

## Docent Dates

Council meetings start at 10 am, coffee at 9:15.

### December 5

Holiday Party  
12:30-3:30

### December 21

No meeting

### January 18

Meeting

### February 1

Meeting

### February 15

Meeting

### March 15

Meeting

### April 5

Meeting or bus trip

### April 19

Meeting or bus trip

### May 3

Meeting

### May 17

Meeting

Speaker info will be included as it becomes available.



*The Adoration of the Magi, circa 1470-75, by Sandro Botticelli, Sandro. Getty Images*

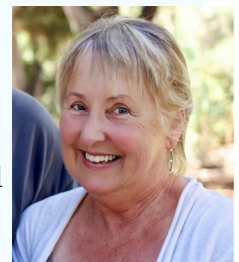
Dear Docents,

Greetings from New Jersey, with a few day trips into Manhattan. After our very successful docent trip last April, it would be wonderful to return to the Big Apple in 2018. Therefore, I've contacted the Wellington Hotel to see if it's possible to book the week of April 23, 2018. It's necessary to wait for 2018 rates to be established before a contract is possible. It's a long way off, but I hope docents who are interested in another visit to NYC will consider going as part of our group for a week of museum visits, fine dining, theater and more.

Our next docent gathering will be on Monday, December 5 (see details in Ralph's report). This year we're going to do something new. A number of docents will be honored for their invaluable work on behalf of the docent council. Who are these docents? You will find out at our holiday party!

We've completed two months of the six-month trial of Focus tours at 2pm. The Board hopes to get feedback on how this is working. Please send your comments to Christine Holland or let us know at our meetings.

We have learned that there are established guidelines in the Museum and its support groups for the use of email addresses. As an important part of the Museum, our docent council must comply with these guidelines. Therefore, any "blanket" email sent to the whole docent council must be pre-approved by the Docent President or the Education Dept.



Gail Stichler,  
President

In addition, our Docent Directory has addresses and phone numbers that should not be shared with outside groups. Thank you for your cooperation.  
Happy Holidays! *Gail*

### From our Vice President



*Ralph Wilson*

A group of 39 enthusiastic docents and guests enjoyed the bus trip November 16 to The Broad museum in Los Angeles. The breadth of the collections is as stunning as its overall size. Regardless of your taste in art, The Broad has something of interest, from Robert Rauschenberg's *Untitled (Red Painting)* of 1954 to El Anatsui's *Red Block* of 2010. I thank Vikki for sharing her photos below.

Many of us were visiting the museum for the first time, and while we may not have fully appreciated each work, we were never without a surprise in the next gallery. See Ann Hammond's article in this issue for more about the bus trip.

The Holiday Party will be on December 5 at the home of Ron and Andrea Gallo at 300 East Islay Street (corner of Islay and Garden Streets) from 12:30 to 3:30. In years past it has been a tradition to wear red to the party, which adds to the festive ambiance. Invitations have been mailed, and if you have not already sent your RSVP to me, please do: [mr.beagle@verizon.net](mailto:mr.beagle@verizon.net).

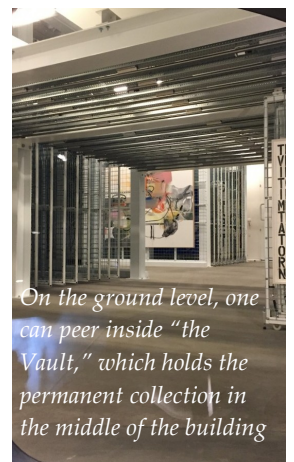
We always enjoy this occasion as an chance to share conversation and food with all of our docent family. I take this opportunity to give to everyone my sincere wish for a beautiful holiday season and joy, prosperity, love, and health throughout the New Year.



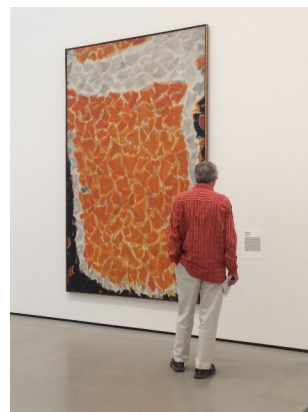
Rauschenberg



El Anatsui



*On the ground level, one can peer inside "the Vault," which holds the permanent collection in the middle of the building*



## From our Student Teams Chair



November was a quiet month for student teams, with only five museum tours and no Classroom Presentations. We had 100 third and fourth graders tour, and we had a group of 20 eleventh graders, for a total of 120 students.

