

Docent Dates

Meeting Dates 2014
Speakers announced
as available

October 1
9:15 Coffee;
10:00 Lecture

October 15
9:15 Coffee;
10:00 Lecture

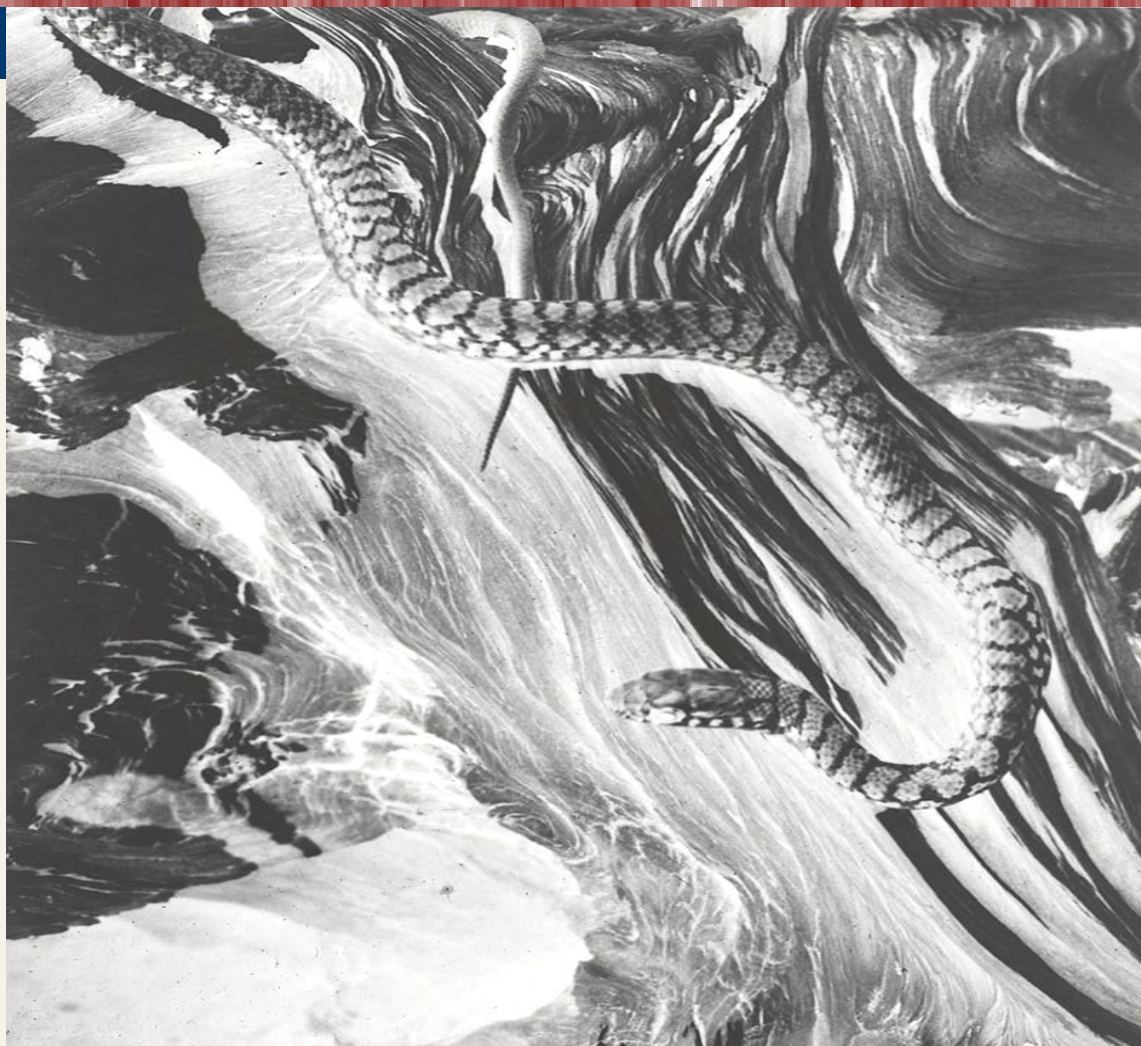
November 3
Bus Trip; no meeting

November 10
Book Group 2:00

November 19
9:15 Coffee;
10:00 Lecture

December 3
9:15 Coffee;
10:00 Lecture

December 8
Holiday Party
Site TBA



Imogen Cunningham, *Snake*, 1929. Gelatin silver print. SBMA, Gift of Dr. and Mrs. Jay Keystone©1929, 2014 Imogen Cunningham Trust., *Art to Zoo: Exploring Animal Natures* INTERNAL USE ONLY
Dearest Docents,

The new touring season is upon us! Most of you will have already seen the Contemporary to Modern exhibition but some of us received a preview of Art to Zoo on Friday night during the Teachers' Event and it is fabulous. I was a little ho-hum about this exhibition when it was announced, but after seeing it, I was blown away by the photographic creativity that the artists used to depict our fellow Earthlings, most of whom are not very compliant subjects.

If you are on an adult touring team and have tours scheduled for October, please pat yourself on the back for preparing your tours with limited open galleries, shorter than usual prep times, and smaller than usual exhibitions. The flexibility of our docents is one of our greatest assets.

Students touring will also begin in October, slowly as usual, but if Friday night's large turnout of teachers was any indication,



Molora Vadnais
President

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we should have a busy year touring students. The anticipated dearth of gallery space has caused the Education Department to be even more creative than usual this year. Besides the Museum Tours and Power Point presentations always offered to 2nd through 6th grade classes, Middle School and High School teachers will also be able to choose Art Express Classroom Outreach powerpoint presentations on three different themes: Art of the United States; Art of Latin America; and Unpacking Culture, which will focus on different artistic traditions around the world. Presentations will be scheduled starting in December and we will begin setting up teams soon.

Two High School events are also planned:

