

Docent Dates

May 7

3:30 Information event for prospective provisional class.

May 13

Book Group Meets

June 1

Preference sheets due to Rachael

June 7

Graduation and Recognition Ceremony

September 23

Book Group Meets



Rafael Coronel, *Rosa in the Corridor*, 1967, Oil on canvas, *Myth and Materiality* Exhibit, SBMA

In This Issue

Pres Message	1
VP Message	2
Student Teams	3
Adult Teams	4
Book Group	5
Recognition	6
2013 Slate	6
Bird's Eye	8
Ricki's Review	9
Docent Art	11
The Last Page	12

This is always an exciting time of year as we prepare to launch a new group of docents into our Council. As I watch the eight members of the Provisional class diligently preparing their 45 Minute Talks, I am reminded what an extraordinary opportunity it is to be a docent here and what a thrill it was to reach that milestone in the training program. This year's class shares that excitement—becoming a docent—the joy of having access to delightful and delicious works of art with the express mission of educating the visiting public. The Museum will be well served by the hard working, intelligent new members, eager to volunteer their time offering studiously-crafted, enlightening tours for adults and students alike.

What a blessing for everyone!



Kathryn Padgett

The Provisionals are scheduled to present their 45 Minute Talks on May 23rd. Currently they are putting the finishing touches on their tours after developing a theme, selecting appropriate works, and creating interesting transitions. They welcome any assistance you can provide as they prepare for their big day. If you happen to be in the galleries and see one of them practicing, stop and ask if you can be of help by making suggestions, listening to part of their presentation, helping them create smooth transitions, offering additional resources on their pieces, or even giving your take on the work, some bit of information or approach you use in touring.

We owe a great debt of gratitude to this year's mentors who have given their time and energy. In addition, many others of you have lent a hand in ways that may have gone unnoticed, but add to the sense of welcome we want these new docents to have. I deeply appreciate the collegiality of our Council; it is this mutual support that leads to the unusual strength of our group.

Plans for next year's class is in the works. The Information Tea will be held on **May 7th at 3:30** in Mary Craig Auditorium. Please continue to recruit attendees, and mark your calendars to attend this important event yourselves. You are still our best outreach, and many future Provisionals make their decision based on their experience at this event. The social hour starts at 4:30 and provides the perfect opportunity to mingle, answer questions, and discuss the joy of being a docent.

Mark your calendar for the **June 7th** Graduation. During this fun and celebratory event, we officially welcome our new members, honor longevity of service in others, recognize one outstanding docent, and initiate the term for the incoming president. It is a delightful celebration ending the service year.

On May 1st, you will be receiving the Preference Sheets for 2013-2014. These forms are essential in planning for the new touring year, so please think carefully about your selections, fill out the form, attach your check, and return it to Rachael Kriepps in the Education office by no later than **June 1st**. Thank you to Adult Teams Co-chair Molora Vadnais for her work streamlining these forms!

A special thank you to Efrem Ostrow for generously providing endowment for the remarkable lecture given by Laurie Monahan regarding the political context of the Impressionist's era. Her presentation was interesting, engaging, and informative.

Message from Vice President Vikki Duncan



Dear Docents,

Docents will be in the spotlight at the Provisional Information and Recruitment Event on **Tuesday, May 7th, at 3:30 p.m.** in the Mary Craig Auditorium. We will share information and insight into the process of becoming a docent and also the joy of being part of the Docent Council. Please plan to attend the reception portion of the event at 4:30 p.m. and talk with prospective docents. Your conversations are eloquent encouragement for others to become 2014 Provisional Docents.

To write in ink on calendars: the Graduation and Recognition Ceremony is scheduled for **Thursday, June 7th, at 5:30 p.m.** in the Mary Craig Auditorium, followed by a reception in the galleries. We will celebrate our new docents, and honor docents on their anniversaries of 5, 10, 15 and

more years of accomplishment and service to the Docent Council. We are pleased to have family and friends present for this recognition event.

