

Docent Dates

Council Meetings start at 10 AM, Coffee at 9:15

June 3

Graduation & Service Recognition Awards

Unknown, Chinese, early Tang dynasty (618-906), 7th century, Horse with Lady Rider, earthenware with light glaze and pigments, 13½ x 94 x 36

Gift of Dr. Philip P. Ho in honor of his wife Meichih (Michi) T. Ho. (2015)



Dear Docents,

As we come to the end of this service year, one major item of business remains—completion of the Preference Sheets for next year’s touring schedule. One of the best things about our organization is the opportunity to try new things, which is why Preference sheets are always met with anticipation. Upcoming Special Exhibitions and an additional Focus team both offer new ways to stretch your Adult touring wings.

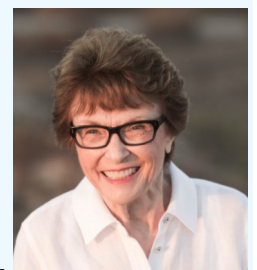
I’d like to encourage any Senior Active interested in a fun change of pace and a chance to support fellow docents to consider touring students next year. These teams are in need of extra help, and this is one way to stay in touch with students and remain versatile touring all age groups.

Another way to flex your touring muscles is to join the Community Speakers Program. This program has taken off! The higher pro-

file means more requests coming in from in public libraries, community organizations and social clubs. These image-supported art talks are a great way to create your own presentation around our permanent collection and preview Special exhibitions. The CSP schedule of speaking events will be published in summer issues of *La Muse* (see page 5). You might think about attending one to see how they work, and how appreciated they are in the community. Contact either Shirley Waxman or Kathryn Padgett for more information on how to become a special ambassador of the SBMA.

A fitting climax to the year is our annual Service Recognition and Docent Graduation Ceremony, hosted so graciously by Patsy, Rachael and Kelly. You won’t want to miss the excitement of this evening as we celebrate the induction of new graduates and honor our distinguished awardees. Festivities begin at 5:30pm on June 3rd in Mary Craig Auditorium.

We’ve shared a very special year together and I thank each and every one of you for making it such an unforgettable experience for me. Not only are you excellent docents, you have



Joan Dewhirst,
President

become dear friends.

I am grateful to the Docent Board who took all responsibilities seriously, performed their roles thoroughly, kept their senses of humor, and fostered an atmosphere of camaraderie. My sincere thanks for your guidance and support. To the Education Department—three women who dedicate so much time, energy, and effort keeping our Council and all its moving parts together—thanks for your leadership...all year long.

It has been my honor to serve as your President. Have a wonderful summer.

With love to you all,

Joan 🍷

From Our Vice President



Gail Stichler

We have had a very busy year of art-focused activities, tours and travel: The Getty Center's *Power and Pathos* exhibition of rare Greek bronzes with a private tour by Dr. Kenneth Lapatin; our tour of the Long Beach Museum of Art, CSULB's sculpture garden and Art Museum planned by Pma Tregenza and her husband, artist John Hillis Sanders; two visits to the Westmont-Ridley-Tree Museum for the exhibition, **tug**, with artists Dane Goodman and Keith Puccinelli, and the *Barbizon, Realism, and Impressionism in France* show.

Our Book Group flourished under the leadership of Laura DePaoli. Our Holiday Party was a beautiful outdoor gathering at the home of Andrea and Ron Gallo. We ended the year with 32 of our Council spending four days in NYC, many docents opting to stay longer.

Nicola Gherson is working with next year's Vice President Ralph Wilson to finalize arrangements for the bus trip on Saturday, June 25, to the Downtown Los Angeles Art District to visit the Hauser Wirth and Schimmel Gallery, as well as the Geffen Contemporary at MOCA. (See page 5 for details).

Next time you are in the docent office, you will see the newly published book on Ray Strong that Ellen Lawson has given to the Docent Council. Thank you, Ellen!

As we move into next year, you'll be pleased to know new VP Ralph Wilson is busily considering a plethora of ideas for us—museum visits, bus trips, social gatherings—all centered around what is truly the strength of our Docent Council, which is our love of and commitment to this Museum and the friendships we have and continue to build here.

As my tenure comes to a close, I must thank you all for the shared enthusiasm for everything we've done this year, and to all who worked so hard behind the scene to make our outings a success.

Gail 🍷



Tulips, Jeff Koons. Photo by Stephen Hiatt at the Broad Museum.

