

Docent Dates

Coffee begins at 9:15;
Council Meetings at 10:00

October 5

Ridley-Tree 3 pm

October 7

Ken Lapatin, Antiquities

October 12

10:00 Book Group

October 20

Road Trip Getty Center

October 21

Idurre Olonso on Latin
American Photography

November 4

Peter Halley or
Cayetano Ferrer

November 18

No Meeting in lieu
of Bus Trip to Getty

December 2

Lecture TBA

December 7

Holiday Party

December 16

No Meeting in lieu
of holiday party

January 20

Lecture TBA

See website for additional 2016
meeting dates.

Save the Date , June 3
Graduation & Awards



Cayetano Ferrer, *Remnant Recomposition*, 2014. Casino carpet fragments and seam tape. INTERNAL USE ONLY

Dear Docents,

I have BREAKING NEWS: Student Teams Chair Sylvia Mabee has resigned from the Council, her letter full of excitement. She is getting married and moving to Oxnard on the water, with busy travel plans. Sylvia will be greatly missed, but who among us can resist a love story like this one? We send our best wishes to Sylvia.

Karen Brill has graciously agreed to step in as our Student Teams Chair. She has served in this capacity previously, before becoming President in 2005-2006. She is delighted to be involved with students again (see page 3).

In this issue of *La Muse*, Ricki has offered two essays on the upcoming *Peter Halley* and *Latin American* shows that will help with touring. This is a good start to new research for the three upcoming exhibitions (see Barbara's message, page 4).

At our Council meeting October 7, New Active Jay Frederick will present his research paper on the "Greek Black Figure Hydria", which should segue nicely into Guest Lecturer Ken Lapatin's talk on the Greek bronzes.

We had a Cincinnati welcome at the 18th National Docent Symposium. As the program unfolded it became obvious why this extraordinary event is held every two years and why its 50- member steering committee and 150 volunteers worked so tirelessly to execute it. Historic Cincinnati delivered an enriching experience for the more than 350 docents from across the United States and Canada. The Lobby of the art-deco Netherland Hilton bulged with wall-to-wall docents as we gathered for departure to various



Joan Dewhirst,
President

venues for workshops. Kathryn, Paul & I went to the Taft Museum of Art....a gem of a small museum (*right*). When the docents discovered we were from Santa Barbara they told us how much they enjoyed the loan of our American Art collection.



School tours at the Taft address the curriculum standards in language arts, social studies, math, and visual arts. Some are grade-specific, others can be expanded for grades 2-6. They are 1 ½ hours long and include a hands-on activity. One tour titled “The Apple & the Rectangle: Math & Art for Grade 4” might be incorporated in the Art Express PowerPoint program we offer at the Ridley-Tree Education Center. The subject matter is not necessarily important since the tour is based mainly on dimensions and shapes of artwork. If dealing with irregular shapes, students could explore the concept of the area of an object as the sum of the areas of its parts.

On the first day of workshops, Kathryn and Paul did a brilliant job presenting our peer evaluation process to other docents. What an honor for our Council and SBMA!

The first workshop I attended was developed by docents from the High Museum of Art in Atlanta, Georgia, titled “STEAM: Science, Technology, Engineering, Art, and Math”a workshop lesson plan for Middle School Students. One design challenge presented to a group of students at the museum was interesting as it related to our own Santa Barbara’s coastline. (see below).

The National Docent Symposium was a new and exciting experience for me. It was wonderful to exchange ideas with so many docents from so many different places. It is clear to me now that our docent program is on the cutting edge in terms of education, innovation, & dedication. We can puff up with pride.

I was honored to represent all of you. *Joan* 🍷

DESIGN CHALLENGE

Georgia has a 100 mile coast and garbage, especially plastic, floats easily and takes a long time to decompose. When trash reaches the ocean, it is very harmful to creatures there. Some have gotten caught in plastic six-pack rings. Your team has been hired by Coca-Cola to design a new holder for six-packs of soda. It must hold six cans, be convenient to carry, and safe for animals. The cans should be easy to remove, but still secure.