Thank you to Susan Billig for being the reading and recommending force behind the Book Group this year. The discussion of books to coincide with SBMA exhibitions enriched our appreciation of the artwork in pleasurable and thought-provoking ways. Our gracious hosts fed our enjoyment with delicious treats. Consider joining the Book Group in the coming year. With many new exhibitions scheduled, and so many titles to choose from, the Book Group will offer much to support our well-read Council.

This month, we complete the round of Provisional luncheons, but it is not too soon to acknowledge and thank our hosts: Jean Smith and Jacqueline Simons, Christine Holland, Dorothy Warnock, Andrea Gallo and Susan Billig, Dwight Coffin, Irene Stone and Vikki Duncan, Susan Northrop, Mooneen Mourad, and Ellen Lawson. I want to thank Gabriella Schooley for her adept scheduling to include all who could attend. The conversations with Provisionals at these luncheons are wonderful introductions to new views of our SBMA collections and our soon-to-be colleagues.

Provisionals, best wishes to you all as you complete your 45-Minute Talks this month.

Vikki

Student Touring



Ann Robinson
Student Teams Chair

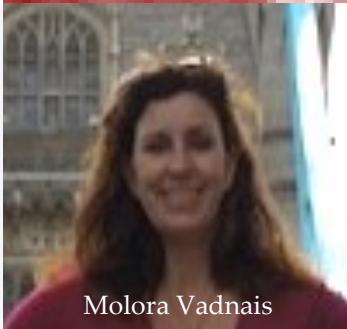
As we enter the final month of student touring, I'd like to share with all of you teacher's evaluations of their classroom student tours.

From Isla Vista: "This trip was fantastic due to the wonderful docents. We arrived on a cold rainy day, children were given shelter, and the docents spoke to them in a caring way and engaged them with questions. For many this was the first visit to an art museum." From Montecito Union: "The tour was aligned with our school-wide focus of "visible thinking curriculum" from Harvard University; using the same language "what makes you say that!" From the Kellogg school: "After our library tour, lunch, and museum day when students were asked about their favorite part, most children responded, 'I liked the entire Museum!' From the McKinley School 6th grade classes; "You really work hard to focus on the art that supports our social studies curriculum!"

These evaluations from educators are a testament to the commitment and professionalism of this docent council. As the Student Teams Chair these past two years, I am honored to be part of this exceptional outreach program offering children an opportunity to discover the museum as a place where they have a voice and are welcome as active participants interpreting and discovering the art, an experience hopefully leading to a lifetime of museum visits wherever they go.

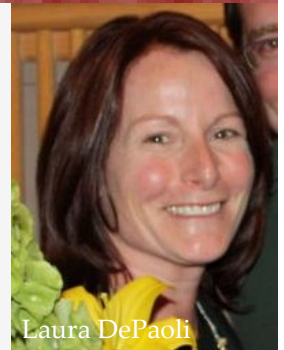
As a side note, I could not have imagined what was around the corner when I left to spend 2 weeks in Boston to see family during the Marathon. What started as an extraordinary day of celebrating the human spirit, ended in sadness and chaos. While our family was safely sheltered during the blast, just blocks away, it was devastating to see so many innocent people injured, their lives altered forever and facing challenges that I cannot imagine. As difficult as it was, I am grateful to have been there with my son to absorb and share the sadness and heartbreak we all felt.

By Molora Vadnais and Laura DePaoli, Co-chairs, Adult Teams



Molora Vadnais

The March numbers were strong. *Myth and Materiality* drew in 128 visitors followed by Ten Talks, 88 visitors, *Danny Lyon*, 80 visitors, and *CA Dreaming*, 52 visitors. Sundays continued to be the busiest day with 11.8 visitors per tour, being almost double that of 6.3 visitors per tour for the weekdays. There were four tours with no visitors. All were highlights and two were on Saturdays.