From our Student Teams



Karen Brill,
Student Teams Chair

In a year of constant change, one thing didn't—students coming to the Museum. Thanks to the Education Department for removing all touring obstacles this year, especially with what I refer to as the "dance rotation" for moving our groups through pared down gallery spaces in a fluid manner.

Our teams rose to the occasion in changing times, adapting our routines, embracing a great learning opportunity in the Ed Dept workshop (the "dance"), and having fun in the process. Thanks to all teams for an outstanding job.

If you haven't done so, please consider returning to student touring. Teaching visual literacy, opening students to a whole new world, is not only valuable as part of our mission, it's also incredibly rewarding. Did you know that one of our own docents was inspired by a docent tour in elementary school? She went on to earn her master's in art history! Student touring is our chance to touch lives in the same way.

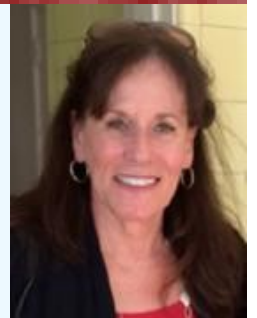
We will be offering "continuing education" to grow and polish our skills. Now we need a full complement of docents! I am open to creative scheduling. Two docents sharing one position by season have joined up for next year. You can commit to specific days, or a quarter, semester, or the whole year. We need your help.

Karen 🍷

From our Adult Teams



In April, visitor numbers improved over the previous few months, with Docents touring 507 guests on 55 tours. There were 7 tours with no visitors, and 2 evenings of *Ten Talks* had to be cancelled due to illness. Our CSP team gave presentations to another 145 attendees.



We have worked our way through a demanding year of changes in touring dates and team structure. Not only did we set up an entirely new team for the 75th Anniversary exhibit, we periodically (and frequently!) asked you to join teams that had lost members in the re-assignment and needed to fill scheduled slots. In what became a characteristic, generous, wonderful response, many Docents extended their dates to ensure coverage so we could maintain our established two tours per day.

So it won't come as a surprise that several among us have volunteered to join our four New Actives in covering summer *Highlights*. This traditional assignment is a great opportunity for New Actives to get their touring sea legs. Senio Docents jumping in to help with coverage not only lightens the load, it demonstrates support and camaraderie for our newest members. This is what keeps our Council healthy, thriving, a happy group of volunteers—generosity, flexibility, support from within. I say this every year, and every year I mean it: I am proud to be part of this organization because we are a great team; each one of you contributes to our success as a Council, with friendship and fun as by-products.

I wish you all a fabulous summer, and will see you in September. Christine 🍷

Christine Holland, Co-chair with Teda Pilcher

From our **Evaluations Chair**

Paul Guido



It is hard to believe three years have gone by since I became Evaluations Chair. I want to thank all docents who have performed evaluations, as well as those who have been evaluated (this pretty much means all of us).

At the Docent Symposium last year, I realized what a unique process we have for keeping our tours fresh and accurate. Docents from around the country were amazed that we could peer evaluate and still get along with each other after that. I have been impressed with the thoughtful and sensitive comments offered in feedback, especially

given that we hold each other to the high standards reflected in our outstanding tours.

We should be proud of supporting and participating in a process that insures quality throughout our docent tenure, from completion of the Provisional year to those who have been doing this for 40 years. I am happy to hand over the Chair position to Laura DePaoli. I know she will do an excellent job.

For those of you who still have evaluations you have not sent to me, please do so as soon as possible, and for those of you who will be doing evaluations throughout the summer, please send them to Laura.

Thanks again, *Paul* 🍷

From our **Council Secretary**

Vikki Duncan



It's been a very good experience to serve as Secretary this year, made especially fine by Nicola Gherson, who as our Corresponding Secretary sent thank-you notes to our many speakers and site-visit hosts.

As I leave the Board after five years, I want to say thank you to everyone with whom I served and with whom I learned to deeply appreciate our Docent Council.

Welcome, new Secretary Mary Winder.

Vikki 🍷

From Our **Provisional Chairs**

Mary Ellen Hoffman, Wendi Hunter, Ralph Wilson



Congratulations to Erika Budig, David Reichert, Patty Santiago, and Joanne Singer. Please join us at 5:30 this Friday to celebrate their success as well as to cheer our docent honorees.

