

## Docent Dates

### February 5

9:15 Coffee  
10:00 Meeting  
Christy Close,  
Research presentation  
on George Rickey's  
*Six Random Lines  
Eccentric*; Curator  
Karen Sinsheimer  
on *Heavenly Bodies*

### February 19

9:15 Coffee  
10:00 Meeting  
Denise Klassen,  
Research presentation  
on Andre Derain's  
*Anemones*; Guest  
Speaker TBA

### February 22

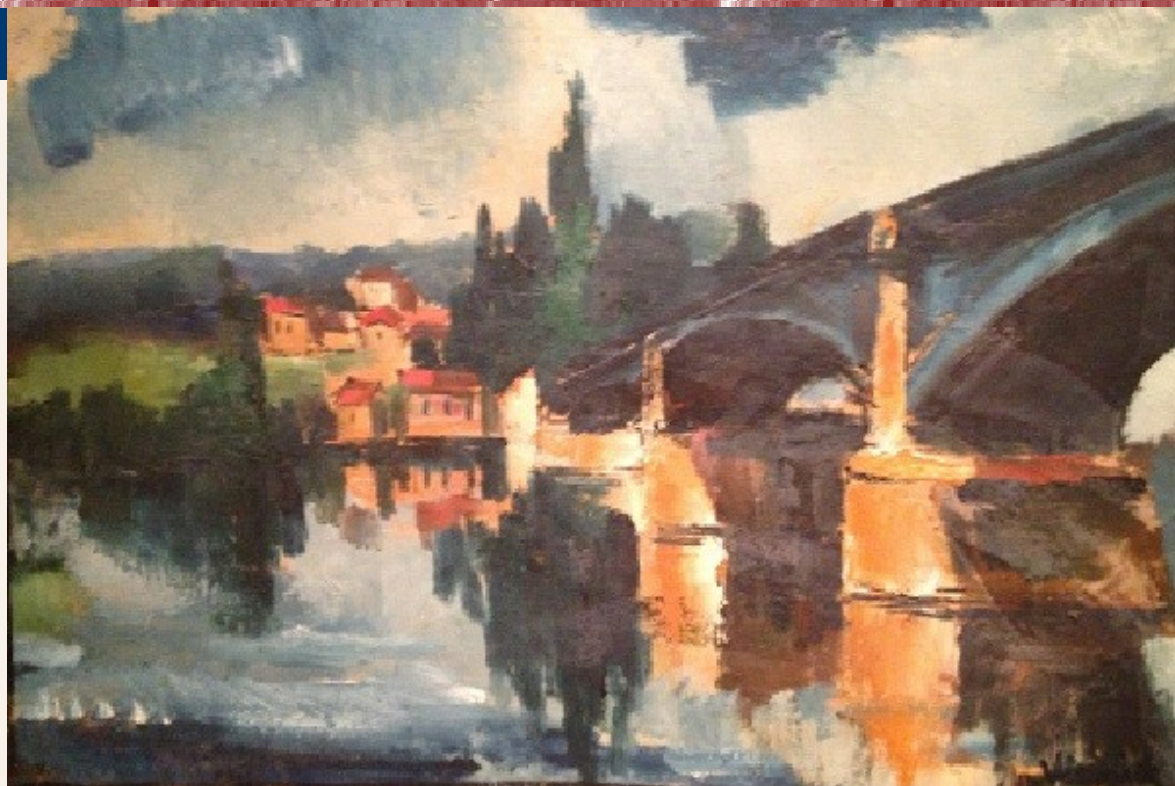
UCSB 3PM

### February 24

Docent Book Group  
2:00 PM, home of  
Laura DePaoli

### Save April 9

Spring Bus Trip



Maurice Vlaminck, *The Bridge*, 1912, Oil on board, 20 1/2" x 39 1/3"

How could we have come to the close of *Delacroix*? Our thanks go to Team Leader Christine Holland, Jerry Jensen, Ellen Lawson, Nyna Mahan, Gabriella Schooley, and Gwen Baker for their historical, psychological, technical, and stylistic insights into Delacroix's work. While Gwen Baker lead the final *Delacroix* tour last Sunday, Irene Stone and her team: Julie Allen, and Sneh Singh, were with the curators of *Alice Aycock* and *Michelle Stuart*, two compelling and distinctive exhibitions, which opened the same day. New touring opportunities from spring through summer also are being announced (p 4). I hope you will consider joining a team.