Working together as a team, the students were given 18 minutes to create a functional as well as aesthetically pleasing design using 4 different types of materials from the items provided: Popsicle sticks, masking tape, paper clips, straws, cotton balls, rubber bands, aluminum foil, pipe cleaners, 15 inches of string and 1 strip each of red, blue, and yellow acetate.

Upon completion of their design, students reflected on the questions: Is your design functional? It is aesthetically pleasing? How is this different than if you created a solution that didn’t integrate design and art? Although the design was colorful and pleasing to look at, it held the 6 cans aloft for just 2 minutes. Failure can be an important part of the learning process.

“The story of failure is where innovation is,” remarked professional storyteller, Diane Macklin, at one early morning lecture. “We, as human beings, connect with one another through stories.” For docents, the story is art. Using the example of a glazed ceramic horse from the Tang dynasty, she showed how to elicit a story from a young viewer. After discussing the age and artistic qualities of the statue, she focused on the saddle with questions: What have you ridden on? What did you see? If you could ride on this horse, where would you like to go & why? Ms. Macklin’s motto for living and working is “Making a Difference, One Story at a time.”

From our Vice President



Monday, October 5 at Westmont Ridley-Tree Museum of Art will be our first museum visit of the year. We will meet there at **3 PM** to see the exhibition **tug**, featuring artists Dane Goodman and Keith Puccinelli. Both artists have offered to meet with us and discuss their work. If you have not already signed up, please email me at gmstichler@aol.com. After meeting with the artists, we have been invited to Shirley Waxman's house for wine. Thank you, Shirley, for suggesting this afternoon gathering and opening your home to us.

For our next docent trip we will travel by SB Airbus on **Tuesday October 20 to the Getty Center** to see the extraordinary exhibition "Power and Pathos". Our tour is at 11am. Lunch will be on your own followed by time to enjoy the museum until our departure. If you have not already signed up, please email me as soon as possible. The cost is \$55 per person, checks payable to SBMA Docent Council and given to me no later than the next Docent meeting on October 7. You will definitely want to be at this lecture because Dr. Kenneth Lapatin will be speaking about this fantastic show at The Getty.

A Docent Trip to NYC?

Finally, I'm exploring the possibility of a trip to New York City during the last week of April, 2016. Many docents indicated interest at our first meeting. If you would like to but have not signed the Interest-Only sheet, please email me so that you can be included in this preliminary planning. There are many details to be worked out before this trip can be confirmed.

Gail Stichler 🍷

From our Student Teams



This is not the face you expected to see, but I'm happy stepping into Sylvia's shoes. Once I get my bearings, I'll have a monthly message for you. In the meantime what I can tell you is that we have fewer docents who signed up for student touring, so you may be hearing from me as volunteers are needed., starting now. As of this moment, we can use one half-time docent for the third and fourth Thursday teams.

Students begin arriving October 1 for tours. Thanks for any help you can give us!

Karen Brill karenbrill@gmail.com 🍷

From our Adult Teams



We are starting the new year with organization and good spirit. Thanks again to those docents who volunteered to tour *Highlights* over the summer.

Looking back at all tour numbers, in June we had 283 visitors on 47 tours, with 6.0 average visitors per tour. In July there were 449 visitors on 62 tours, with 7.3 average visitors, and in August, we had



414 visitors on 56 tours, with 7.4 average visitors per tour.

Please note that the *Ten Talks* Tours on Thursdays will change their presentation times. Starting in October, **Ten Talks will start at 6:00 and 6:30 p.m.**

I look forward to working with all of you this new service year. I thank everyone for your continuing patience, flexibility, and assistance with all things related to implementing the Adult Touring program.

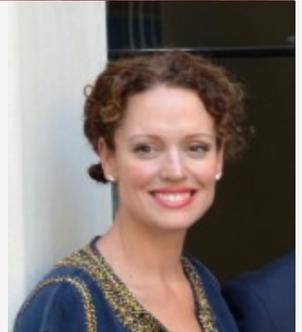
Christine Holland Co-chair with *Teda Pilcher* 🍷

From our Research Chair



Researchers Wanted!

We have three exciting exhibitions coming up, with three distinctly different media. I hope you will find something that strikes you enough to help out with a bit of research for docents not on the Special Exhibition teams who will be introducing the public to these shows on their tours.