Mary Ellen, Wendi, Ralph 🍷

From our **Community Speakers Program**

Shirley Waxman



Team Leaders Kathryn Padgett and Shirley Waxman

We are actively open to new members joining our team. Come to one of our presentations this summer and see for yourself how it works as you create your own interesting, informative, and lively talk based on a topic relating to our permanent collection.

If you are interested, contact me or Kathryn. Training included!

shirleywaxman@gmail.com or kpadgett@cox.net

June 5, 2 pm, Goleta Library:

Puja & Piety

June 11, 1 pm, Ojai Library:

Ancient Mystery Cults of Greece & Rome

June 17, 12 noon, E.P. Foster Library in Venture (on Main St.)

Ancient Mystery Cults of Greece & Rome

June 18, 3 pm, SB Central Library:

Puja & Piety

**Bus trip to Hauser Wirth and Schimmel Gallery
and The Geffen Contemporary at MOCA**



This unique bus trip on **Saturday 25th June (\$50 pp)** to the Los Angeles Art District includes a first stop at The Geffen Contemporary at MOCA for a guided discussion and tour of the exhibition *Don't Look Back: the 1990s*.

Our Airbus will leave Santa Barbara at 8.30 am, making our first stop at MOCA. Lunch will be on your own. A list of eateries within walking distance to the next gallery stop will be given to you.

At 2pm we will head to Hauser Wirth and Schimmel Gallery to see *Revolution in the Making: Abstract Sculpture by Women, 1947-2016*. Jenni Sorkin, Assistant Professor of Contemporary Art History at UCSB who gave the Council a wonderful lecture on this show, will tour us.

We will tentatively leave L.A. at 4 o'clock.

Cost for the day is \$50 per person. Make checks out to SB Museum or to the Docent Council. You can send by mail or hand your check to me June 3rd at Graduation.

Friends and family are welcome to join us.

Mail to: Nicola Ghersen, 63 Humphrey Road
Santa Barbara CA 93108

nicola805@gmail.com.



MOCA to Present First Major Exhibition to Examine the Foundations and Legacy of Feminist Art Produced Internationally From 1965 to 1980 The Geffen Contemporary at MOCA March 4-July 16, 2007. Read more: <http://www.dexigner.com/>



France Publishes Catalogue of Looted Art of Top Nazi Hermann Goring

From Ronal Lauder's World Jewish Congress Newsletter

Submitted by Josie Martin



French publisher Flammarion has published Goring's Catalogue of more than 1,750 works of art looted by the Nazis during World War II. The collection includes paintings by Botticelli, Velasquez, Renoir, Monet, and VanGogh, as well as sculptures and tapestries. Previously only accessible to scholars and others with special authorization, this comprehensive record of the theft committed by Nazi Germany is now accessible to the general public.

"I am certain that the availability of this new book with the detailed information it contains will enable owners of looted works of art or their heirs to recover their property,"

said WJC President Ambassador Ronald S. Lauder.

The restoration of such works to their rightful owners is long overdue. The book will also help to educate the general public, especially the young, about the Nazis' utter venality that accompanied their monstrous barbarity."

Geographies of Wonder: Origin Stories of America's National Parks, 1872-1933

May 14 - Sept 03, 2016

The Huntington Library exhibitions will touch on a variety of roles the National Parks have played over time—as scenic wonderlands that have become iconic markers and essential destination points for tourists, adventure-seekers, scientists, government surveyors, businessmen, and explorers of all stripes. The exhibitions also will examine the tensions that emerged as a result of diverging priorities and competing agendas.

The first exhibition, *Geographies of Wonder: Origin Stories of America's National Parks, 1872–1933* features some 100 items—all drawn from The Huntington's collection of rare books, manuscripts, photographs, prints, and related materials. Among the treasures on display will be a mammoth 1873 photo album by one of the premier photographers of the day, William Henry Jackson. The book will be opened to a photo of Yellowstone's Grand Canyon. Jackson's photographs, according to historians, played an important role in convincing Congress in 1872 to establish Yellowstone National Park, the first landscape to be so designated by the federal government.

Origin Stories highlights early Euro-American encounters with scenic landscapes that eventually would acquire international renown. Initially, these were eastern settings, but as settlers moved west, great scenic discoveries included Yellowstone, the Grand Canyon, and Yosemite Valley. "In those early years of Euro-American settlement, we could claim no great cultural assets like the Louvre or the castles on the Rhine," said Blodgett. "So these places quickly became our icons. They were essential to our cultural identity and began to draw people from all over the world."