At our Council Meetings this month we'll hear plans to visit the complementary exhibition of early Alice Aycock work at UCSB. We also will look ahead to *Heavenly Bodies* (opening February 22), and an introduction by Curator of Photography Karen Sinsheimer with her assistant Delphine Sims on February 5<sup>th</sup>. New Active Docent research presentations will continue with Christy Close on George Rickey's *Six Random Lines Eccentric* (February 5<sup>th</sup>), and Denise Klassen presenting Andre Derain's *Anemones* (February 19<sup>th</sup>). The Book Group is re-invested and reading for the first meeting on February 24<sup>th</sup> (see announcement p 5).

Each winter, the Museum holds an Annual Preview Meeting of museum staff, major donors, the Board of Trustees, and heads

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Vikki Duncan  
President

of support groups. Our Docent Council was acknowledged by Ken Anderson, President of the Board of Trustees at this year's Meeting on January 22<sup>nd</sup>. Director Larry Feinberg noted honors bestowed upon the Museum, and remarked that five of the six special exhibitions in calendar year 2013 were recognized in scholarly publications, as well as the New York Times and Wall Street Journal. Assistant Director and Chief Curator Eik Kahng spoke of the on-going work—essential but unglamorous—to create an on-line database of the Museum's permanent collections. The curators noted recent acquisitions, plentiful in 2013, and gave a first glimpse of upcoming exhibitions through 2015-2016: *Daumier Prints; Moholy Nagy; Botticelli, Titian, and Beyond; and Everyday Piety (Puja)*. Our own Rachael Kriepps, Manager of the Docent Program, introduced a documentary video on the Education Department's SCI-ART program in cooperation with UCSB's Givertz Graduate School of Education. Our own SBMA Fearing Librarian Heather Brodhead received a 10-year service award in absentia, and John Coplin, who marked 30 years as Director of Facilities and Installations, presented a brief overview of renovation plans.

Our Director's remarks struck a chord. The exhibitions so well-received are the exhibitions you toured in outstanding fashion. Visitors arrive at SBMA drawn by good press, and you deliver: your tours make art accessible. I also believe that in the process, the knowledge you share changes visitors' expectations of what art holds for them, changing initial expectations into greater appreciation. Thank you for all the ways in which you make the experience for our visitors and each other memorable.

Have a fun month at the Museum!

Vikki —

## From our Vice President



Molora Vadnais

### **ALICE AYCOCK AT UCSB: SATURDAY, FEBRUARY 22**

Docents are invited to gather at UCSB's Art, Design and Architecture Museum on Saturday, February 22 at 3:00 to view UCSB's companion show of Alice Aycock's work. UCSB's exhibition showcases Aycock's early work. Note that the day has changed from Sunday to Saturday so that it does not interfere with the planned lecture "Demeter's Choice" scheduled at SBMA on Sunday.

### **SPRING BUS TRIP TO PASADENA: WEDNESDAY, APRIL 9**

The spring bus trip to Pasadena is in the planning stages. In the morning, participants will visit the USC Pacific Asia Museum, followed by lunch at a local restaurant, and a visit to the Pasadena Museum of California Art in the afternoon. The exact cost has not yet been determined.

The Pasadena Museum of California Art's special exhibitions are *Picturing Mexico: Alfredo Ramos Martinez in California; Serigrafia*, a survey of Latino social and political prints from the 1970s to the present; and *Flora Kao: Homestead*, lifesize rubbings of the sides of a shack in the Mojave desert.