The *Latin American Photography* exhibition opens October 17 and runs through March 20, 2016. Perhaps you are interested in preparing a research paper or compiling "Comments" on one of these works for our website.

November 8 through February 21 will be the contemporary paintings of Peter Halley, some of which we saw in the last Docent lecture, if that speaks more to your interest.

When I first heard about this next artist's project I scratched my head and really wondered about it. However I am now quite intrigued by his concept, using bits and pieces of Las Vegas carpeting to create a work of art on the floor. "*Cayetano Ferrer: Interventions*" opens November 8 and runs through March 13.

Below is a list of works from the Latin American show that have either comments or a research paper.

Barbara Boyd, Co-Chair with *Monica Babich* 🍷

Seven of the Latin American works have either comments posted or a research paper.

That leaves 38 that need some information posted to our website for touring.

We appreciate all your help in finding useful information!

Lola Álvarez Bravo
Roots
Raíces, n.d.
COMMENTS POSTED

Raul Corrales
Fishing Net
COMMENTS POSTED

Flor Garduno
Water
BRIEF COMMENT

Graciela Iturbide
Cemetery
LONG COMMENT by Loree Gold

Rorigo Moy
Life Isn't Beautiful
LONG COMMENTS by Ralph Wilson

Luis Gonzalez Palma
Loteria #1
RESEARCH PAPER by Kathryn Zupsic, 2006,
(filed under Gonzalez);
Ricki essay page 7 this issue of *La Muse*

Sabastiao Salgado
Mexio 1980
COMMENTS POSTED

From our Provisional Instructors



Meet the Class of 2015-2016
Bios to follow in the November issue of *La Muse*

Ralph Wilson

Mary Ellen Hoffman



Photo by Joan Dewhirst



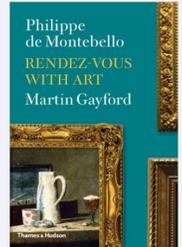
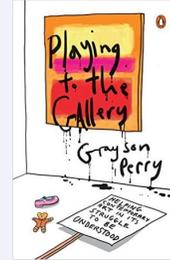
**Student
Touring
begins
October 1**



There's still time to read a book before our first book club meeting! Join us on the 12th of October at 10 AM at Laura DePaoli's home, 645 Stoddard Lane in Santa Barbara, for our first book club meeting of the year.

Please RSVP at ldepaoli@verizon.net or call 565-9471. To begin our year of artful reading and discussion we are offering two books. Read one or both. They are: "Playing to the Gallery: Helping Contemporary Art in Its Struggle to be Understood" by Grayson Perry and "Rendez-vous With Art" by Philippe de Montebello and Martin Gayford.

Laura DePaoli 🍷



For Karen's Friends and Colleagues

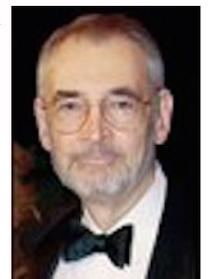
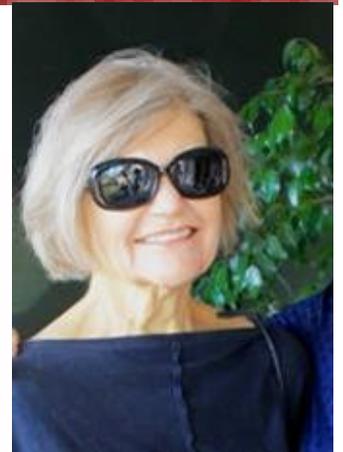
I was delighted to receive a copy of this letter from Bob Sinsheimer. What a thoughtful response to all the times we shared presence with Karen—her energy and determination to endure. ~ Ricki Morse

Dear Larry,

Please pass this along to Robert and any of Karen's friends and colleagues as you think appropriate.

