

Docent Dates

March 5

9:15 Coffee
10:00 Meeting
Professor Laurie Monahan, History of Art and Architecture, UCSB, on Daumier

March 19

9:15 Coffee
10:00 Meeting
Greg Hillis on Tibetan Art and Religion

Save April 9

Spring Bus Trip

May 7

Ken Gonzales-Day
[Specific lecture topic--e.g., his own work or others', TBA]

May 21

Singh Memorial Lecture, Francis Nauman; [topic TBA]



Honoré Daumier
French (1808-1879)
Un Véritable Amateur LES BONS BOURGEOIS, no. 66
Published in *Le Charivari* on May 16, 1847; Lithograph, 7.95 x 10.08 in.

FOR INTERNAL USE ONLY

Dear Docents,

The galleries are full with three special exhibitions: *Michelle Stuart, Heavenly Bodies*, and *Alice Aycock*, joining *Religious Images of The Christian East*. These disparate exhibitions evoke a sense of wonder, challenging our perceptions as we move about our ordered everyday activities, and inviting us to think about our relationship with art, nature, and being.

We have seen that creative energy permeate our activities in myriad forms. Docents have answered the call to staff four new special exhibition and permanent collection focus teams on Daumier, Contemporary Art, Beatrice Wood, and a Family Tour. Student Teams leaders Ann Robinson and Sylvia Mabee with presenter Loree Gold offered a noontime view into the work of the Classroom Presentation Team. Research Chair Barbara Boyd has reviewed no fewer than 12 papers by Provisionals and Active docents in the past 6 weeks, and posted vetted papers on the website with Web Master Mike Ramey's help.

The Book Group is resurgent with organization by Laura DePaoli and Jerry Jensen as the first discussion facilitator. Special museum and gallery visits were orchestrated by Jean Smith for a view into the cultural history of the Japanese Kimono; by Stephanie Amon for insights into the art of photographer John Chervinsky; and by Molora Vadnais to

This Issue

Pres Message	1
Vice President	2
Student Teams	3
Adult Teams	3
Research	4
Nominations	4
Provisionals	5
By Laws	6
Book Group	7
Nazi Stolen Art	8
Art Essay	9
The Last Page	12



Vikki Duncan
President

see Alice Aycock's early work at UCSB.

Denise Klassen's email was full of offers of food and flowers for our social time before upcoming Council Meetings. Our Provisional Chairs and mentors have been active, and our Provisional Docents have sailed through Eight-Minute talks, and even volunteered to assist with the Lararium on a crowded sixth-grade touring day (BENE!, Mary Winder). Docents have quietly offered kind support and shared news of those recovering health—Jan Lynch—and knowing losses—Carolyn Pappas and former Docent Council President Carol Spears.

At the Museum's inaugural Ridley Tree Education Award gala on February 5th, benefactor and honoree Nancy Schlosser called attention to the visionary and indefatigable work of Education Department Director Patsy Hicks. The creativity of the teaching artists and organizational smarts of the Education Department were on sense-satisfying display. I won't reveal more here so as not to spoil a related surprise and delight at Atelier in April.

Our invited speakers this month will elaborate on areas in our permanent collection. Professor Laurie Monahan on Daumier at our March 5th meeting, and Professor Ken Hillis on Tibetan Buddhism and the Mandala on March 19th. Docent research presentations will continue, too, with Sheila Prendiville's talk on Martin's *View of a Bastide* on March 5th. In museum and gallery visits, a second chance to see the Kimono exhibition has been scheduled for March 17th.

We are a remarkable, thriving Docent Council with terrific opportunities in our partnership with the Education Department. I wish you all an engaged, rewarding month at the Museum. —

From our Vice President



Molora Vadnais, VP

SPRING BUS TRIP TO PASADENA: WEDNESDAY, APRIL 9

There is still room on the bus for the trip to Pasadena. Consider joining us for a fabulous day. Email me at moloravadnais@gmail.com if you are interested.