Tuesday, **November 4, 2014:** *Design in Nature: Within and Without*, focusing on the Contemporary to Modern and the Art to Zoo exhibitions; and

Tuesday, **March 3, 2015:** *Make Mine Italian: 500 Years of Italian Painting*, focusing on the Botticelli exhibition.

If you are not yet a member of the High School team and would like to participate in touring high school students for either of these two events, please contact Kathy Eastman.

Finally, the Education Department is putting together two different programs for 2nd and 6th Grade students at the Ridley Tree Education Center. These programs will be held in January and May, the two months this year in which the museum will be between exhibitions.

For 2nd Graders, the program is titled *Building Blocks of Art: Introducing Line, Shape, and Color*. Docents and museum teaching artists will team to lead a 30-minute presentation that introduces selected artists, artworks, and themes from the permanent collection followed by a 60 minute hands-on activity.

The February program for 6th Grade students will focus on Ancient Greece and the May program on Ancient Rome. Again, docents will lead presentations on the art of Greece and Rome, respectively, and teaching artists will lead students in an art-making activity.

We will be looking for docents to sign up for these exciting new programs soon.

As with all new initiatives, these programs may last only this year or they may "stick" and last for many years. In either case, they offer each of you the opportunity to experience art in a new way while doing a little good in the world, which is, after all, why we all joined this organization to begin with.

Molara 

From Our Vice President



Autumn brings a mellow beauty to the landscape and promises to be one of the loveliest times of year to visit the Huntington Library Art Collections and Botanical Gardens in San Marino. Come join the Docent Council excursion on **MONDAY, NOVEMBER 3rd** and experience a rare opportunity to view the Japanese Garden with its unique fall palette display.

In the afternoon we'll move indoors to view amazing art in the Huntington's collections. As a special bonus, the Assistant Curator of American Art will take us on a private tour of the newly expanded American art galleries.