In spite of the holidays, December promises to be a busier month!

*Karen*

## From our Adult Teams Chair



Christine Holland

In October, Docents toured 334 visitors on 54 tours, which was a bit more than the numbers for the previous month. There were four tours with no visitors, and two *Ten Talks* with none. All other tours were well-attended, with attendance varying from 2 to 22.

A reminder to everyone – if you have an emergency and must cancel a tour at the last minute, please first telephone the Education Department, and they will notify the Front Desk. If you don't reach anyone in the Education Department, leave a message, then call Front Desk yourself.

I look forward to seeing each of you at our wonderful Docent Holiday Party !  
*Christine*

**If you must cancel a tour at the last minute, call the Ed Dept. We can let visitors know.**

## From our Community Speakers Program



Team Leaders Kathryn Padgett and Shirley Wax-

There is only one Community Speakers presentation in December:

**Montecito Library:**

**Wednesday, December 7th, 6 pm.**

**Joan Dewhirst: *Color: More Than Meets the Eye***

*Kathryn and Shirley*

[communityspeakerssbma@gmail.com](mailto:communityspeakerssbma@gmail.com)

# Docent Trip to The Broad Museum

By Ann Hammond

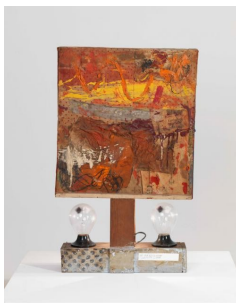


I'm not sure what I was expecting, but it was much better than I thought. For those of you who haven't been, the Museum houses the Broad's collection of 2,000 works of contemporary and post war art. Big art.

The building itself is an experience, with two massive floors of gallery space. Josie Martin wrote a piece for *La Muse*, (May 2016), but actually being there, seeing the

scope and size of works, is a powerful experience.

Ralph had arranged a brief introduction by one of the guards, who double as roving docents, then we were on our own to explore. Most of us went up the



Above: *Combine*, Robert Rauschenberg, 1954 oil, charcoal, newspaper, canvas and fabric collage, light bulb and two glass radiometers on nailed wooden structure. 25 1/4 x 15 1/2 x 4 in.

long escalator to the third floor — Andy Warhol and Robert Rauschenberg starting the line-up. The gallery felt welcoming despite the enormous space and high ceilings.

Silk screen prints were the rage after the war, represented with nine by Warhol, Rauschenberg showing one silkscreen, one huge collage (left, and in Ralph's message, page 2) — *Untitled*, 1954, oil, fabric and newspaper on canvas, 70 3/4 x 48 in. Rauschenberg also had a smaller double sided collage (left), both very interesting.

The copying machine was only just with us, not widely in use for making prints. Silkscreen was new to the world, making copies inspired by Japanese woodblock prints, according to one of the guard/docents. In the same room was Jasper Johns *Flag* from 1967, and *Untitled*, encaustic 4 panel piece from 1975 and *Watchman* from 1964, done whilst Johns was living in Tokyo (right).



*Flag*, 1967, encaustic and collage on canvas (3 panels); 33 1/2 x 56 1/4 in.

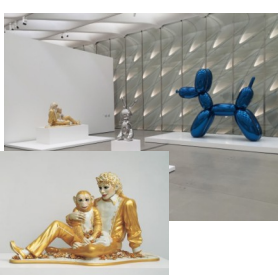
Next was Ellsworth Kelly's wonderful optically illusionary engaging *Green Angle* from 1970 (next page) together with several other of his colour block pieces. Sam Francis had two large pieces (next page) both from 1954-56, shown with Richard Diebenkorn's *Ocean Park #90*, 1976 (next page).

Jeff Koon's wonderful *Balloon Dog*, 1994-2000, done in polished stainless steel with light reflecting on every angle, is something to see, as is *Michael Jackson and Bubbles*, ceramic, from 1988, 20 years prior to Jackson's untimely death in 2009. You've all seen these pieces, either in person or images, but it's still hard to grasp the sheer size, given the Dog is stainless steel and the Jackson piece is ceramic! Both are on platforms, exaggerating the size to staggering. The Dog is 121 x 143 x 45 in, about 10' x 12'.