The USC Pacific Asia Museum's special exhibitions are *The Other Side: Chinese and Mexican Immigration to America* and *I Am Writing To You Tomorrow*, an exhibition of Israeli artist Penny Hes Yassour, a multimedia artist whose work pays homage to Chinese ink painting and calligraphy.

For both the trip to UCSB and the Spring Bus Trip, please either sign up before the docent council meetings or email Molora Vadnais at [moloravadnais@gmail.com](mailto:moloravadnais@gmail.com).

### **HOSTS NEEDED FOR PROVISIONAL LUNCHES**

Please consider hosting a provisional lunch this year. Hosting a luncheon is a great opportunity to try a new recipe and spruce up the house. Enjoy the company and compliments of some of the most delightful and intelligent people in Santa Barbara. You can join with a friend or go it alone. Sign ups will be out on the welcome table before the next docent council meeting or you can contact Gabriella Schooley or Molora Vadnais. ➤

### From our **Adult Teams**



Christine Holland  
Adult Teams Co-chair  
with Mary Eckhart

In December 2013, SBMA Docents toured a total of 552 visitors on a total of 69 tours, with an average of 8 visitors per tour. Visitor numbers remained steady for all categories of tours. There were 2 *Highlights* tours scheduled which had 0 visitors due to very few visitors in the museum. Otherwise, attendance numbers were strong.

There were 4 evenings of *Ten Talks*, averaging 12 visitors per talk, for a total of 96 visitors on 8 tours.

There were 9 Special Request tours given in December, of which 7 were for the *Delacroix* exhibit with 83 total visitors, one for *Asia* with 2 visitors, and one for *Totally 80s* with 22 visitors.

We continue to provide a valuable service to the museum and our community.

Congratulations to all. ➤

### From our **Nominations Chair**



Kathryn Padgett

#### **Nominations for the 2013-2014 Docent Council Board are now open!**

As described in Section 8 of the Docent Council Bylaws, the Nominations Committee is composed of the Nominations Chair/Past President, President, Vice President, and Education Department representative.

This body will accept nominations for a slate to be announced at the April 2nd meeting, at which time additional nominations may be made from the floor. Election of officers and chairpersons will be by majority vote at the May 7th Docent Council meeting.

We appreciate the wonderful service provided by the dedicated and hard-working members of the Board, so please consider offering your service or nominating another docent to continue this long tradition of generous and responsible involvement. It is a wonderful way to learn more about the workings of the council, influence policy, enjoy camaraderie and enhance friendships.

You may contact me at [kpadgett@cox.net](mailto:kpadgett@cox.net) or at 805-708-5732. I look forward to hearing from you! ➤

## From our Provisional Instructor/s



Ralph Wilson,  
Provisional Co-chair with  
Mary Ellen Hoffman

The provisional class is now down to nine members; this month we lost Mym and most recently Andy Madrid. Either one of them would be welcomed back in the future. Each of our nine provisionals is going to become an accomplished docent and welcome addition to the Council.

This term we are looking more closely at the Museum's permanent collection in preparation for conducting student and adult tours, preparing an 8-minute talk with transitions, and crafting a highlights tour. Their research papers were submitted to Barbara Boyd at the end of January.

A former staff member and several active docents have made presentations to the class. On her penultimate day at the Museum Dr. Jessie Ambler spoke enthusiastically about the antiquities in our collection, and we were introduced to the Asian collection with remarkable presentations by Gwen Baker on Japanese art and Queenie Scheurwater on Chinese art. These talks have definitely influenced the 8-minute choices of some provisionals.

Ann Robinson spoke to the group about student touring, and Gretchen Simpson addressed the issues involved in touring adults. Each class member is to give a student tour by the beginning of April, so if you are approached by a provisiona about doing a tour, please help her or him.

On the last weekend in January the class was invited for a day of making art at the home of Kim Smith, one of our provisionals and a professional artist. She taught us to work in various media, including print making, encaustic, sculpting, and glass bead making. It was a fun and instructive day, and we thank Kim for her generosity and patience with our struggling efforts in creativity. —



## New Adult Touring Opportunities!



We are pleased to share with you the Museum announcement that several new exhibits will be installed during Spring and Summer. All dates are tentative at this point. Descriptions and further information will be forthcoming soon.