The trip cost is \$80 and does not include lunch. The Shakespeare Café and the Chinese Gardens Tea House serve cafeteria-style food. An English-style Tea is offered beginning at noon. Tea reservations are required and available online at Huntington.org. Cost is \$38 per person. In order to confirm your trip reservation, I must receive your check no later than FRIDAY, OCTOBER 17th. The Huntington requires full payment on that date so

your check will be NON-REFUNDABLE. Please make your check payable to: SBMA DOCENT COUNCIL
My mailing address: Joan Dewhirst 193 Coronada Circle , S.B. 93108. Also, I will be collecting checks after
the Council meetings or you can place yours in the Vice-President box in the Docent Council Office. Thank you!
If you have never visited the Huntington, I suggest you go to their website at Huntington.org for the history of
the institution and its founders, Henry and Arabella Huntington. It will add to your enjoyment.

P.S. As the calendar begins its fall “meltdown,” it is not too early to be making plans for our holiday party on
Monday, December 8th. If you would consider hosting this year’s special event, please let me know. We have
an active Social Committee poised and ready to help with all the essential details.

Joan 🍷

From Our Student Teams



Kathy Eastman,
Student Teams

Last Friday, a few docents and I joined the Education Dept in the auditorium to
welcome forty teachers, our community partners in visual literacy. The event was for
announcing upcoming exhibitions, exciting new programs and other opportunities for
students.

We then went upstairs to experience the meeting of art and science with experiments
such as how birds float—we created take home solar insect prints and wire sculptures,
hands-on experiments and art projects the teachers can take back to their classrooms.

We were first to see Art to Zoo. It is a stimulating show for our student tours, which
begin October 9th. First adult tour, Oct. 4th. Check it out.

From the touch tank on the front steps to McCormick Gallery to see the future of SBMA
unfolding, I felt the excitement of this year of change. Thanks and kudos to Patsy, Rachel and the Education
Dept. for an informative and fun afternoon. Kathy 🍷

From Our Adult Teams



Christine Holland, Adult
Teams Co-Chair

We are wrapping up a successful touring summer. All docents stepped up to cover
tours, engaging the public. A special thanks goes out to the new Docent class for per-
forming above-average: several members had to withdraw from touring temporarily
due to illness or accident. Remaining members stepped right up.

Tour numbers for August were very good, with Docents touring a total of 378
visitors on 48 tours, with an average of 8 visitors per tour. Thank you to you all.

We start a new touring season October 1st, with new teams for Weekday and
Weekend Highlights, and new focus teams for European, Asian, Sculpture, Portraits
and Ten Talks. Our new exhibition teams are *Art To Zoo*, and *Contemporary to Modern*.

We look forward to a new and interesting year.

Christine 🍷

From Our Research Chair



Barbara Boyd

It was wonderful to see everyone again at our first docent council meeting after the long summer break!

The indefatigable Ricki Morse and Ralph Wilson have been at it again! Two of their papers relate to our current exhibition, *Contemporary to Modern*. Ricki has submitted another paper full of interesting details about Helen Frankenthaler, her painting "Green Sway - 1975", and early Abstract Expressionism in America. You will find her paper posted on our website and featured next month in *La Muse*.

Ralph Wilson has submitted not one, but two papers! The one on John McLaughlin "#12 - 1965" is already posted, and the other one, on one of his favorite pieces, though currently not on exhibition, is the sculpture entitled "Female Figure Walking," 1977 by English sculptor Lynn Chadwick. Perhaps Ralph's enthusiasm will encourage the quick return of this piece to the gallery!

Guy Strickland is hard at work on a paper on our two "Bridges" by Monet that will incorporate information from two newer books, one on the Impressionists in London. We are looking forward to posting his research soon.

For those who have a bit of time before the Holidays, we are still looking for research for the *Art to Zoo* and *Contemporary to Modern* exhibitions.

A huge thank you to our three generous researchers!

