

Docent Dates

Meeting Dates 2014-15

Lectures will be announced as available

September 17

9:15 Coffee;
10:00 Lecture

September 29

2:00 Book Group
(meetings are announced each month)

October 1

October 15

November 3

Bus Trip

November 19

December 3

Holiday Party TBA

January 21

February 4

February 18

March 4

March 18

April 15

May 6

May 20

Graduation TBA

This Issue

Board Reports	1-4
Book Group	4
Molora's Essay	4
Ricki's Review	6
The Last Page	9



Frederick Hammersley, American, 1919-2009, *In the Pink*, 1964
Oil on panel, artist-made frame. *Contemporary to Modern Exhibit* INTERNAL USE ONLY

Christine Holland and Teda Pilcher have done a yeoman's job of setting touring schedules and adult teams and then reassembling them as circumstances change. Kathy Eastman is working hard to make sure that student tours run smoothly despite the challenge of ongoing construction. Paul Guido has assigned evaluators for those docents being evaluated this year. Denise Klassen has her budget almost complete and Barbara Boyd is already tasking docents with research papers.

As you are aware, exhibition schedules are in flux due to the construction. Rather than offer suppositions, I will hold off until next month when I have actual facts to discuss specifics. That doesn't mean we were not ready for another enriching and stimulating service year, it just means we will proceed in fine docent style with what we know, and when I have more information, you will have it too.

Here's to a great 2014-15 touring year!

Molora 

Dear Docents,
It's that limbo time of year when the days are still hot and long, but the business (and busy-ness) of autumn has already begun.

The docent council board has been hard at work this summer planning for the coming year.

In her typical go-getter fashion, Joan Dewhirst has already planned the fall bus trip.



Molora Vadnais
President

From Our Vice President



Joan Dewhirst

SAVE THE DATE!
MONDAY, NOVEMBER 3RD



This is your chance to join the Docent Council Bus Trip to The Huntington Library, Art Collections, and Botanical Gardens in San Marino.

Our visit begins with a private, docent-conducted tour of the newly renovated Japanese Garden aglow with the splendor of autumn color. Bring your camera to record the spectacular golden-leaved ginkgo trees.

After lunch, explore the art collections including the newly expanded American Art galleries. Highlighting the 5,400 square feet of additional space are two special Huntington purchases: "Summer Fantasy" by George Bellows and "Lattice and Awning" by Arthur Dove.

Sign-ups will begin at the Docent Council Meeting on September 17th. Trip cost is \$80 per person. I will give details about the trip at our first meeting, September 17th.

Note: Wednesday, November 5th Council Meeting will be cancelled.

Joan Dewhirst



From Our Adult Teams



Christine Holland, Adult
Teams Co-Chair

It has been a busy summer scheduling Adult Tours, with new exhibits recently scheduled and other exhibit dates changed. As always, docents have been wonderfully understanding and flexible. You all deserve a big thanks!

This fall, in response to our full schedule of exhibits, we have many exhibition teams. In addition to *Highlights*, we have *Contemporary To Modern*; *Sculpture*; *Art to Zoo*; *Daumier*; *Portraits*; and *Asia and Europe*. So for these months, there is competition for tour dates. I am sorry that teams did not get a lot of tours (most teams got between 15 and 25 tours total, depending on duration of the exhibit). I allocated as evenly as I could. Don't worry if you're short your eight required tours.

In January, things will change quite a bit, as there will be a need for existing teams to tour a lot. This is because *Contemporary To Modern*, *Daumier* and *Art To Zoo* will close, and *Latin American* and *Botticelli* will not open until the end of February.

Thank you, Docents, for your wonderful tours and great attitude!

Christine Holland

From Our **Evaluations Chair**

Paul Guido

I hope everyone is enjoying the last weeks of summer. I have received the rosters for all tours for the upcoming year, and am researching who needs to be evaluated. As you know, those of us who tour Student and Highlights tours are evaluated every two years by a senior docent. The newly minted docents will be evaluated on their Student tours, and Special Exhibition touring docents will be evaluated by their team leader, or by someone on their team. Focus team members will be evaluated if they have not been in the past year, or if they are new to a team. Ten Talks and Powerpoint teams will be evaluated by their team leaders.

Those few of you who are doing both Focus and Highlights tours this year can choose which of the two to be evaluated on. At the discretion of their team leader they may still be evaluated.

I have chosen the Student and Highlights evaluators, and will be sending emails to those docents who are to be evaluated this year. Any questions or concerns please contact me. Guipa@aol.com

Paul Guido

From Our **Research Chair**

Barbara Boyd

Do you have time to Contribute a Two Page Research Paper or a short and interesting article on one of the works of art for either the Contemporary to Modern or From Art to Zoo this Fall?