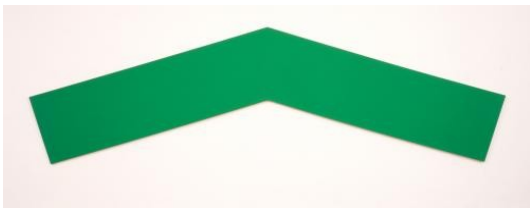
*Untitled*, 1975, oil and encaustic on canvas (four panels); Below, *Watchman*, 1964, oil on canvas with objects (two panels) 85 x 60 1/4

*Untitled*, 1954 oil, fabric and newspaper on canvas 70 3/4 x 48 in.



The next gallery had Roy Lichtenstein, with his comic like pieces of hand painted commercially printed benday dots, such as *Femme d'Alger* 1963 and *I'm Sorry* from 1965-66 (next page). Particularly intriguing were his images of *Rouen Cathedral Set 3*, 1968-69, a la Monet. In the room centre was Sheri Levine *Beach Ball* sculpture.





Above: Ellsworth Kelly, *Green Angle*, 1970, oil on canvas, 70 x 231 in.; Sheri Levine *Beach Ball*, 2015, cast bronze, 15 1/2 x 16 x 15 in.; Diebenkorn, *Ocean Park*, 1976, oil on canvas, 100 x 81 in.; Far right, top: Sam Francis, *Big Orange* 1954-55, oil on canvas 118 1/4 x 76 in.; *Blue and yellow* 1954-55, oil on canvas, 76 3/4 x 51 in.

Lori and I were lucky to catch a *Highlights* tour with the young guard/roving docent who had met us in the morning. He described contemporary as art from the 1950s to today, then started with *In The Land of the Dead, Stepping on the Tail of a Rainbow* by Takashi Murakami, 2014. (below). This acrylic on canvas measures 118 x 984 inches, huge, colourful, intense, reflecting the 2011 earthquake and subsequent tsunami.

He then took us through the Warhol, which we had seen already but enjoyed finding out that the artist was 'hot in the 60's before TV', and the Rauschenberg pieces. The young man had a very relaxed way of touring, full of enthusiasm and energy, with lots of interesting tidbits. We were a large group in a large space, and he kept us moving and engaged the entire time. Not to forget another artist also in SBMA collection Lari Pittman, *Like You*, from 1995, oil and enamel on 5 mahogany panels.

The Broad is perfect for these large contemporary pieces. Nice trip, Ralph!



Roy Lichtenstein, *Im sorry*, 1965-66, oil and Magna on canvas, 60 x 48 in.; *Rouen Cathedral Set 3*, 1968-69, oil and Magna on five canvas panels, 63 x 42 in.; *Femme d'Alger*, 1963, oil on canvas, 80 x 68 in.;



Above: Lari Pittman, *Like You*, oil and enamel on five mahogany panels, 1995 oil and enamel on five mahogany panels, 96 x 320 x 1 3/4 in.; Right: Takashi Murakami, *In The Land of the Dead, Stepping on the Tail of a Rainbow*, 2014, oil on canvas, 118 x 984 in.

## Around Our Town



*Please add my choir's upbeat and joyful concert to your list of holiday festivities! Happy holidays! -Karen*

**Oscar Winner Shirley Jones highlights SB Choral Society Hallelujah Project. Lobero December 10 & 11.**



Dear Fellow Docents,

Please stop by the YES store and take a look at my ceramics. The YES is conveniently located in the Paseo Nuevo mall, right across from Nordstrom.

It will be open 7 days a week until Christmas Eve.

Chantal Garipey  
Sustaining Docent & Former ceramic teaching-artist, SBMA

**Watercolors on Porcelain** (photos above).

Come Join Us for a  
1st Thurs Art Reception  
November 3rd, 2016  
5:00 - 7:30

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## Art forever changed by World War I

WWI reshaped the notion of art, just as it forever altered the perception of war.  
July 21, 2012 | By Reed Johnson, Los Angeles Times, reprinted with permission

I've included this article, reprinted with permission, for its relevance to our understanding of modernism and the impact of war reflected in our current exhibition. LM

Along with millions of idealistic young men who were cut to pieces by machine guns and obliterated by artillery shells, there was another major casualty of World War I: traditional ideas about Western art.

The Great War of 1914-18 tilted culture on its axis, particularly in Europe and the United States. Nearly 100 years later, that legacy is being wrestled with in film, visual art, music, television shows like the gauzily nostalgic PBS soaper "Downton Abbey."