Laura DePaoli

There were six special request tours: A Highlights tour for Chinese docents; *Myth and Materiality* tours for Chase Bank VIPs, the Ditzzy Dames, and the SBMA Adult Ceramics class. The Braille Institute and Santa Barbara County were also given tours. In all, 86 people were given special request tours and 439 people were given regular tours.

The cruise ship season is expected to increase overall visitors in April and May and again in the fall. Twenty-two cruise ships are scheduled to dock in Santa Barbara this season, mostly on Tuesdays and Sundays. The remaining spring dates for cruise ship visits according to the *Santa Barbara News Press* are May 5, 7, 9, 12.

As you may already know, the American exhibit is closing early on May 26. Thanks to the American team for their good natured loss of many tours and thanks to the Asian, European and Family teams for quickly filling in the holes in the schedule.

I regret having to mention that there was another missed tour this month. It is imperative that each of you mark your calendars when you are assigned a tour **and** that you read and print off each month's calendar, and search the whole calendar for your name. Rachael has agreed to send out an email of each week's schedule for those scheduled to tour. However, you should not rely on Rachael's email. You need to honor your touring commitment. Short of an accident on the way to the museum, we should not have any missed tours.



L.A. Docent Trip to visit the Siquieros Mural

Left photo: Gwen Baker, Ann Hammond, Kathryn Padgett, Queenie Scheurwater.

Right photo: Kathryn Padgett, Jean McKibben Smith



THE 2013-2014 SBMA BOOK GROUP

Sue Billig



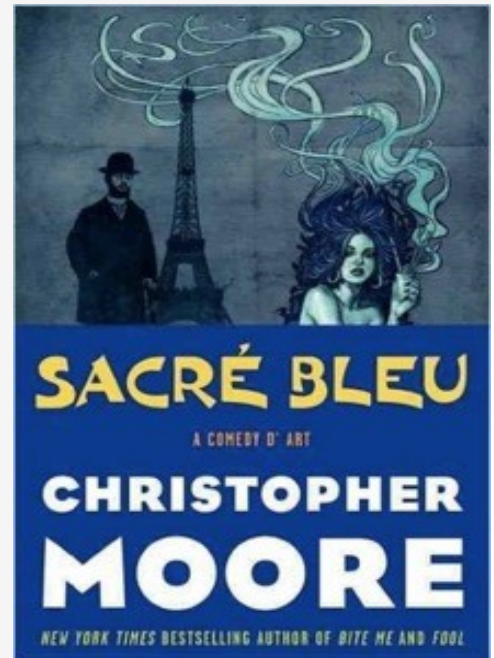
The Santa Barbara Museum of Art Book Group is looking forward to next year's reading selections, beginning with

"Sacre Bleu" by Christopher Moore

Christopher Moore's book, "Sacre Bleu", is a mystery, a love story, and an investigation of the role the pigment Ultramarine Blue plays with the Impressionist's lives and work. Moore proposes a wild theory to explain the source of creativity for artists from the beginning of civilized man.

Henri Toulouse-Lautrec and a fictional baker, who desires to paint great art, act as innocent sleuths. The baker, Lucien, receives a special tube of vibrant blue paint from the mysterious Juliette and becomes a master painter. Christopher Moore creates contemporary, vaudeville-like dialogue to personalize each of the artists like Pissarro, Manet, Renoir, Whistler, and Gauguin. Find out which artists have also worked with the special bleu.

When Moore selects a subject to lampoon (Shakespeare, Santa Claus) he thoroughly researches his subjects. With our knowledge of artist biographies, we may recognize truths or be fooled by the fiction he creates. I thought this story was funny, entertaining, and outrageously irreverent. See you this September for a second chance at discussion.

**Reminder**

All docents, Active, Sustaining and Provisional, are welcome to join the group. At a future gathering we will read "Monument Men" by Robert Edsel with pictures of the US Army finding and recovering art of WW II. Also at an evening meeting, we can watch the "Rape of Europa", a video about the restitution of many artworks stolen by the Nazis.