As summer comes to a close, I would like to ask if you have any time before the Fall Rush begins in earnest to contribute a two-page research paper, or perhaps an interesting article that you find on a work of art to be exhibited?

A huge thank you to our summer researchers!! In addition to the always informative articles that she has regularly submitted to La Muse and to our website, Ricki Morse is hard at work to offer the Docent Council fascinating information on several of Mercedes Eichholz' contemporary bequests. (Earlier in the summer she submitted two papers, one for the Jules Olitski work "OGV 1966" and one for Maria Helena Vieira Da Silva's "La Cite Lacustre", or "Cityscape". You can find both of those posted on our website.) Ricki is currently preparing another paper, also from Merci's bequest, on the beautiful Soulange painting.

Josie Martin is putting the finishing touches on her research on Tissot's painting "Foreign Visitors at the Louvre". Watch for it soon on our website. Ralph Wilson is hard at work on a paper on McLaughlin's "#12, 1965" and Stephanie Amon will provide a paper on "Nine Chicks" for the upcoming *Art to Zoo* photography exhibition.

But there are more works needing research. To find the Checklists with photos of what will be shown in these exhibitions, go to our website, then to Exhibitions, to Coming, to the name of the exhibition, and then click on the checklist link. Your paper would be most welcome and appreciated by all docents. And I am happy to offer any help or suggestions that you might need.

Barbara Boyd

SBMA Book Group



Laura DePaoli

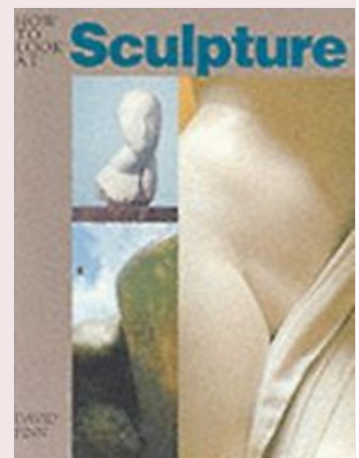
Our first book club meeting will be held at 2 pm on Monday, September 29th at Denise Klassen's home., 306 El Monte Drive in Santa Barbara.

We'll be discussing *How to Look at Sculpture* by David Finn. Kathryn Zupsic recommended this book and said: "Small but absolutely wonderful -- completely changed the way I see and talk about sculpture."

I'd like to give everyone a homework assignment in advance of the discussion. After reading the book, spend some time with one of the sculptures in our museum and think about how you might present the piece, and if the book has changed the way you would do so. Please bring your insights and ideas to the book club meeting.

We will be meeting five times this year. All meetings are on **Monday afternoons at 2pm**. Here is our planned reading for the year.

September 29	<i>How to Look at Sculpture</i>
November 10	<i>Camera Lucida</i> by Roland Barthes & <i>What Photography Is</i> by James Elkins
January 26	<i>Essays on Mexican Art</i> by Octavio Paz
March 23	<i>The Art of Cruelty: A Reckoning</i> by Maggie Nelson
May 11	TBD



Please join us on the 29th, even if you haven't done your homework. Everyone is welcome.

RSVP to Laura or Denise nyceklassen@icloud.com.

Laura DePaoli

ldepaoli@verizon.net

Laura DePaoli

The Politics of Art:

Reflections on Travels in Berlin

By Molora Vadnais



With such a hardworking, dedicated board, I was able to take two weeks off and travel to Germany with my twins. I was hoping to leave all thoughts of home and work behind for a short time, in particular the impending destruction and reconstruction of our beloved museum. On arrival in Germany, I was, of course, dismayed to find that Berlin is one giant construction site. Standing in one spot a block from the famed Museum Island, I counted 17 construction cranes.

Museum Island, along with the rest of central Berlin, is still being physically reunified, 25 years after the Berlin Wall came down. And, although most of the Altes Museum was

closed for renovations, the two-hour wait to get in was worth it for the opportunity to watch pieces of the Pergamon Altar being packed up for safe storage. The rejuvenation of Museum Island is a remarkable tale of redemption.

This famed area is an island in the middle of Berlin that began taking shape in 1797. By the 1930s it housed five art museums and a cathedral. Like the rest of Europe, during WWII, the Germans hid their art in various locations for the duration of the war. After the war, the Soviets took part of the collection back to Russia where some of it, including most of Heinrich Schliemann's Trojan treasure remains.