"It created an epoch in art," said Leo Braudy, a USC professor of English and author of "From Chivalry to Terrorism: War and the Changing Nature of Masculinity." "The question is, what was on one side and what was on the other?"

The simple answer as to what lay on the near side of World War I is Modernism, that slippery but indispensable term denoting a wide range of new sensibilities and aesthetic responses to the industrial age. Modernism took shape decades before World War I, but its clamorous arrival was vastly accelerated by the greatest collective trauma in history to that point.

From the fiction of Hemingway, Virginia Woolf and John Dos Passos to the savagely critical paintings and etchings of George Grosz and Otto Dix, World War I reshaped the notion of what art is, just as it forever altered the perception of what war is. Although World War II racked up more catastrophic losses in blood and treasure, World War I remains the paradigmatic conflict of the modern age, not only politically but culturally.

"Of all the wars, that is the one that seems to explain us best," said Michael Morpurgo, the English author of the novel "War Horse," about a Devonshire farm boy's death-defying bond with his noble steed Joey. Particularly in his country, he said, World War I resonates louder than the even greater cataclysm that followed it 20 years later. "The First World War for British people is very much a part of who we are," Morpurgo said during a visit to Los Angeles. "It's so deep in us; the poetry, the stories, the loss, the suffering is there in every village churchyard."

During and after World War I, flowery Victorian language was blown apart and replaced by more sinewy and R-rated prose styles. In visual art, Surrealists and Expressionists devised wobbly, chopped-up perspectives and nightmarish visions of fractured human bodies and splintered societies slouching toward moral chaos.

"The whole landscape of the Western Front became surrealistic before the term surrealism was invented by the soldier-poet Guillaume Apollinaire," Modris Eksteins wrote in "Rites of Spring: The Great War and the Birth of the Modern Age."



"All Quiet on the Western Front", 1930 (Universal Pictures)



Otto Dix, *Stormtroops advancing under a gas attack*.  
Photo: Courtesy The Trustees of the British Museum

Throughout Western art, the grim realities of industrial warfare led to a backlash against the propaganda and grandiose nationalism that had sparked the conflagration. Cynicism toward the ruling classes and disgust with war planners and profiteers led to demands for art forms that were honest and direct, less embroidered with rhetoric and euphemism.

"Abstract words such as glory, honor, courage, or hallow were obscene besides the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates," Ernest Hemingway wrote in "A Farewell to Arms," his 1929 novel based on his experiences in the Italian campaign.

Other artists clung to the shards of classical culture as a buffer against nihilistic disillusionment. "These fragments I have shored against my ruins," T.S. Eliot wrote in "The Waste Land" (1922). In "The Great War and Modern Memory," Paul Fussell argued that the rise of irony as a dominant mode of modern understanding "originates largely in the application of mind and memory to the events of the Great War."

Irony and dissonant humor permeated the music of classical composers such as Alban Berg and Benjamin Britten, a pacifist who parodied marching-band pomposity in his Piano Concerto in D. In his 1989 film "War Requiem," based on Britten's non-liturgical Mass, British director Derek Jarman suggested a parallel between the indifferent slaughter of World War I and the neglect of AIDS-infected young men in the 1980s.

The fear that powerful new machines invented to serve humanity might instead destroy it also took root around World War I, later spreading into science fiction and the debates surrounding today's aerial drone warfare. "World War I definitely gives a push forward to the idea of dystopia rather than utopia, to the idea that the world is going to get worse rather than better," Brandy said.

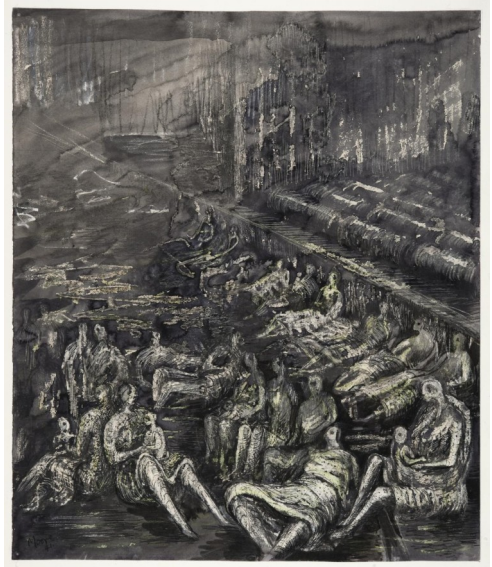
When war broke out in summer 1914, artists were among its biggest cheerleaders. Britain and France, Europe's dominant 19th-century military and cultural powers, saw the war as necessary for reinforcing the continental status quo, while Germany viewed it as an opportunity for "purging" Europe of political stagnancy and cultural malaise.