The first meeting will be on: **Monday Sept 23, 2013 at 1:30pm**

Susan Billig's house
1693 Franceschi Rd
RSVP to
956-9505

suebillig@gmail.com

From Our membership Chair, Gail Stichler

Congratulations to the following docents who are earning service pins this year. I am assuming the records are correct. Please contact me if there is a discrepancy. Thank you!
Gail



Gail Stichler
Membership Chair

25 Year



Shirley Dettman

10 Year



Mary Eckhart

5 Year



Jan Lynch



Josie Martin



Isabelle Downs



Irene Stone

From Our Nominations Chair, Irene Stone



Our thanks to all who are stepping down from Board service, and congratulations to our new Board members. Many new members will be asking for volunteers to support their responsibilities. Please consider doing so. Our council remains strong because of our outstanding docents who volunteer in so many ways.

It is my pleasure to announce the 2013-2014 Docent Council Board.

Irene

2013-2014 DOCENT COUNCIL BOARD



President, Vikki Duncan



VP, Molora Vadnais



Secretary, Joan Dewhirst



Treasurer, Ralph Wilson



Membership, Gail Stichler



Adult Teams, Christine Holland and Mary Eckhart



Student Teams, Ann Robinson



Student Teams, Sylvia Mabee



Provisional Chairs, Kathryn Padgett & Mary Ellen Hoffman



Research Chair, Barbara Boyd



Evaluations, Paul Guido



Nominations, Kathryn Padgett



Webmaster, Mike Ramey



La Muse Editor, Lori Mohr

DOCENT TOURS:

Bird's Eye View



Ann Hammond

This is the first submission in a regular new column. Share a snippet of your touring experience with us, be it good, bad, or just plain interesting. There's no judgment — no kudos or admonitions here, just sharing, one docent to another.

LM

Sweeping the galleries, I talked with an interesting man who was engrossed in "Rosa" in *Myth and Materiality*. He was from the Outer Hebrides [off the west coast of Scotland] but lived in France by the Jura and Lausanne. Well-traveled, he talked about monoliths worldwide. He had just visited Utah and had gone down a cave of sorts, found a stick that he believed to be a coyote carving and relevant to the American Indians.

He felt he was going down into the ground, felt grounded in a good way, saw dark and light mountains. He felt rooted, and subsequently very calm. He thought the coyote stick was part of this. He had a 'grounding' stick that he said would rotate 44 times for one thing, 101 for another and 55 for another. It has to do with the black mother, the shaman and one other??? He felt these were connected worldwide.....the Rosa painting brought all these thoughts together for him.

He was just visiting from France, next stop was our SB painted caves, with those sticks. I believe it all..... You can tell this man made an impression on me!

SENIOR OUTREACH

By Ann hammond



We are a small team that goes into the community and gives art slide talks to senior groups and those in assisted living residential facilities in Santa Barbara. Team members sign up to do three visits during our touring year, so the commitment is not at all onerous. We are still on the slide system and Sue Skendarian is doing a great job reorganising them. She hopes to move to PowerPoint in the future.

I can only speak from my experiences at Casa Dorinda in Montecito. Having checked with the Activities Director regarding scheduling, my talks last for no more than 30 minutes, which I have found to be long enough. We need to bear in mind that our audiences are elderly, some in wheelchairs, some can't hear too well. As docents, we know how to adapt, and one certainly needs to be adaptable not only gearing the talk for the audience, but also vis a vis the site, as we gather where it is convenient for the facility, and each will be different. The first time I went to the Casa, residents asked if there was a microphone I could use. There wasn't. Next time one was available but it wasn't working! Maybe on my third and final visit it will be. However, one makes do!

My audience enjoyed the experience but there were no questions, except about the mike. At the assisted living facilities, we must remember that some of the residents do not get out much or see new faces, so an in-house visit brightens up the day. It certainly brightens up my day and I would encourage docents to give it a try.