Berlin suffered major damage from Allied air raids. The Soviet's battled street-by-street to take the city and Museum Island was not spared. In the unrestored Greek-inspired arcade linking the museums, the fluted columns are still riddled with bullet holes. Museum Island sits on the East side of the Berlin Wall. Communist authorities were not inclined to do more than the bare minimum to restore the museums and the art, and of course, the art that had been stored west of the wall was not returned. Museum Island would not be completely filled with art again until just this last decade and work will continue for five more years.

The bullet holes and the well-placed, multilingual signs informing visitors that most of Schliemann's treasure had been "taken as war booty by the Soviets and was still in Moscow in violation of international law" turned my mind off of the beautiful objects before me and toward the incomprehensibility of the politics of art. Earlier in the trip, I had taken the twins to visit the Dachau concentration camp. Along with the 35,000 Jews, Roma, political prisoners, Seventh Day Adventists, and suspected homosexuals who had been murdered at Dachau, 4000 Soviet prisoners of war had been lined up and shot by the Nazis. With that in mind, why did I care that Schliemann's treasures had been carted away to Moscow and why would I care if they were never restored to Berlin. After all, Schliemann stole them from Turkey, and I am sure that King Priam and his descendants had amassed the treasure from terrorizing someone else. I have no answer for the conundrum of the politics of art, but the fact is that I did care.

This year, I am sure all of you either read *Monuments Men* or saw the movie. At one point in the movie, one of the characters asks about saving German cultural treasures. No one has an answer. I suppose the answer really should be that there are no German cultural treasures, or Greek ones, or Trojan ones. All artistic treasures are evidence of human achievement and hence, belong to all of us regardless of race, creed, or nationality. Perhaps it is time to start the hard work of teaching our children that, by virtue of their humanity alone, they are each owners of the artistic culmination of human achievement.

Perhaps the treasures that so fascinate us are a good place to plant the seed of shared humanity that will someday allow all people to know that "never again" truly means "never again."



The Bode Museum at the northern end of the Island



Colorless Tsukuru Tasaki and his Years of Pilgrimage

By Haruki Murakami

Reviewed by Ricki Morse



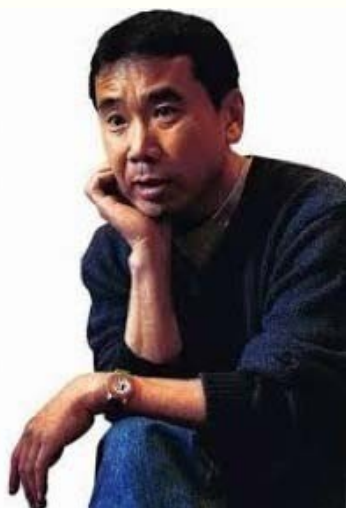
Since a new Murakami only happens once every three or four years, I was thrilled to hear the doorbell ring on the evening of August 12, the day Haruki Murakami's latest book was released in its English translation. Amazon had once again come through. They guaranteed that I would receive it on the day of release, and I did. And it is not only a great read; it is a beautiful book object; old-fashioned diary-sized with handprint-shaped slits in the cover revealing brilliant colors and railroad maps underneath, deftly

presenting the book's story of the friendship of five adolescents and the pilgrimage their relationship initiates.



Colorless Tsukuru Tasaki and his Years of Pilgrimage is an entirely different kind of thing after his last blockbuster novel, *1Q84*, published in 2011, and consuming almost 1000 pages, this little volume is smaller in many ways. Tokyo does not have two moons or magically predestined lovers. Like his first English translated novel, *Norwegian Wood*, 1987, it is more realistic. My sense is that this is the very challenge Murakami is engaging here—can his colorless hero become a full person, feeling his life fully, in a world more real than surreal. And always Murakami is asking us to gauge the quality of the real. Is the powerful dream less real than the simple breakfast?

It is Murakami's engagement with momentary details which first captures us as readers. Scenes flow effortlessly and naturally into one another as if we were merely walking into another room of our own house. Pages turn themselves. We care about the characters because we are comfortable with them, not intimate, just easy, and a little curious. And the mysteries! In Murakami there are always mysteries, reflecting his early enchantment with Raymond Chandler, and painting his fiction with an American glaze, from jazz to rock and roll. Though he considers this a Japanese attitude, not Americanized but reflecting the current culture of Japan.