I first met Karen in 1990 when I was asked to help organize a photographic exhibition for the fiftieth anniversary of the Santa Barbara Museum of Art. Karen was brought in to curate and coordinate the essays for the catalogue. She did a wonderful job of keeping the sometimes testy personalities of the three guest curators and museums personnel all headed in the right direction. The result—*One Hundred and One Years of California Photography*—speaks for itself. Karen stayed at the museum and rejuvenated a photography collection which had been dormant for decades. With no money and little financial support she manages to produce a flow of successful exhibitions almost out of thin air. She built a major collection with the help of the local community, international dealers, and collectors by the sheer force of personality coupled with her great charm and persistence. Karen also brought national and international prominence to the museum through her well organized and beautifully curated traveling exhibitions. The Wilson Centre for Photography, here in London, collaborated on a number of exhibitions with Karen over the years. Five of the exhibitions traveled to several museums in the U.S., Canada and Australia. All of our traveling exhibitions were accompanied by fully illustrated catalogues with scholarly essays which Karen took great pride in supervising. When she became ill we were working on a sixth which has just opened in London.

Michael G. Wilson, an American writer and producer, who has lived in London since the McCarthy days, is best known for his authorship and production of the James Bond films. He is also a major collector of photography through his Wilson Centre for Photography in London.



Latin American Photography: *Looking In at Luis González Palma*

By Ricki Morse



Karen Sinsheimer drew her title for this, her last exhibition, from Luis González Palma's *La Lotería #1*, his 1989-1991 collage. And the exhibition reflects this emphasis by introducing the show with *La Lotería*. We will first view it from Ludington Court as we turn toward Preston Morton. It draws us toward its gaze through the whites of the eyes and the figures' placements on a level with our own eyes. We encounter the native Mayan people, dressed as King, Princess, Devil, Angel, Shaman, animal masked girl, the iconic women tied to the cycles of the moon, or mediating between life, death and birth, or silenced by the Church. We will look more closely at these figures, which González Palma also offered individually as single portraits, but first I would like to examine Karen's description of this Latin Photography show as *Looking In-Looking Out*.

Luis González Palma embodies the reality of the native Guatemalan-Mayan people through several artistic devices—by photographing directly face-to-face, by bleaching out the whites of the eyes, the ropes that bind, the skulls of an endangered society, the crown of colonial power, the Christian fish sealing the woman's mouth. However, the central figure is the Virgin, the maiden, the renewer, encircled with white roses, promising an abundant, loving future. As the figures look out at us they reveal themselves, and as we look in at them we share their suffering but find no despair, only endurance, hope and beauty. Throughout the exhibition we share the poverty, the struggle for life, all the way to Cartegena's *Fragmented Cities*, 2008, and its companion piece, *Car Poolers*, 2012, showing the suburbs ("Own Your own Home") without utilities or schools or transportation and the difficulties Mexicans are willing to surmount to fulfill their dreams. (Lori Mohr's reprint of Ken Weingart's interview with Alberto Cartegena last month fills out our understanding.)

González Palma's choice of the lottery game as a vehicle for his expression of contemporary Mayan life carries multiple loaded and ironic meanings. The game was developed by the Spanish conquerors to teach Spanish to the native Mayan speakers. Cards depicting Europeanized objects named the objects in Spanish. These cards, which redefined local culture and language, became a popular bingo-style



Luis González Palma, b. 1957, Guatemalan, *Lotería #1*, 1989-91, Hand-painted gelatin silver prints, Museum purchase with funds provided by the Wallis Foundation, 1995.10 INTERNAL USE ONLY

game. González reimagined the cards as Mayan, running an emotional gamut from whimsical to tragic. The bored Mayan boy taking a cigarette break from what we imagine to be a Christmas performance, angel wings tied to his back, not only reflects the Mayan view of Christianity as alien, but also echoes our own experience as children in a Christmas pageant promoted by parents and teachers. The image of the woman tied to the moon resonates in a very intimate way with all women, providing a dramatic image of women's primordial heritage—unlike the European lady in a dress on the lottery cards. So in *Looking In—Looking Out* we may see not only our Latin neighbors, but also ourselves.