PROVISIONAL LUNCHEONS

The provisional lunches are now being arranged. In case you missed the last council meeting, please be advised that not all docents will be invited this year because we only have 8 luncheons and limited numbers of seats. If you are unable or would prefer not to attend a luncheon due to other commitments, please contact Gabriella Schooley or Molora Vadnais and we will take your name off of the list and free up space for another docent who was not on the list. And, if you do want to attend, and are not invited this year, please have patience; next year your name will be at the top. Thank you all for your understanding.

MANY THANKS

Many thanks to Jean Smith for organizing a tour to see the Kimono Exhibition in Santa Ynez and to Stephanie Amon for organizing a tour of the John Chervinsky photographs at Wall Space Gallery. As some of you may already know, I have had to temporarily take on the management of the Legal Aid Foundation until a new Executive Director is hired which will hopefully happen in June. Thanks to my fellow board members and docents such as Jean and Stephanie who have been generously helping to cover my duties as

Vice President while I assist Legal Aid through this very difficult time. And special thanks to Doug McElwain, who has been instrumental in assisting Legal Aid in setting up models to accurately measure budgetary and cash flow constraints. I have always cherished the camaraderie and collegiality of our docent family, but I am now in awe, not only of the vast base of knowledge in our midst, but our members' generosity and willingness of spirit. This council is the best group of people I have ever had the honor to be a part of.

Thank you, thank you, thank you, my friends. —

From our **Student Teams**



Ann Robinson
Student Teams, Co-chair
with Sylvia Mabee

It was standing room only in the auditorium after our council meeting on Feb 19th, with 25+ docents anticipating the in-service by Classroom Presenter, Loree Gold. Loree reminded us that “everyone sees differently” and that respect and knowledge go hand-in-hand. Thankfully, for all of us, her vision of how to present the visual arts is uniquely her own. But she demonstrated how any masterful docent can engage and transport students to a different place, time and culture with an approach that works for both the classroom and museum tours. It was a delight to observe what the Classroom Teams achieve in their presentations, preparing and motivating students for their museum visit.

“Now is a good time to be a docent” is worth repeating this month with the provisional class in full swing with students, sharing ideas and strategies on creative ways to engage them. What a delight to see. This hands-on process is an annual tradition and brings us full circle to our own personal experiences in working with students.

Our tours challenge students to think and express themselves in a safe and respectful setting. As we support and mentor the provisional class we are building the future of our Council. Thank you to active docents and provisionals for bringing out the best in all of us, creating a solid foundation for the continuance of this artful experience. —

From our **Adult Teams**



Christine Holland
Adult Teams Co-chair
with Mary Eckhart

Our hardworking, enthusiastic docents shared the delights of our museum with a total of 679 visitors during January. There were 71 total tours with an average of 10 visitors per tour. We had 8 Special Request Tours (2 *Highlights* and 6 *Delacroix*) which also were very well attended, averaging 18 visitors per tour. What a great team of docents!

Please consider joining a new team for late spring and summer. We need docents, and will work around your scheduling restrictions. Take a look at the very interesting Contemporary exhibit (Rachael has a preliminary checklist and it looks great), and for the exhibit of Beatrice Wood (local artist! Great life story! Great art!) as well as Daumier prints (satire of society!). We also would like to offer Family Tours on select Sundays during the summer. Please consider joining that team as well – the family tours are really rewarding. —

From our Research Chair



Barbara Boyd
Research Chair

Congratulations to our research heroes! We have been very busy in the Research section of our Docent Council the last few months. I am pleased to announce that several research papers have been sent up for vetting and will be returned and posted on our website in the near future.

Research Coming Soon for the current *Heavenly Bodies* Exhibition

A huge thank you to Stephanie Amon for her research paper on John Chervinsky's work "All Watched Over". You can read an additional essay by Stephanie on page 9 of this issue. She has also promised to produce another paper on Danielle Ezzo's photograph, "*Constellation No. 2*".

Thanks go out to Sue Billig who has sent in a wonderful paper on Wilson Bentley's "Snowflake", a subject of passion for her, and to our Provisional Class member Mary Winder, who has produced an engaging and informative paper on Davis Birks work "Blackboard #10". Thanks also to Joan Dewhirst for writing a fine paper on John Seery's "Manhattan Jump," which was in our Totally 80's show.