He grew up in a middle class academic household in Kobe. His father taught Japanese literature, and his grandfather was a Buddhist monk; but he longed to live a different life, though he has never abandoned his identification with Japanese culture. After college he owned and operated a jazz club in Tokyo and aspired to make music, though, upon deciding he hadn't the natural talent, he began write when he was 29. As his work received recognition (today he is translated into 50 languages), he was able to move to Paris and later to the United States, where he taught at Princeton and Tufts. He has since returned to Tokyo where he and his wife Yoko live a very busy and orderly life when a book is in process, writing every morning, swimming laps and running miles training for marathons. His passion for jazz, especially Miles Davis, and marathoning are legend.

He talks about his writing as if it were being accomplished by someone else. He looks forward to seeing what will happen, to discovering who committed the crime or which girl the protagonist chooses. We are drawn along with him, and often the crime is not resolved, the choice is never made, though we are satisfied by the resolution of a deeper, more personal conflict, in this case, the resolution of Tsukuru's pilgrimage.

Tsukuru is colorless through an insignificant accident of name. (This is the kind of accident Murakami loves to toss into the mix, leaving us to wonder if it has any significance, and to later find a more complex meaning.) Each of his four high school friends has a color reference in the family name, while Tazaki means maker of things. The five discover a camaraderie that grows into a small community, comfortable, safe, supportive, and as it develops they make personal adjustments to maintain the group, quietly, almost unconsciously, ruling out the forming of couples among the three boys and two girls. The celibate group is a haven against the insecurities of adolescence, a safe place in the storm.

Tsukuru, alone of the group, chooses to gain entrance to an engineering college in Tokyo, distant from the small town which is their home. He is drawn by a dream of building railroad stations, and these railroad stations form another haven in his universe. We often find him drawn to a nearby station, sitting for hours and observing the movement of passengers and engines, somehow engaged and satisfied by just observing the flow of movement.

Inexplicably, Tsukuru is ejected from the group, and on a trip back home is unable to make contact with any one of them. Thus is launched his pilgrimage, plunged into mystery, even murder, which we join him in exploring and in gathering the courage to explore. In typical Murakami fashion the catalyst is a woman who encourages his search. Sara is the medium who opens the initiating door of the journey and encourages him from the background. The pilgrimage is a solitary search into which we are drawn as parallel voyagers, and we are also accompanied by Murakami as he discovers his protagonist's direction. It is this sense discovery and pressing curiosity that fuels the novel, quietly whistling at us to follow, but not turning to see if we are there — leaving us on our own pilgrimage. —

Note: The book, released August 12th, is already #1 on the New York Times Best Seller list.



*Left: Summer Solstice; Above: Juxtapositions
Photos by Doug McElwain*

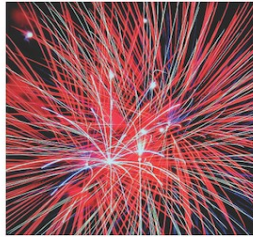
You are Invited!

Submitted by Molora Vadnais

Westmont Ridley-Tree Museum of Art



Celebrating **Five** Years



We are five years old!

Let's celebrate!
September 2nd
Tuesday 4-6 pm

Live music, meet the
5x5 artists, birthday
cake, sparkling cider,
and a viewing of the
5x5 artworks



Come celebrate our 5th year!

Westmont Ridley-Tree Museum of Art

View 5x5 artworks by artists from around the country
September 2nd, 2014 | 4-6 pm

5x5: Celebrating Five Years

August 28th - September 11th, 2014

Music performed by Mission Creek String Band

5x5 Online Art Auction

August 28th - September 11th, 2014 | Bidding ends 5 pm

To bid see: www.westmontmuseum.org/5X5

Our thanks to the hundreds of artists who donated artworks to the online auction. All proceeds will benefit museum outreach and arts programming.

(805) 565-6162

955 La Paz Rd. Santa Barbara

www.westmontmuseum.org

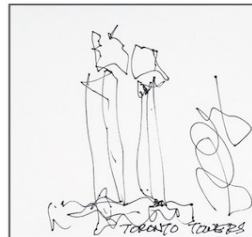
www.facebook.com/WestmontCollegeRidleyTreeMuseumofArt

FRONT

Top - Bottom (L - R): Sharon Matthews, Asandra Lamb, Nicole Strasburg, Dan Young, Helen Lueken, Karen Schroeder, Anna Griffin, Rayne Beaudoin, Melinda Esparza

THIS PAGE

Top - Bottom (L - R): Frank Gehry, Jessica Stockholder, David Broad, Milton Glaser, Mark Ryden



The Last Page



Detail from *The Marquesa de Pontejos* by Francisco De Goya , 1746-1828
Oil on canvas, c. 1786 From: The National Gallery, Washington, DC
Submitted by Loree Gold

Lori Mohr, Editor
Mohrojai@aol.com