The sepia tint of González Palma's images has remained a hallmark of his work and enriches our experience, suggesting that the images are very old, perhaps from colonial times, and thus carry importance. The irony is not wasted on us. Clearly what is old and European is more worthy of our contemplation than what is New World. The tint also underlines the ancient historical tradition of the Mayan people which is celebrated in the images of the shaman, face framed by eagle wings and by the animal skull mask worn by a girl we recognize as the princess in the center. González Palma is a master of encapsulating multiple meanings in his manipulated images. He refuses black and white, good and evil, reduction of meaning to absolutes. His view of life is much more complex, much more poetic, much richer. The ropes that tie the skull mask to the girl's face, an evocation of Mayan ritual, are bleached in emphasis, as is the fish, symbolizing Christ, which covers the girl's mouth. What is he saying about the power of religions to enslave and silence people? The pregnant woman holds a bleached skull, reflecting a cycle of birth, life, death in a viscerally real tableau, at the same time that the image is highly contrived. The king is a very simple Mayan peasant, clearly not accustomed to wielding power, while the shaman exudes charisma. And at the same time our attention is constantly drawn to the creative exuberance of the work, to the act of creation. We recognize the princess as the masked Mayan ritualist, underlining the fact that these are staged portraits, using models in different guises. The critic Laura Gonzalez Flora says, ". . . contrary to documentary photography conceived as a reflection 'untouched' by photographer reality, the constructed photography involves open recognition of authorial creation of the photographic image. More than an impartial witness of a scene, the photographer is an active generator of an image, like the painter, engraver and sculptor."

In many ways González Palma is a playwright or a theater director, drawing us into the human drama as he experiences it, introducing us to the characters, showing us their suffering and their hope and their innocence and their complicity. He prefers the term Poetic Realism to the descriptions post-modern romantic and magic realism, seeing himself as revealing the underlying reality of life through creativity, not as creating an alternate reality. To my mind, this is how he touches us so deeply. His work does reveal pain and suffering, perseverance and tolerance, beauty and strength, with no easy or obvious answers, but a massive human dignity at the core. 🍷

Luis González Palma, of Mestizo heritage, lives today in Cordoba, Argentina, having fled the political chaos and violence in Guatemala. His wife, a poet and former dancer, often titles his works, including the catalogue for a recent show at the Tweed in Minneapolis entitled Poems of Sorrow. He is collected widely throughout Europe and the Americas.

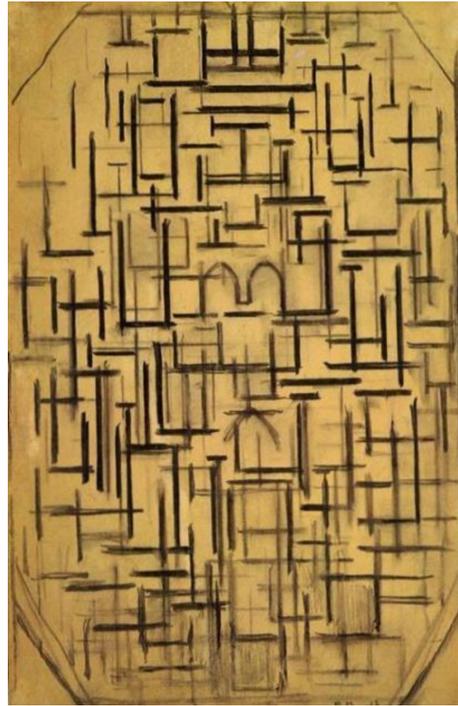
Looking Toward Halley, and Back at Mondrian

By Ricki Morse

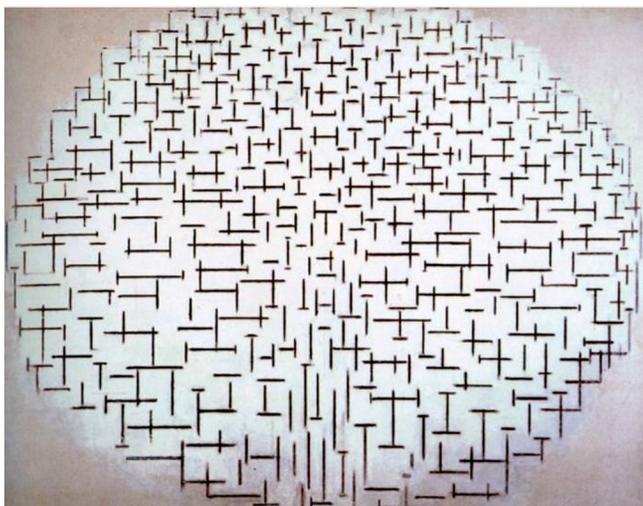
Editor's Note: Ricki Morse submitted this article by Max Frankel on a Mondrian exhibition at The Met in 1995. What Frankel offered, she said, was a conceptual framework for viewing abstract art. The article impressed her enough to keep in her files. Twenty years later, she dusted it off in preparation for the Peter Halley show. The relevance is clear.