Barbara 🍷

**PLEASE JOIN US
IN CELEBRATING THE
GRAND OPENING
OF OUR
NEW FURNITURE SHOWROOM
DESIGN STUDIO
AND
ART GALLERY
THURSDAY, OCTOBER 2ND
5:00 - 7:30
Refreshments & Music to enjoy
1321 State Street
805 962-6909**

Come see the newest incarnation of Indigo Interiors

Featuring work by Rosemarie Gebhart



SBMA Book Group



Laura DePaoli

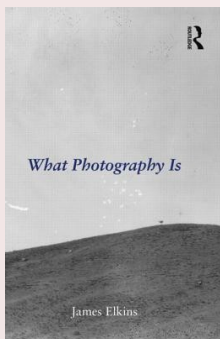
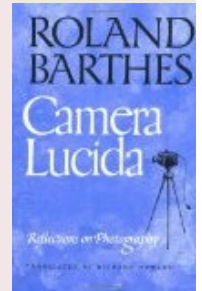
Our next meeting will be **Monday, November 10th at 2pm**. The location is to be determined.

In recognition that photography shows are increasingly important at the Museum, we are reading two short books on photography: *Camera Lucida* by Roland Barthes & *What Photography Is* by James Elkins.

"Barthes bites into photography like Proust into a madeleine and what results is an intricate, quirky and ultimately frustrating meditation linking photography to death." From the *NY Times* review of *Camera Lucida*.

"*Camera Lucida* is a short book published in 1980 by the French literary theorist and philosopher Roland Barthes. It is simultaneously an inquiry into the nature and essence of photography and a eulogy to Barthes' late mother. The book investigates the effects of photography on the spectator (as distinct from the photographer, and also from the object photographed...).

In a deeply personal discussion of the lasting emotional effect of certain photographs, Barthes considers photography as asymbolic, irreducible to the codes of language or culture, acting on the body as much as on the mind." From *Wikipedia*.



"*What Photography Is* was written, in the first instance, against Roland Barthes's book. I was concerned that even after thirty years, *Camera Lucida* is still the central (most often cited) source in photography theory.

Part of the reason for the longevity of Barthes's book is its exceptional writing, which he was theorizing at the time. Most scholars have either mined the book for brief passages of usable theory (the punctum, and so forth) or read it as literature. But the book is stranger than that, and requires a fuller reading.

So part of the project of *What Photography Is* was about restoring some sense of viable theory to photography by reacting, belatedly, to Barthes's entire project. I thought the best way to produce a full reading of Barthes's book was to write into it, or through it, and perhaps to write as strangely, and with as little hope of control, as Barthes did."

~ James Elkins writing on his website.

Please plan to come. Everyone is welcome, and happy reading!

Laura DePaoli 🍷

ldepaoli@verizon.net

New Email for Judy Seborg

seborgj@gmail.com'.

By Mike Ramey



Mary Ann and I made a stop in Washington this summer, on our way to a wedding in the Outer Banks, and discovered to our dismay that the Corcoran Gallery, as we now know it, will be shuttered permanently as of October 1, 2014. The primary culprits are a decade's worth of mounting debt combined with over 100 million dollars worth of structural renovations needed to satisfy seismic and ADA requirements. But that's not all.

Is this a work of contemporary art on the floor of the foyer? (Right) It has the geometric precision of a John McLaughlin painting, although it is made of glass. But no, these are clerestory windows that admit natural light into the studio spaces in the basement. It seems that William Corcoran's vision, to endow both a museum and an arts college under a single charter, has come back to haunt him. Both now need more space and neither can afford to move. Even worse, neither can afford to stay.

I'm afraid the rescue plan is not terribly pretty. George Washington University will operate the Corcoran College of Art and Design as a satellite campus and assume ownership, including responsibility for all expenses, of the landmark Beaux Arts building at the corner of 17th Street and Pennsylvania Avenue. The expanded academic facilities will eat up about half of the current exhibit space.



The nearly 17,000 works in the collection will be ceded to the National Gallery of Art, which will acquire roughly half of them and donate the remainder to local museums. In about a year's time, it will begin presenting exhibitions of modern and contemporary art under the moniker *Corcoran Contemporary* and will also oversee a small "legacy gallery" to display a selection of the Corcoran's signature works.