As soon as these papers have been completed and approved, we will notify all of you by email that they have been posted on our website for your reference in touring the current exhibition.

Our Provisional Class shows real skill in research and passion for art! It has been a pleasure reading their papers.

Next up is a concerted effort to produce an accurate and up to date list on the research status of works on exhibition as well as works in our permanent collection that are frequently shown. Your requests and ideas are certainly appreciated for this project! —

From our Nominations Chair



Kathryn Padgett
Nominations Chair

Nominations for the 2014-15 Docent Board Are Open!

The slate will be announced at the April 2nd Docent Council Meeting; nominations will be taken from the floor.

Please contact me at 708.5732 or kpadgett@cox.net to nominate yourself or another docent.

Election of officers and chairpersons will be by majority vote at the May 7th Docent Council meeting.

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.

Thank you,
Kathryn



Ralph Wilson,
Provisional Co-chair with
Mary Ellen Hoffman

This month the Provisional Class has focused on completing their Eight-Minute Talks and preparing to conduct a student tour.

We are grateful to Jacqueline Simons for a wonderful lecture and tour on Indian and South East Asian art, to Patsy Hicks for her fascinating presentation of student touring Thinking Routines, and to Molora Vadnais for guiding us through the use of the Lararium. Their time and effort is very much appreciated, as is their willingness to share their expertise with the provisionals.

One member of the class regrettably has had to withdraw, but the remaining eight members have successfully completed their 8-minute talks. Thanks to Karen Brill, Paul Guido, Kathryn Padgett, and Rachael Kriepps for serving on our evaluation teams. We heard some interesting talks, as indicated by the list of selected objects:

- Monica Pannini, *Saint Paul Preaching among the Ruins*
Corot, *Pleasures of the Evening*
- Marc Bouguereau, *Portrait of Mademoiselle Martha Hoskier*
Degas, *The Laundress*
- Jay Bastien-Lepage, *The Ripened Wheat*
Pissarro, *View of the Farm at Osny*
- Marci Guillaumin, *Banks of the Creuse River*
Tissot, *Tourists at the Louvre*
- Wendi Kogyo, *Pining Wind (Matsukaze)*
Degas, *Three Dancers in Yellow Skirts*
- Ann Kersels, *Charms (Black Cloud/Green Dog/Little, Little Boy/Red Chair/White House/Silver Clouds)*
Coromandal Screen: *Spring Morning in the Han Palace*
- Kim Egyptian Faiyum, *Mummy Portrait of a Woman*
Bouguereau, *Portrait of Mademoiselle Martha Hoskier*
- Mary India, *Gandhara Buddha*
Chinese, *Standing Horse*

Congratulations to all of them!

This coming month we will continue working on student touring and practicing VTS as well as beginning selection of objects for the highlights tours. If a provisional contacts you about either conducting a student tour or preparing a work for a tour presentation, please give her or him as much help as possible. The Docent Council will benefit from your assistance. —

Provisional Instructors: Mary Ellen Hoffman, Ralph Wilson



At the Docent Council Meeting on February 19th, the quorum of docents in attendance gave a unanimous voice approving the proposed change to the Statement of Responsibilities of New Active Docents. The newly approved Statement is as follows:

SECTION 3: CATEGORIES AND RESPONSIBILITIES OF MEMBERSHIP RESPONSIBILITIES OF NEW ACTIVE DOCENTS

Active Docents are classified as New for the first four years of service following the year of training. The responsibilities for each service year include membership on a student touring and/or classroom presentation team.

In the first year of service, in addition to student touring, a New Active Docent shall be a member of an adult team for tours in the summer quarter following the training year. A New Active may be assigned to an Adult Team in any of the service years numbers two-four to meet touring team needs.

The revised wording corresponds to the Docent Council's practice since 2010, provides flexibility to meet touring needs, and will be implemented respecting individual docent touring preferences, as well as docent seniority in team selection. The Council membership has grown sufficiently that mandatory Adult Touring for New Active Docents is not needed.

