  
*Submitted by Doug McElwain*

I will be continuing with La Muse during the summer. Please feel free to submit highlights of your museum visits, book reviews, general art info, etc. You can look forward to a few of the weekly papers done by our provisional class in the summer issues. Thank you so much to all of you who have submitted to our newsletter this year!

Lori Mohr  
La Muse



[Mohrojai@aol.com](mailto:Mohrojai@aol.com)