In anticipation of the breaking up of the collection, the Corcoran assembled a *tour de force* closing exhibition titled *American Journeys: Visions of Place*. It was hung salon style, presumably to accommodate as large a sampling of the collection as possible. One entire wall was devoted to Albert Bierstadt. It served him well, pretty much chronicling his entire *oeuvre*. The opposite wall, hung almost entirely in portraits stacked four high, was not quite as lively.

Sadly, Mr. Corcoran's iconic collection of early American art as a living entity is gone, and so, too, the unique and, some say, quirky tastes of the Corcoran curatorial staff. I wonder what will become of two of my favorite paintings.

Frederic Church's depiction of *Niagara Falls* (right) stands out not just because of the impeccable brushwork, but also because it is not a literal view of the falls.



The foreground looks across the turgid flow of the river from above the falls; the middle ground looks up at the thundering wall of water coming down; and the intersection of these horizontal and vertical planes creates a precipitous diagonal that threatens to virtually sweep the hapless viewer over the falls. For many years the work was hung in a large space above a stairwell. Looking at the painting while descending the stairs was disorienting. You felt as though you had to hold onto the handrail and be very careful about where you placed your feet ... for fear of falling in.



Turns out Bierstadt heard of the successful sale of *Niagara* to the Museum and hoped to follow suit with an equally large studio painting of his own. It was a composite of scenes he had sketched in the Mt. Whitney area years before. The acquisition committee, however, was not impressed. They were of the opinion that the slope of the mountain in the background was too steep and that the luscious vegetation and crystal-clear waters were overwrought. Desperate for a sale, Bierstadt changed the title of the painting from *Mountain Lake* to *Mount Corcoran* and enlisted the aid of an unnamed source in the War Department to alter an official map of the region to indicate the new name. He then bypassed the committee and presented both the painting and the map directly to Mr. Corcoran. Caught in the act by the chief curator, Bierstadt didn't miss a step. "I am happy to have named one of our highest mountains after him, the first to catch the morning sunlight and the last to say goodnight." The vanity ruse was successful and produced much needed income for the artist in the latter years of his life, by which time the Western Landscape had fallen out of favor.

Reflecting the disappointment of the Washington arts community over the dissolution of the Corcoran, a group of students and faculty filed suit against the merger, arguing that it violated the 1869 deed of trust and that the Corcoran could be saved. But Superior Court Judge Robert Okun, after hearing witnesses describe a broken fundraising operation and an incompetent board of directors, ruled that honoring the deed was impossible or impracticable. "This court finds it painful to issue an order that effectively dissolves the Corcoran as an independent entity," Okun wrote. "But this court would find it even more painful to deny the relief requested and allow the Corcoran to face its likely demise—the likely dissolution of the college, the closing of the gallery, and the dispersal of the gallery's entire collection." 🍷

A Little Mohr Conversation

Interview with Karen Sinsheimer SBMA Curator of Photography

By Lori Mohr, 2008



The following interview was published in the September 2008 issue of La Muse. Karen's responses are still relevant, elucidating photography making for us. Our new exhibition Art to Zoo: Exploring Animal Natures, offers an opportunity to introduce our curator to newer docents, while reminding all of us why photography is such a fascinating medium.

Karen Sinsheimer has dedicated her career to the belief that photographs have the capacity to engage the viewer visually, intellectually and emotionally. With a degree in Art History, a background in creative writing and a lifetime surrounded by photographers and their work, Karen brings a powerful alchemy to her role as curator. Her skill in nailing the aesthetic component in a show is grounded in understanding the technical aspects of the medium. A true concierge curator, Karen is part broker, part researcher, part producer. And she writes one heck of a catalog.

When she first came to SBMA 18 years ago as curator, Karen had no acquisitions budget. In building her department, she established PhotoFutures, a small but mighty collective of donors and sponsors. The result: during her tenure our permanent collection has expanded 100% to 5,500 photos [as of 2008] covering the entire range of photography. I sat down with Karen in her office to talk about the evolution of photography, the transition to digital technology, and the enduring power of the still image.

Lori: Karen, this certainly seems to be your year—four more shows following *Made in Hollywood*...in one year! Since we're down two curators it seems up to you and Susan [Tai]. It's your turn up at bat. Is this line-up of exhibitions a little overwhelming?