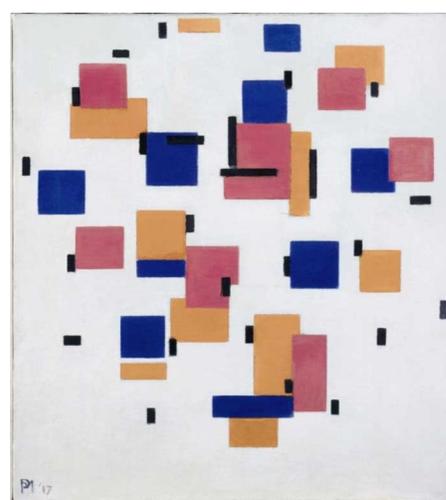
1914



1915



1916-1917



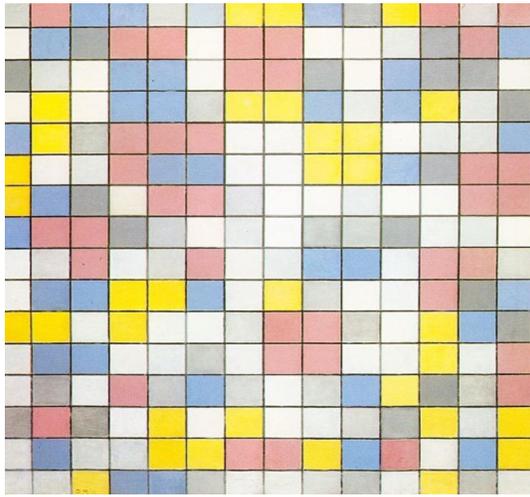
1917

PIET MONDRIAN, spent a lifetime straining to strip the art of painting to its starkest essence, purifying shapes and colors and training our eyes to acquire a whole new sensibility. Like all great artists in every medium, he progressively created his own language, which most of us can only gradually learn to understand. The best way to understand a new visual vocabulary is to watch it grow, as in the samples I've brought from the Mondrian show to this page and the next. They mark

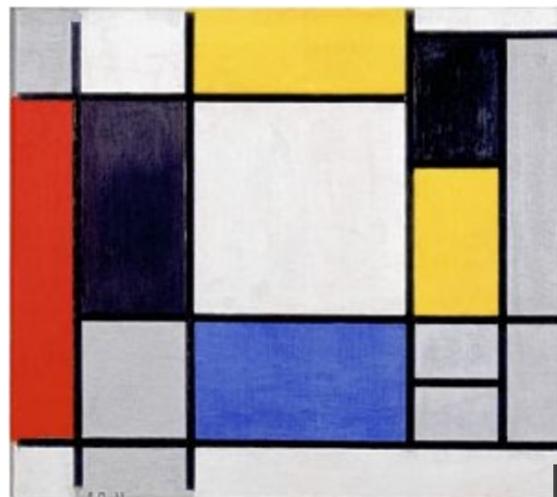
some turning points in Mondrian's style, from a realistic church in 1914 to that church in abstract, on to a dance of only lines, lines then joined by color squares, which then become a canvas of tiles from which Mondrian gradually pulled a grid of groutings.

