

## Docent Dates

### Wednesday Sept 9

Board Meets

### Wednesday Sept 23

9:15 Coffee

10:00 Council Meets

### Monday Oct 12

10:00 Book Group

### Tuesday Oct 20

Road Trip to the Getty  
Center

*László Moholy-Nagy (or Ladislaus), CH Space 6 (detail), 1941, Oil on canvas, 119 x 119 cm, Estate of László Moholy-Nagy*  
*László Moholy-Nagy (or Ladislaus), CH For Y Space Modulator (detail), 1942, Oil on yellow Formica, 60 5/8 x 23 5/8 inches (154 x 60 cm)*

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Dear Docents,

Welcome back! The late date for our first Council meeting, **September 23**, is due to exciting news. Kathryn Padgett, Paul Guido and I will be attending the National Docent Symposium in Cincinnati, September 16-20. Last year Kathryn & Paul submitted a paper describing our evaluation process; it was selected for presentation at one of the breakout sessions! Kathryn will give a one hour PowerPoint presentation, *Maintaining Docent Quality Through Peer Evaluation*, and end with a Q & A period. Paul and I will distribute sample evaluation forms and answer questions as well. This is indeed an honor for our Council and the Museum!

Your Board has been busy all summer. Vice President Gail Stichler has made exciting travel plans, starting with a bus trip to the Getty. Christine Holland and Teda Pilcher have skillfully set up the Adult Touring schedule, which includes assignments for both our permanent collection and special exhibitions. Student Teams Chair Sylvia Mabee has organized the Student Touring roster, noting a serious decline in docents signed up for student tours. Provisional Co-Chairs Ralph Wilson and Mary Ellen Hoffman have conducted interviews and spent long hours fine-tuning the course syllabus. Wendi Hunter will be assisting them this year. Evaluations Chair Paul Guido has prepared the list of docents to be evaluated. Webmaster Loree Gold has posted many new docent research papers on our site. The Board does so much work preparing for a successful and satisfying service year!

And now a shout-out and thank you to Lori Mohr who has kept us connected in print all summer with extra issues of *La Muse*.

There is much in store for us. In addition to learning about special exhibitions, we'll get a fresh look at pieces from our permanent



Joan Dewhirst,  
President

collection as they emerge from storage. We'll be wearing hard hats in the fall as the renovation progresses and switch to party hats in 2016 when our museum celebrates its 75th anniversary. To be sure there will be challenges and changes but we can master it all with aplomb....together. I'll be wearing my red shoes. 🍷

Joan

## From Our Vice President



Please join us on our first docent trip of the year on **Tuesday, October 20**. We are going by SB Airbus to the Getty Center in Brentwood to see "Power and Pathos". This is an exceptional exhibition that you can read about on the L.A. Times website at:

<http://www.latimes.com/entertainment/arts/la-ca-cm-getty-hellenistic-bronze-20150726-story.html> Here is a short statement from that article:

"For scholars it's an unprecedented opportunity to eyeball one-fourth of the world's known Hellenistic bronzes in one place, comparing and contrasting and perhaps leading to new understanding of how these works were created and

what they meant to their ancient public."

The curator, Ken Lapatin, will guide us through this exhibition. The cost is \$55 per person. You can sign up for the trip at our first meeting on September 23, or you can email me at [gmstichler@aol.com](mailto:gmstichler@aol.com) to confirm that you would like to join us. We are planning to tour the exhibition at 11am. Lunch will be on your own followed by time to enjoy the museum until our departure to return home.

As we plan our activities for 2015-16, please know that I'd love to hear about any ideas you might have for future trips or activities. 🍷

Click on the link below for the New York Times review of the exhibition catalog.

[http://www.nybooks.com/articles/archives/2015/aug/13/greek-bronze-grandest-art-aniants/?utm\\_medium=email&utm\\_campaign=Ancient+bronze+the+pope+and+the+planet+Cuba&utm\\_content=Ancient+bronze+the+pope+and+the+planet+Cuba+CID\\_f4e36ca3f235cf8506eca31eaba5a9ce&utm\\_source=Email+marketing+software&utm\\_term=The+Grandest+Art+of+the+Ancients](http://www.nybooks.com/articles/archives/2015/aug/13/greek-bronze-grandest-art-aniants/?utm_medium=email&utm_campaign=Ancient+bronze+the+pope+and+the+planet+Cuba&utm_content=Ancient+bronze+the+pope+and+the+planet+Cuba+CID_f4e36ca3f235cf8506eca31eaba5a9ce&utm_source=Email+marketing+software&utm_term=The+Grandest+Art+of+the+Ancients)



## From our Student Teams



We're looking forward to another productive year of student touring. Docents will be welcoming provisionals on their tours as part of the training program to have direct involvement in student touring early on. This will be a good experience for our teams, and we will all feel like participants helping to train new docents. There are fewer docents touring students, so we need them on board! 🍷

Sylvia Mabee

## From our Adult Teams



It's been a busy and productive summer preparing for our coming service year. The Adult Touring Calendar is always a challenge, and this year was no different. We have an exciting line up of exhibitions. Working on the calendar I could feel everyone's enthusiasm for touring, which is yet one more reminder of why I love being a docent at our Museum. 🍷

Christine Holland

## From our Provisional Instructors



We are looking forward to a large provisional class this fall, having interviewed and accepted 16 candidates with a few more applications to consider.