"War! We felt purified, liberated, we felt an enormous hope," Thomas Mann wrote in 1914. Only years later would the German author renounce his support of the war in his novels "The Magic Mountain" and "Dr. Faustus," which depicted wartime Europe gripped by a mass psychosis.

Austrian composer Arnold Schoenberg initially drew analogies "between the German army's assault on decadent France and his own assault on decadent bourgeois values" and music, as the New Yorker music critic Alex Ross writes in "The Rest Is Noise: Listening to the Twentieth Century." "Now comes the reckoning!" Schoenberg wrote to Alma Mahler. "Now we will throw these mediocre kitschmongers into slavery, and teach them to venerate the German spirit and to worship the German God."

For Morpurgo, the essence of how World War I stamped modern consciousness can be found in the works of a generation of English poets and writers such as Rupert Brooke, Wilfred Owen, Robert Graves and Siegfried Sassoon, all of whom served in uniform.

In the conflict's opening months, Brooke penned the wistfully patriotic "The Soldier," expressing hope that if he should die in combat he would be laid to rest in "some corner of a foreign field/ That is forever England." Three years later, Owen, who like Brooke would not survive the war, wrote with blunt fury about the horrors of gas attacks and the obscene futility of battle in "Dulce et Decorum Est."



Henry Moore, A Tilbury Shelter Scene, 1941, Ink, watercolour, crayon, paper 419 x 381mm. Tate (Image added by LM)



The ruinous carnage of the War to End All Wars has come to be regarded as emblematic of all misguided military action and the societies that support it. George Bernard Shaw's 1920 play "Heartbreak House" and films such as Jean Renoir's classic "The Grand Illusion" (1937) and Peter Weir's "Gallipoli" (1981) dramatize the class-based interests and divisions that drove the war. Other movies such as Stanley Kubrick's "Paths of Glory," the peace-and-love hippie ethos of the 1966 "King of Hearts" and the grotesque music-hall choreography of the Vietnam-era "Oh, What a Lovely War!" (1969) underscore the notion that wartime signifies the taking over of the asylum by the lunatics.

But possibly the war's most enduring legacy, and one of its few positive ones, was to emphasize not the strategies of kaisers and field marshals but the personal stories of the nontitled individuals who actually fought and died in it.

The impulse to remember and honor the hardships endured by the ordinary foot soldier creates a direct link between Charles Sargeant Jagger's Royal Artillery Memorial at London's Hyde Park Corner, with its bronze figure of a dead soldier covered by a blanket, (right) and Maya Lin's abstract, quietly dignified Vietnam Veterans Memorial in Washington, D.C.

Amy Lyford, a professor of art history and visual arts at Occidental College, said that Surrealism developed partly from artists' desires to depict the massive traumas the war inflicted on individual human beings. Meanwhile, she said, the ruling classes after World War I were trying to "paper over" those wounds with plastic surgery, both literally in the case of mutilated veterans, who were fitted with newfangled prosthetics, and culturally.



"There was a kind of aestheticization of trauma," said Lyford, author of "Surrealist Masculinities: Gender Anxiety and the Aesthetics of Post-World War I Reconstruction in France."

Today, Lyford said, some contemporary artists are exploring how "stories of reparation and therapy" are being used to paper over the actual and metaphoric wounds of 21st-century warfare in Iraq and Afghanistan. "The fragmentation is real," Lyford said. "It's not just something you sew up with stitches and move on." 🇺🇸

## The Guardian Art Critic Jonathan Jones asks, Why Are There No Great British Nativity Scenes?



*The Adoration of the Kings*, 1564, by Pieter Bruegel the Elder. Photograph: Alamy

**"In the Renaissance and baroque ages, when art's greatest nativities and adorations were created, British art was not simply suspicious of idolatry – it resisted ambition itself. Big storytelling was too fancy. Brits wanted portraits, not visionary scenes.**

**Throughout its history, British art has been drawn to raw reality. The genius of British art is to tell it like it is. The nativity is a magical story, a vision, a moment of revelation.**

**In art, that happens far from British shores."**

To read more: <https://www.theguardian.com/artanddesign/jonathanjonesblog/2015/dec/22/why-are-there-no-great-british-nativity-scenes>

# THE LAST PAGE

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