Karen: Almost....I mean, I love the opportunities and you're always ready with something if you can get the gallery space. Even so, [pauses, laughing] it's been a little wild! But until the new Contemporary curator arrives in September...[tilts head, eyebrows raised]. And in January, Larry [Feinberg] hopes to have our other new curator on board. Then we'll be back up to speed.

Lori: *Made in Hollywood*: You and Robert Dance [co-curator] selected 90 vintage prints out of 4, 500. What were you looking for?

Karen: [Laughing] Ah, well, that's a good question. We had different agendas, but both of us were trying to make the case for the importance of the photographer in creating the myth and the fantasy of Hollywood — how these icons, then, were really created by the camera and the carefully orchestrated photographs during that studio system. This was a time when not only were the stars' careers managed by the studios, but every aspect of their lives carefully controlled to build and maintain an image. Even between films, I mean, these celebrities weren't shuffling around in the supermarket; their images were controlled and captured by the still photograph. So, my interest was really in showing how important these photographers were.

Lori: I guess photographers, now paparazzi, will always be important in a culture driven by image.

Karen: Exactly. And it's not that Hollywood was such a stunning place! Anybody who has ever been to

Hollywood knows it's a pretty grungy place. Yet in 1932 I think it was something like 28 million subscribed to photo fan magazines. One out of every two Americans went to a movie every week; this was the depression and movies were unbelievably entertaining and that sold millions of fan magazines.

Lori: Karen, it seems we've entered into a whole new universe of image making. Let's start with basics: what is the difference between a photograph and a digital print? And where does the artistry of photography merge with the technical prowess of computer manipulation...Photoshop?

Karen: [Smiling, nodding] A digital print is a photograph: it can be a digital image capture, a digital print, a digital image photo print. Technology really is what drives the medium. In fact, photographic art has always been driven by technology. The camera is a scientific instrument—it was used in that way from the beginning. But the difference between a photograph and a digital print really is the process. This is where art and science intersect. The new technologies simply make new possibilities available.

Lori: But isn't tinkering with those possibilities deceptive to viewers? I mean, you can go into Photoshop and tweak a mediocre shot into a fairly decent image. Are photographers producing on the computer what Ansel Adams tortured over in his darkroom?

Karen: [Smiling] It's just a new way. Photographers used to go into the darkroom and lie to us all the time. Anyone who thinks a photograph is a picture of reality...I mean, it's a reality. There might have been a garbage can right there and the photographer just altered his frame of focus. Photographers have always chosen a certain reality and that's what people are doing in Photoshop—they're taking out the telephone poles or replacing the divorcee with the current spouse. It's a digital darkroom, that's all.

Lori: Has the public been slow to accept digital as 'real' photography?

Karen: As far as collecting, I think there were some real prejudices until the point at which, again, technology, made digital prints so fine, such high quality that they became archival. Archival was always the issue. A lot of us would not buy digital prints because we knew the color processes were fugitive [color fading]. And now what we have with these new technologies is a pigment print, and that means it's produced digitally, but with inks that have actual pigment in them.

Lori: So it's not the paper that renders a photo archival?

Karen: No. It's the pigment that is going to make the ink much more stable. Now we're all buying digital prints. Of course we are. Wilhelm is this Guru doing advanced testing for longevity; he's able to extrapolate that prints will last 200 years.

Lori: Why not just make more prints? Didn't Ansel Adams spearhead that practice so he could make a living?

Karen: Well, that's an issue. Most photographic artists are concerned with the idea that an image can be duplicated endlessly, so a lot of them are turning to editioning. There's a finite number and if you have integrity you're not going to go beyond that number. But there's also that issue of not wanting to go back into your digital darkroom and reproduce things you did 20 years ago.

Lori: It sounds like collectors and curators have accepted the new image making. Has it been a slower process for the regular Joe Blow, like me?