This is a great opportunity for volunteers to come forward in helping us create new tour teams. In the event that we have more interested parties than places, the selection will be made according the usual criteria for team selection.

The first team is the *Family Tour* team, on the same lines as the team of last summer. The tentative dates for this team are June 1 to September 30.

The second team is for a show of *Recent Acquisitions—Contemporary Art* which will be up from May 4 to September 21, 2014 in four side galleries.

The third team is for shorter tours of a small exhibit of *Daumier Prints*, which will be shown in rotation from March 23 to October 5, 2014 in the small gallery area of the Ridley-Tree gallery. Tentative dates for this

tour team are June 1<sup>st</sup> to October 5<sup>th</sup>.

The fourth team is for shorter tours of a small exhibit of *Drawings by Beatrice Wood*, which will be shown from early May through mid-September 2014 in the Emmons and Von Romberg galleries.

Please contact me a.s.a.p. if you would like to get in on any of these touring opportunities. I look forward to hearing from you. —

Christine Holland

Adult Teams Co-Chair

(805) 963-7336

[choll@outlook.com](mailto:choll@outlook.com) or [cholland@west.net](mailto:cholland@west.net)

## Docent Book Group

We've chosen to start our reading year with a topic of local interest. For our February meeting, we'll be discussing "a rich mystery of wealth and loss, connecting the Gilded Age opulence of the nineteenth century with a twenty-first-century battle over a \$300 million inheritance. At its heart is a reclusive heiress named Huguette Clark." The book is *Empty Mansions* by **Bill Dedman and Paul Clark Newell, Jr.**

*"More than a biography, more than a mystery, **Empty Mansions** is a real-life American Bleak House, an arresting tale about misplaced souls sketched on a canvas that stretches from coast to coast, from riotous mining camps to the gilded dwellings of the very, very rich." —John A. Farrell*

Though she owned palatial homes in California, New York, and Connecticut, why had Huguette Clark lived for twenty years in a simple hospital room, despite being in excellent health?

Why were her valuables being sold off? Was she in control of her fortune, or controlled by those managing her money?

Will her Santa Barbara East Beach bluff top estate, Bellosguardo ever become an art foundation, as she wished?

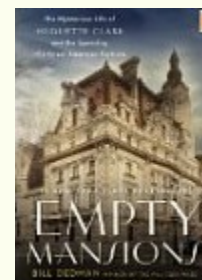
Come to book club and help answer these questions and more! Jerry Jensen will be leading our discussion.

**We will be meeting on Monday, February 24<sup>th</sup> at 2pm**

**Laura DePaoli's home, 645 Stoddard Lane, Montecito.**

**Please rsvp to Laura at [Ldepaoli@verizon.net](mailto:Ldepaoli@verizon.net) or 565-9471.**

It's not necessary for you to have finished the book to attend, please drop by if you have an interest in this fascinating story and what the next chapter might be for Bellosguardo and Santa Barbara. A few links to whet your appetite:



[http://www.nytimes.com/2013/09/05/books/empty-mansions-about-the-heiress-huguette-clark.html?\\_r=0](http://www.nytimes.com/2013/09/05/books/empty-mansions-about-the-heiress-huguette-clark.html?_r=0)

<http://www.nytimes.com/2013/09/15/nyregion/the-two-wills-of-the-heiress-huguette-clark.html?pagewanted=all>

## It's A Good Time To Be A Docent

By Loree Gold



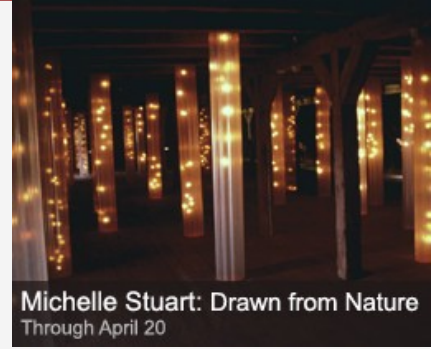
Loree Gold

SBMA has been transformed once again with new exhibitions that challenge our use of curiosity and imagination. *Alice Aycock: Some Stories Are Worth Repeating* and, *Michelle Stuart: Drawn from Nature*, are two shows that have nothing to do with each other, yet rather surprisingly and pleasantly, they coexist here for a short time and somehow enrich each other.