In the five years since the By-Laws were last updated by Council vote in 2009, the mandatory Adult touring has not been practiced. When spaces have been available on some Adult teams, some but not all New Actives have been on Adult Teams as well as carrying out their Student touring responsibilities. Given the increase in Docent Council Membership since 2009, the variance in the number of touring teams in a given year, and team placement by seniority and docents' stated preferences, placement on an Adult Team cannot be guaranteed. New Actives may be allowed to but are not mandated to tour both Adults and Students during years two through four of New Active Service. In the five years since the By-Laws were last updated by Council vote in 2009, the mandate to tour Adults has not been observed. —



Rosemarie C. Gebhart's art work, "Play Ball" was juried into a show: "Traditional Printmaking: Pushing the Limits". The juror was Linda Lyke, Director of the Weingart and Mullin Art Galleries at Occidental College.

The exhibit will be held at the San Luis Obispo Museum of Art, 1010 Broad St., San Luis Obispo, Ca.

Exhibition opens and reception: April 4, 2014, 6-9pm.
Exhibition closes May 11, 2014.

Docent Book Group



Laura DePaoli



Jerry Jensen



Irene Stone

Thank you to everyone who attended our February Book Club meeting. Special thanks to Jerry Jensen who led a wonderful discussion of *Empty Mansions* by Bill Dedman and Paul Clark Newell, Jr.

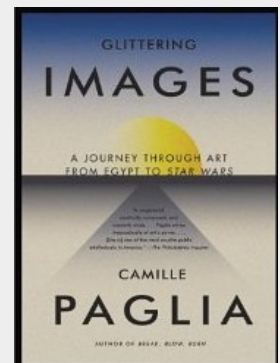
At Irene Stone's invitation, former mayor of Santa Barbara Sheila Lodge, who is mentioned in the book, provided

her insights and enriched our understanding of the issues surrounding the future of *Bellosguardo* and the foundation for the promotion of the arts in Santa Barbara that Huguetta Clark hoped to establish. Anyone wanting local information can go to www.friendsofbellosguardo.org or if you'd like to nominate someone to the board that will oversee the establishment of the foundation, you can do so by emailing bellosguardonominations@gmail.com.

Through the grapevine we've learned that our dear friend and fellow docent **Dwight Coffin** has been nominated. I think we all agree that he would be a brilliant addition to the board, so please consider emailing to lend your support.

Our next book group meeting will be on **Monday, April 14 at 2pm**, location to be determined. We've chosen an easy, provocative and possibly controversial read, a book that I liken to the ultimate Highlights Tour, *Glittering Images: A Journey Through Art from Egypt to Star Wars* by Camille Paglia.

According to Amazon.com, *Glittering Images* "leads us chronologically through the paintings, sculptures, architectural styles, performance pieces and digital art that have defined and transformed our visual world. She combines close analysis with background that situates each artist and image within its historical context — from an Egyptian tomb to Titian's 'Venus With a Mirror;' from an elegant French Rococo interior to Jackson Pollock's abstract 'Green Silver;' from Renee Cox's daring performance piece 'Chillin' with Liberty' to Eleanor Antin's amusing conceptual art project '100 Boots.'"



A few laudatory excerpts from the book's reviews:

"[Paglia is] an art-for-art's-sake worshiper of art and literature whose close readings, influenced by Walter Pater and Sigmund Freud, are pyrotechnic and passionate." — *San Francisco Chronicle*

"Dazzling. . . . Compulsively readable. . . . Paglia at her best. . . . The lean precision of the book is a marvel. . . . Her choices range from the classic and expected to the obscure and the startling. . . . Even her explorations of the more familiar works will have you marveling anew." — *Salon*

You can watch an interview with La Paglia here: <http://www.youtube.com/watch?v=PvFe7Q0JfEI>

It's not necessary for you to have read the entire book to attend. This is a great book for dipping into.