Karen: I think, first-and-foremost, people are drawn to the image. Once you know more about photographic processes, you do appreciate the nuances, the tones of a print, the textures...and you learn the differences these prints can portray. But I think most people have grown up with photography and I don't think, today, they could tell you the difference if they looked at a gelatin-silver and a digital print. Not Joe Blow anyway. And I don't think it matters to them. I mean, if you look at those beautiful prints in *Made in Hollywood* with their incredible crisp detail, they just have such appeal.

Lori: Could that have been achieved digitally?

Karen: Actually, for this exhibition we made platinum prints from 8x10 negatives. Now platinum is an old process—you brush the platinum on; it's a contact process so it's one-on-one and so you have these amazingly rich velvety blacks, this long gray scale. And we did produce those.

Lori: I keep hearing about artists using old processes, like lithographs, to make prints. Is this Currier- and-Ives approach a backlash from the deluge of new technologies?

Karen: I think there's this appeal of going back to old processes because of that handmade feeling, the feeling of art in the hand of the artist. The craftsmanship.

Lori: Well....that brings me to the subject of photography as fine art. [Smiling] You know the question.

Karen: I wouldn't be here at the museum if photography wasn't considered fine art. It's been a long road for photography to be collected by museums and therefore most museums started very late. Museums like the Guggenheim didn't even hire a photography curator until the late '80s. So, it is a relatively new kid on the block. Having said that, you need only look at the art market to see that photography has broken into the big leagues.

Lori: Tell me about that.

Karen: Since the last century when Alfred Stieglitz was starting to say, 'these are fine art photographs' we've been struggling to have it acknowledged. But I think there's no question at this point, starting in the '90s when it really started taking off, that photography is fine art.

Lori: Stieglitz really lent cachet to the medium.

Karen: He did. He published a very influential journal, *Camera Work*, and he produced photogravures [archivally permanent way of reproducing a photographic image as well as original fine art prints] because he said you can't appreciate fine art photography if you don't understand fine art reproductions. Well, now photogravures are being called fine art because it is a photomechanical process. And at the turn of the last century there was a whole movement called 'pictorialism' where people were trying to emulate the qualities of other art forms, like graphic arts; there were international exhibitions. There was a Bay Area group of women who were exhibiting internationally; you'd send your photo off to the Pittsburg Salon, the Buffalo Salon, the London Salon. So photography was very much out there in that fine art way. But...it's enlightening to know there were only two photography galleries in Los Angeles in 1970! That alone tells you there was no marketplace. There was a huge long gap between having a marketplace for the sale of fine art and for the sale of photography. That really started to take off in the '70s. Photography really is the new kid on the block.

Lori: Have collectors been influential in taking it to that next level?

Karen: There were some very important collectors—Andre Jammes in France and Manfred Huting who just recently sold his collection for upwards of \$30 million to the Houston Museum of Fine Arts—there are some major collections out there. But their works are all by iconic photographers of the twentieth century as well as the nineteenth. You just have to look at the auction prices, though I'm not sure auctions necessarily set the gold standard for who are the really great artists. Certainly there have been very good prices realized at auctions for contemporary photographers—Richard Prince or Andres Gursky, or the German Thomas Strum. So there are



Alfred Steiglitz, American, 1864-1946, *The Terminal, New York, 1892*

now some very important contemporary artists. And then there are the standards that we all know — Edward Weston from the '30s, Ansel Adams — all part of a West coast group that was very important.

Lori: What about contemporary talent?

Karen: As we look at the 21st century, I'm looking — and I actually started in the '90s to *really* look — at the Far East, looking at the Chinese. I'm very interested in contemporary Korean photography at this point, and what's happening on the Pacific Rim, because this is where we sit in California; that opens up a whole new place to collect new artists.

Lori: Is photography a relatively new art form there?

Karen: I think it's hitting the global art scene. China is a country in such great flux, but if you remember the *Between Past and Future* contemporary Chinese show that I brought here two summers ago — within a decade, the art scene there went from this almost renegade, illicit, illegal, east Beijing village group to a global marketplace. And the prices they're realizing now are just incredible. That happened in a decade! So now it's like art has suddenly come on the radar. There's a lot of interest in that part of the world. I'm really interested in Korea because I think that's another market.