For several reasons, including an untimely death, two have dropped out, and there are a few who are reconsidering their commitment. However, we expect to begin the year with 15 to 20 provisionals.

The course has been restructured with several new assignments, including participating in student tours



by doing a single piece, then two pieces with a transition, and finally the complete tour. We ask those doing student touring to help the provisionals complete their assignments and provide enthusiastic encouragement. They will also be asked to observe a classroom Power Point presentation.

We know there are challenges ahead because of the imminent renovation, and this will test the adaptability of all of us. So let us remember the British government's motivational message in 1939 to 'Keep Calm and Carry On.' 🍷

Mary Ellen Hoffman

Ralph Wilson

## From Our Evaluations Chair



Hello all.

I have tabulated all of the past evaluations for docents doing *Highlights*, Student tours, *Focus* and *Ten Talks* tours, as well as Classroom presentations, and have compiled lists of all of us who need evaluating this year.

As a quick reminder, all docents doing these tours will be evaluated every two years. This evaluation process is an important method for maintaining our high standard. Evaluations are used to identify areas of weakness where we can improve and strengthen our tours.

Docents doing both a *Focus* and *Highlights* tour in the same year can choose on which of the two they want to be evaluated. Only one docent meets that criteria this year. I will be sending out emails to all docents who are up for evaluation with a reminder that they will be contacted by an evaluator or a team leader.

The evaluators for the *Highlights* and Student tours have been chosen, and will contact you to set up a day and time for your evaluation. All of the other touring docents will be evaluated by their team leader or team peers chosen by their team leader. All members of every Special Exhibition team will be evaluated by their team leader or a peer chosen by the team leader on their first or second tour. I will be giving all team leaders doing evaluations a list of the people on their teams who need evaluations, and will also provide blank Evaluation Forms for all of the evaluations on all of the tours.

Please remember to send me a copy of all completed evaluations to be recorded in the docent files.

If you have any questions or concerns about evaluations, please call or email me.

On a final note, Kathryn Padgett and I will report back to you on our experience speaking at the Bi Annual Docent Symposium in Cincinnati and presenting our evaluation program, its history and process. 🍷

Paul Guido

## From Our Membership Chair



Hello Docents,

I want to remind you that we are all expected to attend continuing education lectures. If you miss more than four, I will be in touch to see what the problem is and how to proceed. Each one of you is a piece in an artful collage...crossing the boundaries of personality, nationality, race and education level. That is a beautiful thing. 🍷

Michi Ho

Note New Email [sbashir@outlook.com](mailto:sbashir@outlook.com)

Best Email for Mooneen [mooneenmouradartist@gmail.com](mailto:mooneenmouradartist@gmail.com)

From Our Book Group



There's still time to do some summer reading!

Our first docent book group meeting is scheduled for Monday October 12<sup>th</sup> at 10 AM at Laura DePaoli's home, 645 Stoddard Lane in Santa Barbara.

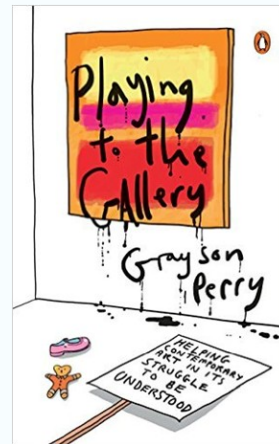
To ease us back into a year of artful reading and discussion we are offering two books and you may read one or both. They are: "Playing to the Gallery: Helping Contemporary Art in Its Struggle to be Understood" by Grayson Perry and "Rendez-vous With Art" by Philippe de Montebello and Martin Gayford. "Playing to the Gallery" is a fun, fabulous little book, full of British artist Grayson Perry's humor that asks and attempts to answer some serious questions: What is good art? Who is the judge of that today? Can art today still tell stories that will resonate for viewers in the future?

"Rendez-vous With Art" is a series of conversations between Mr. de Montebello, former director of the Metropolitan Museum of Art and Martin Gayford, an art journalist. "The mysteries of aesthetic appeal—the factors both subjective and objective that shape our perceptions of quality, craftsmanship and beauty—become rich questions as Mr. de Montebello and Mr. Gayford examine masterpieces ..."