Our final meeting of the year will be on Monday, May 19. We won't be reading a book for that meeting. Everyone is invited to bring and talk about an art related book they recommend. We will also vote on books for next fall.

Submitted by Ann Hammond



Ann Hammond

I saw this story on the BBC News iPad app. Several artists whose work SBMA owns are on the list...I went to the V&A website and its all there!

London's Victoria and Albert Museum is publishing online two volumes which record what the Nazi regime did with confiscated 'degenerate art'.

Hitler believed post-impressionist modern art, including Expressionists such as Kandinsky and Otto Dix, to be "evidence of a deranged mind". He ordered more than 16,000 artworks, including works by Van Gogh and Man Ray, to be removed from German museums. The ledgers reveal the fate of those artworks, many of which were destroyed.

The Entartete Kunst inventory, compiled in 1941-42, was donated to the V&A by the widow of Heinrich Robert (Harry) Fischer in 1996. The term Entartete Kunst translates as "degenerate art". Since then it has been used by art researchers across the world as they attempt to identify the provenance of particular paintings that went missing during the Nazi era.

V&A curator Douglas Dodds, who is responsible for making the ledgers available to the public, told the BBC that the volumes were "systematically organised". "This was a major campaign managed from the top," he told the BBC's arts editor Will Gompertz. "

München		Städtl. graphische Anstalten	
1.	Bruckner (1944)	Verkauf	
2.	" (1947)	Verkauf	
3.	" (1948)	Verkauf	
4.	Heinemann (1952)	Zu der Behl	
5.	" (1954)	Zu der Behl	
6.	" (1954)	Zu der Behl	
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49.	" (1954)	Zu der Behl	
50.	" (1954)	Zu der Behl	

For me there are so many echoes of what happened later to people, as well as artworks."

For each institution, confiscated works are listed alphabetically by artist and include information on what happened to each piece - using symbols such as "T" (for exchanged) and "V" (for sold). Those marked "X" were destroyed. Often the name of the work's buyer and a price are given, with names including Hermann Goering and Hildebrand Gurlitt frequently recurring.

Hitler, a failed artist, maintained that "anyone who sees and paints the sky green and fields blue ought to be sterilised", there was still some "uncertainty" among other Nazi leaders about what constituted "good art", prompting Goring to buy up some of the artworks for his own private collection.

The Nazis detested Picasso, whose artwork *Guernica* depicted a German bombing during the Spanish Civil War



Hildebrand Gurlitt is the father of Cornelius Gurlitt, in whose Munich apartment more than 1,400 artworks were found last year, many of which were alleged to have been looted by the Nazis. It was in response the discovery of Gurlitt's trove of paintings—including works, long thought to have been lost or destroyed, by Marc Chagall, Pablo Picasso, Henri Matisse—that the V&A decided to make the records public. Many of the paintings withdrawn from Germany's museums had been loaned by private individuals and were never returned.

Much of the documentation held by the institutions from which the art was confiscated has never been made available to those seeking the restitution of lost art, so the V&A volumes will offer new hope. —

A Closer Look at John Chervinsky

Stephanie Amon



In a 2010 exhibition at the SFMoMA, curator Sandra S. Phillips posited that photography is uniquely positioned as a mode of seeing that engenders and facilitates the “human hunger for seeing the forbidden.” In that show's focus on surveillance as one form of this practice of prying looking, she argued that “what characterizes most surveillance photographs is a spirit of distance, abstraction, and a certain placid ambiguity.” The

photograph by John Chervinsky on view in Karen Sinsheimer's *Heavenly Bodies* exhibition at the SBMA engages this ambiguity with relish, offering an image at once beautiful and cold.

With this essay, I hope to offer entree into that territory by suggesting that Chervinsky's work is meant as a prompt to carefully consider the reaches of scientific observation in context of our need to feel at home in the universe. Further, the piece on view stimulates, for me, a lyrical connection to new conversations about the trajectory of surveillance since the rise of computer technology. (Formal background on the artist and this photograph will soon be available in a research paper on the docent website.)