Lori: That interest is based on our geographic position, our relationships with Pacific Rim countries?

Karen: It seems to me that this is where we ought to be looking rather than to Europe. And it's a focus that I think makes sense for our Museum. As you decide on where you can collect and how you build a collection, what you realize is you've got to go with where the opportunity is, where you can afford to be, which means areas that are underappreciated at the moment, because we can't compete. Most museums can't; the Getty is complaining because they can't afford to buy what they want to buy. For us, that train has long ago left the station, of trying to buy a fantastic Julia Margaret Cameron, or a Gustave Le Gray. Either it has to be gifted to us by a collector or we're not going to have it. The material isn't out there in the marketplace, and if it were, we couldn't afford it. So one has to look not only at where the opportunity is, where the work is, but also how to make your collection unique, distinguish our museum on the west coast. And of course, we're 90 miles from the Getty, so we're not going to compete with them; it's just not even a question.

Lori: Karen, are you an artist, a photographer?

Karen: [Laughing] Me? No! I mean, I know how to make and print photographs, but once you start looking at really great photographs, you realize...what was I thinking? I know them when I see them, but can I make them? No!



Winter Sunrise, the Sierra Nevada from Lone Pine, California, 1944 ca., printed 1970 Gelatin Silver Print

Lori: But there's creativity required in putting on exhibitions.

Karen: Oh! It's why I love this job! I mean, you have an idea, and you think, 'Now let me see what I have in our collection.' Bruce Robertson is on board one day a week and it's been such fun having a colleague. He came in and said, 'So let's think about self-portraits by California artists.' So, you go to your collection and you come up with 20 prints, and you think, 'Well, gosh, this is really fun!' Then Bruce looks at works on paper and paintings. We brought things together and looked at what worked, what had a coherence, conversations. And we came up with this wonderful little gem of a show that just

looks at how artists portray themselves. That's been so much fun! We did that Ansel Adams Exhibition all from permanent collection; it was 15 photographs. It could've been more but we realized it's nice to have something with that depth; the work covered his career. And what a sweet little show we came up with of an icon, all from our permanent collection. And we're just about to have a very important two-gallery show of Picasso, works on paper, all from our permanent collection as well.

Lori: Tell me how that idea came about.

Karen: Alfred Moir, a retired UCSB professor and consultant to SBMA, had always wanted to do a show on Picasso and he knew we had great works on paper in our collection. And we do have these really special works on paper in our holdings. That's going to be another little gem of a show.

Lori: It's all about vision, coming up with that one idea.

Karen: You take something like Yosemite and you realize how many photographers over the last 150 years have photographed Yosemite. And you start to think it could be really fascinating seeing all these iterations of Yosemite. So, that's another little show I've got on the back burner.

Lori: What shows would you like to do that you haven't yet?

Karen: There are more shows I've been dying to do from the permanent collection...a show of micro and macro photography, a show of just astronomy. I've been building this collection for a really long time so I have some depth now to draw from. And that's when you're able to plumb some really rich ideas.

Lori: Ideas that turn into exciting shows, which makes our job as docents easier.

Karen: You're the ones in position to communicate that excitement to the public. Getting that across is what it's all about. It's why we're here. 🍷



Picasso, 1934 *Blind Minotaur Guided by a Little Girl in the Night*, Aquatint

Another Way of Marketing *submitted by Christine Holland*

The Rijksmuseum Museum in Holland had an idea: Let's bring the art to the people and then...hopefully they will come to see more of it at the museum. They took one Rembrandt painting from 1642, "Night Watch", and brought to life the characters in it, placed them in a busy mall and the rest you can see for yourself, right before your eyes. CLICK on the link below.....and take a good look at the painting shown and then click again to enjoy the video:

http://www.youtube.com/embed/a6W2ZMpsxhg?feature=player_embedded

The Last Page



Laura DePaoli
Docent at-large

Lori Mohr, Editor
Mohrojai@aol.com