Even then, once

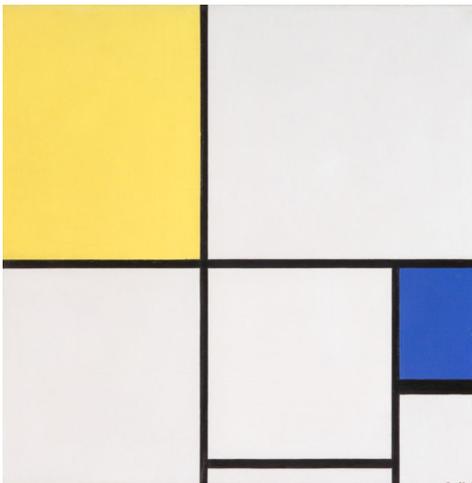
fluent in his language of grids, Mondrian waited until 1932 before he split a horizontal line into parallel bars, and another decade before giving his lines color, a turn that near the end of his life in New York led to the luminous "Broadway Boogie-Woogie." (Max Frankel, *Words & Image: Museum Magic*, *New York Times Magazine* January 3, 1995).



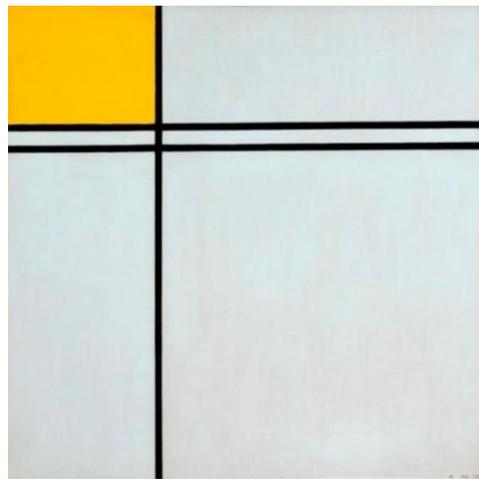
1918



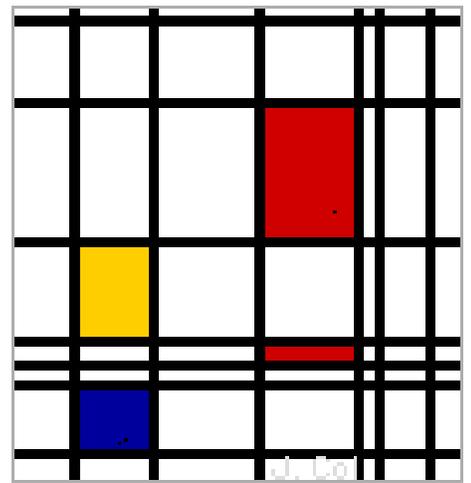
1920



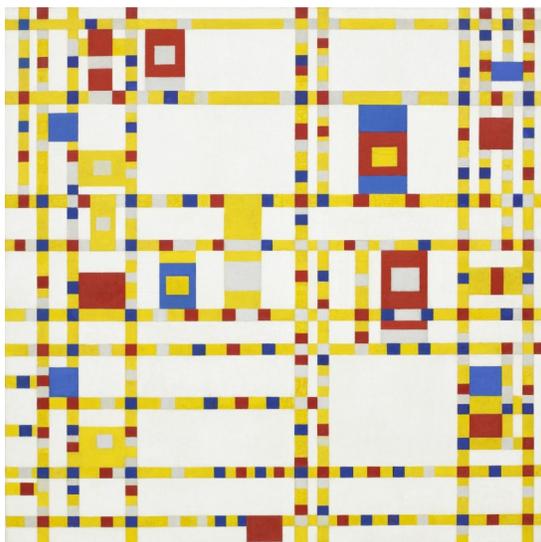
1932



1932



1937



If Mondrian's *Broadway Boogie-Woogie* (left) is a metaphor for the hustle and bustle of New York City, I see a parallel with Peter Halley's reference to elements of the Information Age, as seen in *One Step Beyond*, 2007 (right). LM

THE LAST PAGE

“Fashion is art and you are the canvas.” ~Yves Saint Laurent

From Mondrian to mass market, our love of geometric shapes lives on.



Metropolitan Museum of Art, “Mondrian” day dress, autumn 1965.
Yves Saint Laurent (French, born Algeria, 1936) Wool jersey in color blocks of white, red, blue, black, and yellow.



Nordstrom, Day Glo Colorblock Jersey Sheath. On sale now