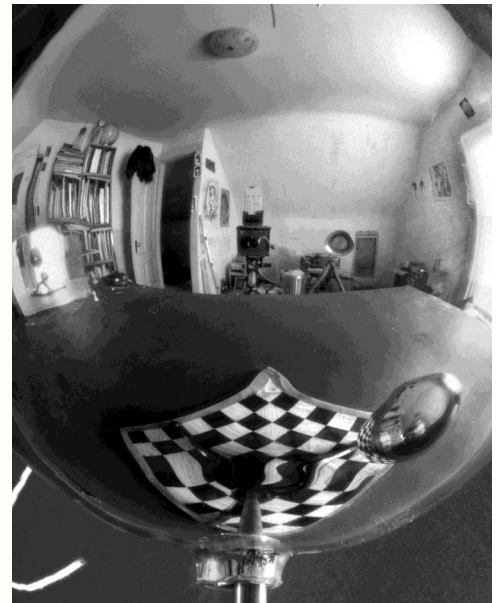
“All Watched Over” comes from John Chervinsky's first major photographic series, *An Experiment in Perspective*. During the first decade of the 2000s, he constructed photographs by assembling props into still-life arrangements set between two slate blackboards positioned at a 90-degree angle. He used his camera (left) as a projector in order to trace drawings onto the boards with white chalk, providing the underlying puzzle-like look of many of the images. The photographs excite the viewer to follow arrows, dotted lines, and diagrams in an attempt to decipher the “moral” of each piece.

However, as in “All Watched Over,” there is often no singular conclusion to be drawn. Just as the images are literally dependent on the point of view of the camera, any interpretation of their ultimate meaning is also based on the emotional and intellectual perspective of the viewer.

When Karen Sinsheimer's former assistant, Lisa Volpe, selected “All Watched Over” for acquisition, I was working at [wall space gallery](#) in Santa Barbara's Funk Zone, mounting exhibitions of conceptually-driven contemporary fine art photography. I was thrilled at her choice because “All Watched Over” so beautifully conjures other works of art that present a mirror to the viewer and invoke questions of explicit



All Watched Over



All Watched Over, detail



M.C. Escher, *Hand with Reflecting Sphere*

looking. The first to come to mind was a 1925 lithograph by the Dutch artist M. C. Escher, "Hand with Reflecting Sphere" (also called "Self-Portrait in Spherical Mirror"). In that image, the holder of an exquisitely rendered mirror-ball gazes gravely at himself. In his reflection, we see him to be a gentleman in his study and may be reminded of the Delphic maxim, "Know thyself." Yet behind the ball is a field of gray, rather than a continuation of the room Escher sits in as he contemplates himself. So the image could also be seen to corroborate the Cartesian notion, *Cogito ergo sum* ("I think, therefore I am").

In Chervinsky's "All Watched Over," the source of the world isn't the inimitable power of human intellect. Instead, two shiny metal orbs reflect a room devoid of human presence.

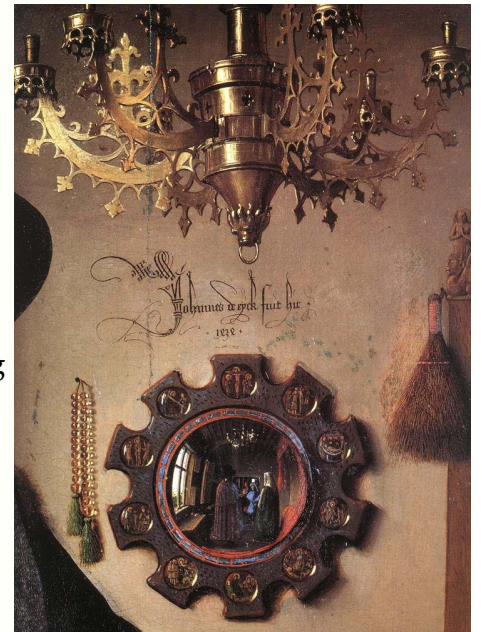
Whereas the Flemish painter Jan van Eyck couldn't resist inserting himself, rather virtuosically, into his *Arnolfini Double Portrait*,

Chervinsky isn't anywhere to be seen. If van Eyck's own miniscule reflection in a mirror behind his subjects and the "Jan van Eyck was here" graffiti-style signature appearing over that mirror remind the painting's viewer, centuries later, of the original gaze upon the Arnolfini couple, what might Chervinsky be proposing by exiting his own scene?