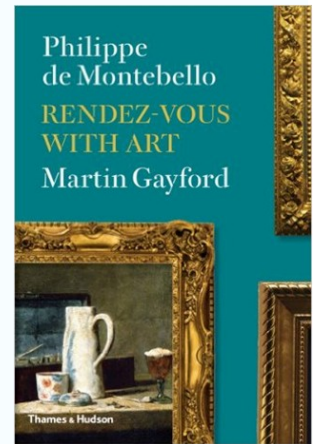
The book jackets kind of say it all in terms of style, tone and gravitas (or complete lack thereof), don't they?

Happy reading and we hope you'll join us on the of October. 🍪

Laura DePaoli



12<sup>th</sup>



Here's a nice little video from the Metropolitan Museum of Art for lovers of books and art.

Submitted by Christine Holland <http://www.metmuseum.org/connections/books#/Feature/>



Anton Mengs, *Johann Winckelmann*, 1777



Van Gogh, *Oleanders*, 1888



Bronzino, *Portrait of a Young Man*, 1530s

## Interview with Photographer Alejandro Cartagena

By Ken Weingart, January 23, 2014 in Interviews—Fine Art Photographers

Reprinted with permission from Ken Weingart



Ken Weingart, Photographer

*Editor's Note: Contemporary Mexican artist Alejandro Cartagena (right, b. 1977) investigates urban growth and development with continued attention to the experiences of working-class individuals but through new perspectives. His work will be included in our upcoming exhibition on Latin American Photography.*



**KW: You have a series called *Americans*, and a reference to the American Dream. What are you trying to convey with this series?**

Living in border culture makes you aware of certain ideals and preconceptions on both sides. I want to tell stories that convey some of those ideas, which break the mold of what is expected of the Mexican side, and so what I found is a group of people that have been practicing biculturalization. Their parents want them to have the benefits of being a U.S. citizen, but at the same time have the family and cultural ties of a Mexican citizen.

So what happens is that they have their babies legally in the U.S., but they never live in the U.S.—neither the parents nor the children. Some end up studying or working in the U.S., but cross the border everyday back into Mexico to live. That is the exception to what is expected from the eager Latin-American trying to cross. You have people who live in the U.S. legally, but after interviewing them, you find most dislike the lifestyle there. Still, they embrace the opportunities it gives them. Others, by contrast, don't even consider these benefits, and have not studied or lived in the U.S.



**For this series you used all color. How do you decide between shooting color or black and white?**

It's an aesthetic thing. I make the decision of which to use depending on if I think one or the other would help the subject matter.

**What cameras and lenses are you currently using for your fine art work?**

A Sinar 4x5 with Fujinon and Schneider lenses, a Mamiya RB67 with the 90mm and the Canon Mark II with L lenses.

**Are all of your series exhibited with galleries or do some just reside online?**

Some are just online. I do a lot of personal work and I try to at least find closure by posting it online. It's difficult sometimes to have the work in the "market," and I don't really want to produce for that, and so the website makes me feel it has become something, even if it is just virtual.

*Car Poolers*, 20, 2012. Inkjet print, ed. 3/10. Museum purchase with funds provided by PhotoFutures.

I need closure, because that's what has allowed me to advance in my thinking and production.

**How did you come up with the idea for *Car Poolers*?**

It wasn't so much about coming up with it. It was more a realization of how the images would or would not be a part of a larger story I've been pursuing for the past seven years. Specifically, I've been looking at the idea of the city — urban growth and how it affects people in everyday life. When I saw the images, I really liked them visually, but it was how they connected to my previous project *Suburbia Mexicana* that made me pursue it.

Since 2006 I had been photographing the houses where many of these workers live. Mainly new suburbs in the outskirts of Monterrey. The houses are really tiny and badly built, yet people sometimes carry a mortgage of up to thirty years. When I shot those images I never asked to be let inside. I felt it would be intrusive and make them feel uncomfortable if they realized I was singling them out because of what they had bought. So when I saw them traveling this way it was a perfect representation of their lifestyles but in a public space doing their jobs in order to maintain that dream of homeownership.



Image from "*suburbia mexicana*".

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**What did you discover about this series?**

That it's difficult to do a series of images that are so simple in composition and framing. Also, I do not know if they are portraits or street photographs. Images of people are easier to digest and to have connection with. I am very lucky!

**What have been the highlights of the journey in creating and showing *Car Poolers*, and have you been surprised by the attention and success it achieved?**

I never ever expected the work to have "something". I felt the series would be liked, but not as much as how it has been received, reviewed, shown and posted. I guess the highlight is having it become part of permanent collections like MFAH, SFMOMA, The Harry Ransom Center in UT. I also love that they inspire awe and hate at the same time!