Rodney King once said, "Can't we all just get along", and they do, although at first sight the artists and art seem to be polar opposites. Both artists and exhibitions share a lot in common and at the same time are quite different from one another.

Alice Aycock is sharp as a tack, clean as a whistle, stays within the lines, but always thinks outside the box. Her imaginary art is informed by her interest in science, physics, astrology, games, plans and schemes. A blend of experience and reading are turned and twisted in her mind and drawn out on paper. Entrance into a piece of her art is a more mental experience than physical.

Michelle Stuart is organic and rich in texture, grounded, traveled and worn. She likes to play in the dirt, and always takes a little home with her. The earth informs her art and often ends up on, in, or a part of it in a surreal way. She is interested in voyages of the past, connected to the stars and moon, the marks that others have left behind, and the ones we create. Entrance into a piece of her art is sensed, and often heartfelt.



Michelle Stuart: Drawn from Nature  
Through April 20



Alice Aycock Drawings  
Through April 20

The language of architecture is present in both exhibitions and used to convey information about a place. Each artist was influenced and employed in a man's world, working in professions that involved draftsmen's skills. Mapping, gridding, astrology, and exploring are common themes. One artist takes a mental

voyage and creates it, the other artist takes a physical voyage and records it, historically and tactilely. Both artists reference history, memory and the future, they explore how humans have made marks on earth and how we leave one behind. Many of Aycock's imaginary drawing do become sculptures in public art spaces. In comparison, Stuart travels to fantastic places, bringing home rubbings, graphite, history and soil samples that become her art.

There are many ways to work these exhibitions into tours. Star charts are a reoccurring theme and can help you navigate or transition to the Asian Galleries, as well as to Duez's *Lady in Grey on Board Ship, Gazing at the Sea*. The front steps of the Museum offer a public art sculpture (Rickey) and a place to rub the earth (Mulligan). You can also find a cultural connection to the mural (Siqueiros) when you consider the temples were built in line with the stars. The Sand Mandala has been re-installed in the family center and is an apparent influence both in design and spirituality in Aycock's board games as well as Stuart's seed charts. Both women's works are easy to meditate on. And as school curriculum goes, we have never had so much earth science, math, engineering, mapping, and stargazing to guide us. —

## Earth Tones: An Interview with Michelle Stuart *by Carly Gaebe*

From Art in America July 26, 2013 (with permission)



Michelle Stuart. *Stone Alignments/Solstice Cairns*, 1979, permanent land work in Rowena Plateau, Oregon, 3200 boulders, varying sizes, overall 1000 by 800 inches, approximately 5 inches high.

Michelle Stuart has been grappling with ideas of land and space, history and myth, the atomic and the cosmic for more than four decades. Born in Los Angeles in 1933, Stuart spear-headed the use of non-traditional materials from nature in the early '70s, and has produced and exhibited her work internationally.

"Drawn from Nature," at the Parrish Art Museum in Southampton, N.Y. (through Oct. 27), includes work spanning Stuart's career from the late 1960s through 2010. Made in the same year as Neil Armstrong's first lunar steps, the drawing *Moon* (1969) depicts the contours of that orb's pockmarked surface. In works like *Katsbaan*, #1 *Woodstock* and #5 *Moray Hill* (all 1973), scrolls of heavy, muslin-backed paper

drape off the wall; covered in earth, they are physical vestiges of the land itself. Arranged in a grid like the days of a month, seeds ooze their lifeblood into the rice paper of Stuart's "Seed Calendars" (1992-95). Grids of photographs, both original and found, create curious and mesmerizing allegories [*Ring of Fire*, 2010].