Perhaps the initial effect of finding ourselves, as it were, in an empty room of someone else's home is the titillation of voyeurism. In "All Watched Over," we look into Chervinsky's attic studio. Our eyes linger over the globe on top of the shelf at left, the drawings of faces in profile hanging in the alcove, the floral engraving around the glass ceiling light. This visual combing bears some resemblance to van Eyck's dedicated stroking of oil paint to create his mirror's reflection.

But the fact of reflection doesn't equate with vision, and writers like Susan Sontag and Ruth Behar have even opposed the actions of watching and intervening. In other words, a reflection doesn't "watch," so that the absence of a viewer in "All Watched Over" could be interpreted as referring to mechanized image capture instead of warm oversight. The single pawn in this photograph is cast aside; there is no plan in the universe, no chess player to pray to in the image of Montesquieu's watchmaker. Yet, the watch ticks on, the metal orb continues to reflect, the United States Information Awareness Office "only collects."

With this fleeting mention of other instances of data collection in a complex world, I mean to point toward fertile avenues of interpretation that would situate Chervinsky's piece in a broader conversation about scientific and technological observation while highlighting the artist's own concern with scientific positivism and the drive toward all-encompassing theories of physics based in a more metaphysical desire to feel comfortable in the universe.



Jan van Eyck, *Arnolfini Double Portrait*

As I prepared for the recent docent field trip to wall space gallery, I found the probable source of Chervinsky's title in a 1967 poem by Richard Brautigan. Entitled "All Watched Over By Machines of Loving Grace," its final stanza reads:

I like to think
(it has to be!)
of a cybernetic ecology
where we are free of our labors
and joined back to nature,
returned to our mammal
brothers and sisters,
and all watched over
by machines of loving grace.

Coming across this poem was one of those sweet moments of research, that rush of encouragement when a developing interpretation is aided by a serendipitous find. Brautigan's evocation of a technologically enabled return to some utopian state of nature in which labor is obsolete has connections both with an interpretation of "All Watched Over" that privileges the chessboard and neat diagramming as indicative of cosmic order, and with contemporary media theory that examines specious claims about the revolutionary nature of the so-called Information Age. But then, the timescale of *Heavenly Bodies* as a whole embraces these irreconcilable visions, exemplified in Trevor Paglen's exhibited photograph of ever-watchful satellites orbiting our world in a hazy sky.



Trevor Paglen, *Yosemite reconnaissance satellites*

Whatever our individual affinities may be within these cultural conversations, Chervinsky's piece "All Watched Over" seduces the viewer to ponder what Sandra S. Phillips termed "a certain placid ambiguity" in the relationships between technological vision and comfort.

Sources:

1 *Exposed: Voyeurism, Surveillance, and the Camera Since 1870*, 2010, p.11. San Francisco Museum of Modern Art in association with Yale University Press.

2 "Only Collect," in *The Intellectual Situation: A Diary*, n+1 magazine, Winter 2014.

3 Read the full poem online: <http://allpoetry.com/poem/8508991-All-Watched-Over-By-Machines-Of-Loving-Grace-by-Richard-Brautigan>

To see more photographs by John Chervinsky, please feel free to email me to set an appointment:
stephanie@wall-spacegallery.com.

THE LAST PAGE

with Tracey Miller



My husband Brad & I just returned from our annual business trip to Munich. Alas, there was only day to play, but at least we found time to enjoy the fabulous ambiance that makes Munich so unique (and delicious!).

We capped off our stay with a day trip to beautiful Starnberg as well as the ancient split town of Garmisch-Partenkirchen in Bavaria located at the base of Germany's tallest mountain.

A wonderful world and already we look forward to next year's trip.

Tracey Miller

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