I understand that Senior Outreach will be on our preference sheets for next year.

Picador, New York, 2009

By Ricki Morse



If I had reviewed this book when I first read it, I would have sailed through with delight at the facility of the writing, the ingenuity of the plotting and the creativity of the structuring.

Instead, I decided to review a play for *La Muse*, loaned the book to a friend, and drove to Pasadena for the play, which was a total disaster. Thus you are saved a horrid review.

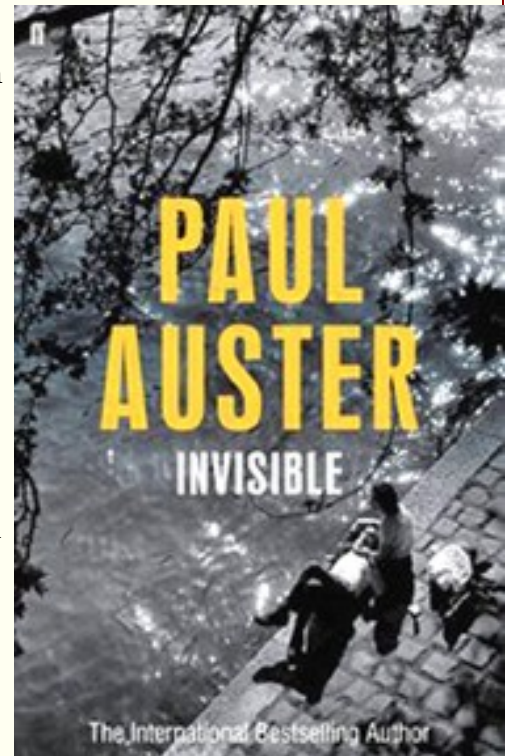
Returning to fulfill my commitment to *La Muse*, I reacquired the book on my Kindle, and in rereading Paul Auster's *Invisible*, I met a much more intangible and complex work than on first acquaintance. This is his fifteenth novel, and one of his most favorably reviewed. In *The New York Times* the novelist Chaney Martin calls it "the finest novel Paul Auster has ever

written." The second reading revealed an author acutely aware of his own process.

The first of the four chapters of the book is narrated in the first person by a man in his sixties remembering his student days at Columbia and his meeting an oddly sophisticated, slightly older French Economics professor and his companion, Margot, at a student party. Though Adam Walker, the student, remembers few of the details of the evening, events take on an uneasy portent. The professor, Born, had "the probing eyes of a man who seemed to be afraid of nothing. Neither thin nor heavy, neither tall nor short, but for all that an impression of physical strength, perhaps because of the thickness of his hands." At the same time, our narrator, a budding poet, is having difficulty remembering many details of the evening, which rather than putting us off, draws us into his mind. We identify with his vagueness about events some 40 years distant and come to trust his narration even as he warns us against trusting his memory of the details. It isn't until the end of the book that we realize the import of these revelations and that the meanings of the title, *Invisible*, begin to take hold in our psyches. The expansion of meaning and of layers of relevance continue throughout the narrative, though on first reading we are so caught up in his liquid flow of language that we just keep turning pages. Lori Mohr said she read it in a four hour marathon and was tempted to turn back to the first page and begin again.

And that is exactly where I am, having turned back to the beginning and found another book altogether, a book about the writing process itself, about the nature of memory and the power of desire and shame in shaping meaning.

Early in Chapter Two we discover that Chapter One is "Spring," the first chapter of a book by Adam Walker, our poet narrator, but now described by the voice of a second narrator, Jim Freeman, a college friend at Columbia, who is new to us. Again in the first person, Jim is a widely published writer and has been contacted after decades by Adam, who delivered the first chapter to him, and asks help in dealing with being



stuck in completing the novel. Jim is somewhat baffled by Adam's transparent sharing of his life, suggests that once in his own writing, changing the voice of the narrator helped him move past a wall. When Chapter Two, "Summer," arrives in the mail the voice is surprisingly a second person narration. It is the story of the following summer before Adam leaves New York for a junior year in Paris, works in the stacks at the Columbia library and shares his apartment with his older sister who is entering graduate school.