Stuart spoke with A.i.A. by phone recently about the influence of the American West on her practice, the challenges of working with many mediums and using photography to create narrative.

**CARLY GAEBE** Your investigation into land and place has been life-long. How did it begin?

**MICHELLE STUART** I'm from California, so my involvement with land was really from the beginning. My parents, or at least my father, engendered that in me. We always went to the desert, the sea or the mountains. It was a good beginning. I feel a relationship with space that is totally different from any other relationship. The Pacific Coast and the Pacific itself are passionately roiling and superb, and scary and solace-filled. Being from the West is something that you never get out of you.

**GAEBE** Your work spans drawing, photography, sculpture, installation and site-specific earth works. What is the biggest challenge as you work with your materials?

**STUART** If I use up a certain medium with my questions, I start asking them in another medium. Each piece is a challenge to be true to yourself. Is this really who I am and what I want to say? How far can I go with this? It has to be lucid, although not too lucid! In some of the things I'm working on right now there's the feeling of telling a fable, but the fable is true. You have to have things in [the piece] that might not be true in order to communicate the truth.

**GAEBE** Your newest works are almost all photographic—what precipitated that evolution?

**STUART** When I was in school, I was caught between wanting to be an artist and wanting to be a writer. I gave up on the idea of becoming a writer, but then late in life, I decided that I was going to think in a narrative way, using images. What I am trying to do now is to make a fable using my own photography, and found photography in the work needs a memory that is greater than mine.

**GAEBE** Your large scrolls are both expansive and intimate, a kind of memorial to a particular site. Can you describe the process of making these works?

**STUART** There are two big scrolls in the show. I always thought of them as something that was intimate but that was going right into the viewer's face and bringing you in; [it's about] that confrontation with the minuscule and the grand. In the beginning the scrolls were imprints. By rubbing the paper into the earth, you make the image come up, like magic. Later, I smashed rocks and earth into the surface and it took on the coloration of the earth itself.

**GAEBE** How did you choose your locations?

**STUART** Charles Simonds had gone out to Sayreville, N.J., with [Robert] Smithson. He said that site had really fabulously colored earth. I went there, and found deep red clay in this quarry. It was soft and rubbed beautifully. After that I started seeking places that had more coloration, like the West. I sought more spiritually charged locations. I believe that places have lives and elements that we don't know unless we connect with them in some special way.

**GAEBE** You have traveled extensively, often gathering materials and inspiration from the sites you visit. Which site was most inspirational?

**STUART** It's such a non-exotic place, but Sayreville, N.J., was a wonderful site. That site lent itself to quite a few works. I've done pieces in the American West, and in Copán, Honduras, in the Yucatán, the Galápagos and in Nazca, Peru.

I would go back to New Zealand in a heartbeat. There is something so evocative about New Zealand because the light is so amazing. It's so far away from everything and so close to the pole. The Orkney Islands north of Scotland have incredible standing stones—archeologically it is one of the most beautiful spots. These tall, elegant standing stones in circles, some of them standing alone in an incredibly flat landscape. The place has this very transparent light; it's the kind of light you pray for. —

## We're Invited!



Docents are invited to view photographs by John Chervinsky, one of the artists included in the *Heavenly Bodies* exhibition.

Stephanie Amon, SBMA docent and wall space director, will present photographs in *An Experiment in Perspective* and Chervinsky's more recent series, *Studio Physics*.

Come to the gallery for an intimate look at the work and conversation about this talented artist. Sign up at our February meetings or RSVP to [stephanie@wall-spacegallery.com](mailto:stephanie@wall-spacegallery.com). Submitted by Stephanie Amon —





## Travels with Judy Seborg



*I asked Judy if she would share some of her 2013 ventures with us. The following bits are excerpted from the Holiday Letter she and her husband, Dale, sent to family and friends.*

Our annual letter is late this year due to our most recent trip, 24 days in Northern India. First, we went on a two week, archaeologically-oriented tour, traveling by land from New Delhi to Mumbai (formerly, Bombay). We then spent a week in Mumbai to attend an engineering conference.