**Your current, in progress, series is called *Urban Transportation*. What is different about this than the "*Car Poolers*"?**

*Urban Transportation* is almost a baby of *Car Poolers*. I shot it while shooting the series. I wanted to get a sense of how we can represent a city by its transportation methods, especially automobiles. So basically it is a very large collection of different types of cars, trucks, and some motorbikes in Monterrey.

**Your series *Landscape as Bureaucracy* is about the problems of getting a mortgage in Mexico and the moving process. What inspired you to create this work?**

Like in *Car Poolers*, it's part of the big story of Mexican cities and



homeownership in 21st century Latin America, and how people dream of it, deal with it and eventually give up on it. Hopefully, by 2015, I will bring out a book which contains all these works.

**What was the idea and inspiration for your series *Suburbia – Mexicana – Fragmented Cities*?**

*Fragmented Cities* was the start of the Suburbia Mexicana project and the initial shift in my work towards doing long-term projects. Right before I started doing these pictures, I was scanning the whole archive of a Mexican photographer named Eugenio Espino Barros, for the photography center. We were going to produce a book and an exhibition. I got to scan around 1000 negatives and print over 200 of his images.

He was a great large format photographer, a camera inventor and a documenter of Monterrey. Looking at those images really moved me to look back at those spaces and the cityscapes he photographed. I wasn't looking to re-photograph the exact same spaces. For me it had more to do with how Monterrey looked today. So after a couple of months, I had some good landscapes filled with little houses, and started sharing them with friends and peers.

One person who saw the work was Wendy Watriss. She pushed me to explore the idea of new topographics, and how I would contextualize that in Monterrey. So then I really got into American photography and the ideas surrounding the visual documentation of suburban sprawl. The idea at the start was to document as many of these new developments I could find. Eventually it seemed I was just repeating the idea of growth and so I stopped, and went into a "crisis." Yet I emerged with seven years of work that looks at the causes and effects of Mexican suburbia, — including the *Car Poolers* project.



**You have spoken about the violence in your hometown, Monterrey, which has become worse lately. When did this become apparent?**

It became apparent in 2008 or 2009, when there were more and more killings and public displays of them. For me it got really close when a student was murdered going home after my class by an unknown gunman who was shooting at someone in the street. Then last year my parents suffered extortions from one of the cartels and had to shut down our family business. So it built up slowly at first in 2010, and has continued until now.

**What are you teaching, and do you enjoy it?**

I mostly teach an editing workshop in several photo schools in Mexico and Guatemala. I really enjoy teaching how good editing improves your work, and how photography has expanded the notion of storytelling.

**Would you describe your style of fine art photography as photojournalistic fine art?**

I am pushing myself more and more towards just being an artist that uses photography. Many of my new projects made me rethink what I am doing and have done. I embrace the limitations of photography, and want to work around them and create beautiful, engaging work that makes me happy.



**How did the your current relationships come about with your galleries in Los Angeles, Mexico, and Toronto?**

All of them happened by chance. I stopped looking for a gallery after two to three years of actively trying to get one. Then I just cooled off and realized that the work comes first, and that if I can't sell it, I need to find another way to earn money to survive and create more work. So I started participating in contests and applying for grants and got lucky. I did all this while having a full time job at a photography center. This really helped me become aware of what is expected from artists as far as production quality and proposal writing goes, and how you can still survive while being an emerging artist.

**Did the museums who collect your work find you through the galleries or discover you directly?**

Both. Some through portfolio reviews.

**Some of your photo books you have published yourself, and some with the help of traditional publishers, correct? How do you decide which direction you will go regarding that?**

Money! It has become a very expensive thing to work with traditional publishers that are doing a POD (pay on demand), and so sometimes a small run is the best way to go. The *Car Poolers* book will come out next year. I am funding the design out of my pocket with a design studio from Monterrey, and I just received a small grant to cover part of the production.

I will self-publish it and do some sort of donkey distribution where I can slowly get the book out there through presentations and my website. It's a risk, but I am at a point where I want to try it and see what being your own publisher and distributor is like. It's going to be a beautiful book with lots of goodies. I will start a pre-sale soon through my website, so stay tuned!

**You were once a hospitality manager? How did photography come about?**

I worked in hotels, restaurants and as a manager in McDonalds! But I was always interested in the arts. I studied leisure management and I worked on a bachelor degree in music, which I did not finish. I wanted a change, and luckily photography came into play. I took several workshops which just blew my mind about what I could do with a photograph. I quit everything and started taking pictures.

**Do you miss your hospitality years at all?**

Nope. It really is a stressful business. I did my first "project" at my last restaurant job. Maybe someday I'll show those pictures. 🍷



For more go to <http://www.kenweingart.com> and <http://www.kenweingart.com/blog>

# THE LAST PAGE



Shirley Waxman at work representing SBMA in the Community Speakers Program, our newest Docent Council outreach platform. *Photos submitted by Mooneen Mourad.*

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