I was amazed by how compelling the second person voice can be in the hands of a pro. Remembering his childhood family, his despairing mother and the accidental death of his younger brother, he says, "It is painful for you to think about these things, but now that your sister is with you again, you can't help yourself, the memories come rushing in on you against your will." We are drawn by this voice to identify with Adam, to join him in his experience, to feel his old anguish.

In Chapter Three, again narrated by Jim Freeman, we find the manuscript for Adam's final chapter, "Fall." Yet the voice has changed in a surprising way. Jim Freeman is completing Adam's novel from notes given him by Adam's stepdaughter. The flow of style is consistent with the earlier chapters, yet we sense a little distance. Auster is exercising his authorial omniscience, shifting the rhythms of narration just enough to provide the sense of a more distanced speaker. During Adam's 1967 Paris sojourn he again encounters Born and Margot, no longer a couple, and Born's latest conquest, H el ene, whose young daughter is to become the final narrator in Chapter Four. The pattern of betrayal and sinister manipulation which surround Born become manifest in Adam's expulsion from France.

In the final chapter, it is again Jim's voice in current time (2007) retracing Adam's movements and contacts in New York and Paris in that now far distant summer, discovering only one of the players still alive, H el ene's daughter, C ecile, and it is in her voice, her memoir, that the novel concludes, not surprisingly with a sinister remembered visit with Born.

So is the novel about Adam Walker's life or the manipulations of the ominous Rudolph Born? And what about the speaker in three of the four chapters, the old friend Jim Freeman. Perhaps Freeman is standing in for Auster. We realize that the novel on one level is about the writing process itself, exploring voices, points of view, the accuracy/fantasy of memory and the impossibility of unraveling this fascinating network.

It seems to me that what is "invisible" is that very network, the subtle connections between people and events and our recall of them. The compelling, flowing narrative is supported by the subtle layers of meaning inherent in shifting voices and structural complexity, of which we are subliminally aware, as if others know more about this whole thing than they are sharing with us. We run to catch up, gaining glimpses of dissolving shadows, understanding on an experiential level, really "getting" Adam Walker, his passions, his truthful nature, but perhaps it all happened in the dark, experienced rather than witnessed.

Certainly the novel is not easily forgotten, its characters and scenes seeping into our own lives as if they were our own memories.

Enjoy!





Rosemarie Gephart

Los Angeles Printmaking Society and the California Society of Printmakers invites you to the 2013 exchange show, "Prints: CA, LA and beyond" opening on May 16th at the LA Print Space of the Los Angeles Printmaking Society, located in the Pacific Design Center.

This exhibition has been juried by noted artist and educator Roxanne Sexauer and brings together the work

of artist members from these two print societies. The first exchange exhibition

is in Los Angeles and the next exchange will be in San Francisco during next years Southern Graphics Conference International.