The cultural heritage of India was quite interesting and very scenic with beautiful palaces, royal tombs (e.g., Taj Mahal), plus Hindu, Buddhist, and Jain temples. The seething city life

and rural villages were also memorable. Both had cows strolling around on main streets.

In February we headed to London to visit family before starting a 15 day, archaeological tour of Egypt. February was an excellent time to visit Egypt because the weather was great and tourism was only 10% of normal due to the political turmoil. Thus, even popular tourist sites such as the Pyramids, Luxor, and Abu Simbel had only a few tourists. Our group only consisted of seven tourists, two archaeologists, and a local tour manager. It was a truly memorable experience of a very special place. After Egypt, we attended a diabetes technology conference in Paris and spent several hours viewing the Egyptian collection at the Louvre.

In autumn, once again we were on the road, this time to visit Italy in October. After the customary visit to London, we went on two back-to-back SBMA tours, each a week long. The first was an archeological, land-based tour of Sicily that was great, thanks largely to the guide who conducted two of our previous SBMA tours to Greek Islands and to Central & Eastern Turkey, Nigel McGilchrist. The Greek and Roman ruins and medieval churches in Sicily are very impressive. After a weekend in Naples, we toured Italy's beautiful Amalfi Coast with the group and saw the famous ruins of Pompeii and Herculaneum that resulted from the A.D. 79 eruption of nearby Mount Vesuvius. Incidentally, most of the beautiful art from Pompeii (sculptures, mosaics, etc.) is in the main Naples museum.

The weather in Italy was great during the entire trip.



*More photos,  
next page*



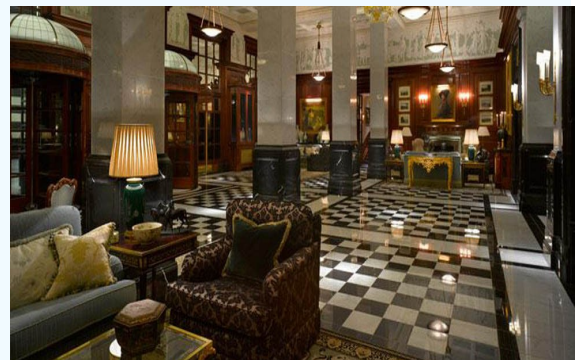


## Monet's Savoy



I went to the Savoy Hotel in Dec 2013 and asked to see the "Monet Suite." It was in use at Christmas, so, "Sorry no". Hospitality did say that whenever one is in London and the suite is not booked, one may go up to look out at Monet's view of the two bridges— Waterloo on the left and Charing Cross on the right (now Hungerford and Golden Jubilee). They also have a Monet Library with books, films, and music and a small museum featuring famous guests.

They gave me a fine biographic pamphlet about Monet, called "618". I assume that is his room number and they did tell me that he stayed on the 6th floor. The pamphlet also stated that as of 2010, none of Monet's London series are on view in the city. We are really fortunate to see two of them on one wall of our museum whenever we want. The Savoy Hotel is on the street called The Strand. I hope I meet you there next time I am in London. *Sue Billig* —



## THE LAST PAGE



This is a neat photo recently published in local on-line newsletter EdHat, showing a photo of downtown taken in the 1920s, State and Anapamu. The square building in the lower center is the post office, now the SBMA. *Submitted by Christine Holland*

Coinciding with the Museum's 75th anniversary in 2016, the multi-year Museum Renovation Plan addresses immediate needs of the facility, the preservation and security of the works of art, additional gallery space, reconfigured offices, improved access and amenities, and flexible event space.

(See <http://www.sbma.net/information/renovation.web>)

*Lori, Mohr Editor*  
[Mohrojai@aol.com](mailto:Mohrojai@aol.com)



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month, let me know. LM*



*What a mug!*  
Teddy DePaoli