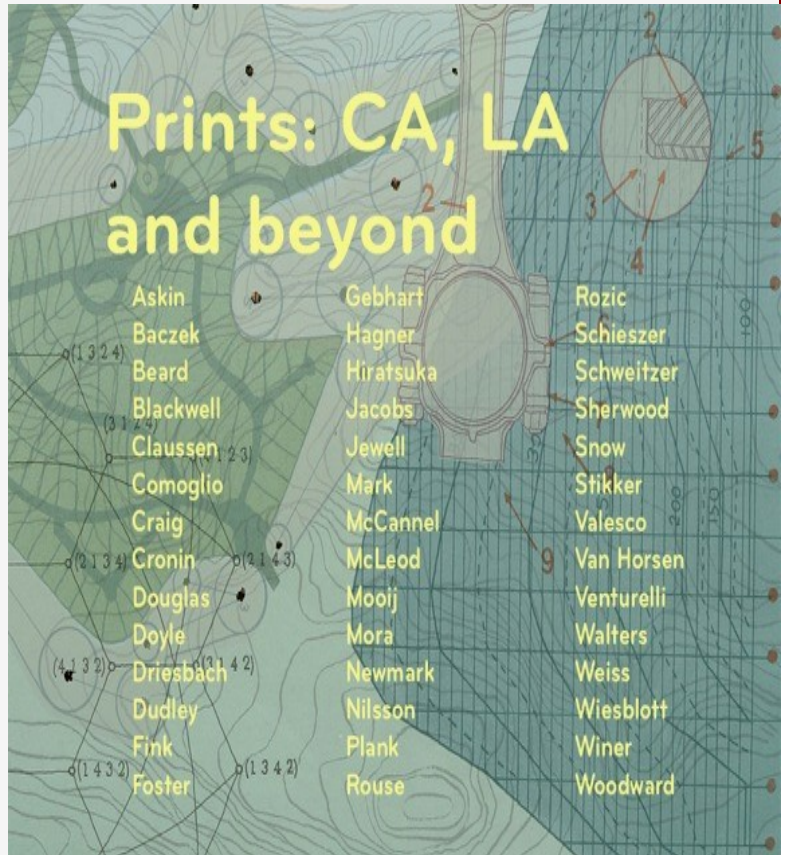
LA Print Space/ B273
8687 Melrose Avenue
West Hollywood, CA 90069

May 16- June 28

Opening reception is May 16th, 5:00-8:30

Join us for the opening!

For more information: <http://www.laprintmakers.com/site/home>



Fibervision
New Views 2013
Contemporary Art Quilts
May 1 — May 27
You Are Invited

Reception with the Artists
Wednesday, May 8, 2013
5:30—7:30 pm

Guided Tour
Saturday, May 18, 2013
10:00 am

Cabrillo Pavilion Arts Center
~At the Beach in Santa Barbara~
1118 East Cabrillo Boulevard
805-897-1983
Please Phone Ahead for Available Viewing Times



Isabelle Downs

I have a few pieces in the upcoming exhibition of my fiber arts group.

It runs through the month of May at the Cabrillo Arts Pavilion.

Phone first to make sure that it's open because events are held there from time to time (897-1983).

The artists' reception is

Wednesday May 8, 5:30-7:30.

I hope to see you there.

Isabel

THE LAST PAGE



Danh Vo, Winner of the Hugo Boss Award, 2012 *Objects from the collection of Martin Wong*. Photo: Heinz Peter Knes. Currently on view at the Guggenheim, NYC.

An obsessive collector with an astute eye for overlooked finds, Wong had collaborated with his mother since childhood to assemble an evolving constellation of artifacts—a project that culminated during the last five years of his life, when he returned to his family home to undergo treatment for an AIDS-related illness. Giving equal weight to the rarefied and the disposable, the collection expresses Wong’s omnivorous desire to absorb and understand his cultural environment. Much of the collection focuses on exuberant Americana and sentimental keepsakes, but Wong also examined the problematic aspects of American popular history, creating clusters of objects that depict racist caricatures. At the time of his death in 1999, the collection had grown to cover almost every surface in the house, where it has been carefully preserved by Florence Wong Fie ever since.

In this installation, Vo has configured a selection of objects drawn from the Wong collection. Elucidating the affinities between the two artists, the gesture merges their individual processes through a creative exchange that transcends historical circumstances and challenges the traditional concept of the stable, authored artwork.

— Katherine Brinson, Associate Curator

Helene Strobel regrets not making note of Nancy Estes in the photo from the provisional luncheon (pic in April LM).

Nancy took the shot.

LM

Comments?

Mohrojai@aol.com



Lori Mohr, Editor

NEW WEBSITE:

<http://www.docentssbma.org/wordpress/>