Thomas Moran, "Grand Canyon of the Yellowstone," chromolithographic reproduction of a watercolor sketch, as published in Ferdinand V. Hayden, *The Yellowstone National Park, and the mountain regions of portions of Idaho, Nevada, Colorado and Utah*. Boston, 1876. The Huntington Library, Art Collections, and Botanical Gardens.

<http://www.huntington.org/>

From the Dump to Figurative Painting in San Francisco

By Ricki Morse



Among the many delights in touring the 75th Anniversary Exhibition is sharing three works from the San Francisco Figurative movement of the 1950s and '60s—Richard Diebenkorn's *Woman and Checkerboard* (1956), Peter Voulkos ceramic *Sitting Bull* (1959) and Joan Brown's *Gypsy Nativity* (1964). The very aggressive nature of these works with their unnaturalistic use of color, geometric planes and forceful

linearity dominated by the human figure proclaim their rejection of abstract expressionism's abandonment of figurative representation. The current ruling aesthetic of The New York School, the abstract expressionism of Jackson Pollock and Mark Rothko, had become the standard, and New York was now the center of the art world.



David Park, *Kids on Bikes*, 1950-51

The re-emergence of the figure in San Francisco can be attributed to one artist, David Park, who is represented in our collection by his *Three Women* (1957). Originally from Boston and an artist from childhood, he was living in Berkeley, where he would later teach. He was painting abstract canvases, loading his brush with pigment, abutting contrasting areas of color. However, as a undistracted individualist, he began to paint figures, ordinary daily scenes, from surprising angles and views, but employing many of the techniques of abstract expressionism, particularly the dominant loaded brush stroke and the unnaturalistic palate. In either 1949 or 1950 (reports vary) David loaded all his abstract canvases into his car and, with his wife Lydia, drove them to the dump.

Diebenkorn vividly remembered Park later telling him of his decisive repudiation of his nonobjective work: the trip to the dump. "I can hear him talking about the disposing of the paintings," he recalled. "He got them out of the car and was poised, ready to dump them into the abyss. There were people hanging around, scavenger types waiting to run in and pluck anything of value out of the pit. David looked up, and there was a big black man who was running the crane. And the man winked and said 'Throw it in,' and David did, and the man dropped two tons of rock on top of the paintings."

~Nancy Boas, *David Park: A Painter's Life*, University of California, Berkeley, 2012

Diebenkorn, Hassel Smith, Elmer Bischoff, and Douglas McAgly (Director of California School of Fine Arts) were all members of the Studio 13 Berkeley Jazz Band with Park on piano, and though close friends, they were shocked, even horrified, at what Park was doing to his art and to his career. Diebenkorn, upon viewing Park's *Boys on Bikes* (1950) wondered if David had lost his mind. But the power, quiet humility and clarity of David Park's vision opened new doors for these artists and those to follow like Joan Brown, and gave the West Coast a leading voice in the new modernism. ■

Museums Embrace the Selfie

Reprinted with permission from the LA Times



Marjorie Mabini, left, takes a selfie with her niece Jaydah Mabini, and son Jaren, 1, in front of the "Urban Light" installation at the Los Angeles County Museum of Art in Los Angeles. They are visiting from Oahu, Hawaii.

In one photo, a tourist in a baseball cap stands heroically, face scrunched with effort, raising a 340-ton boulder above his head. In another, a spindly yogi, flat on her back and legs in the air, balances the rock on her feet.

"The Boulder Holder" pose, a selfie that museum-goers take with artist Michael Heizer's

"Levitated Mass" sculpture at LACMA is so

popular that by one estimate, Instagram photos of the artwork using the #lacma hashtag potentially reach 175,000 people a week.

The museum selfie is having a moment. Institutions around the globe — even some that once frowned on photography or that have banned the selfie stick — are creating even more selfie opportunities, sans stick, as a way to attract visitors, especially millennials.

Some museums are even designing architecture that encourages the phenomenon.

At the San Francisco Museum of Modern Art, an expansion set to open next year includes terraces with views partly designed to encourage selfies. The museum's curators are also discussing ways to incorporate selfie-friendly moments into exhibitions.

"It'd be foolish for museums not to actively consider this. It plays such an essential role in terms of word of mouth," said the museum's chief content officer Chad Coerver. "We are definitely looking at what those iconic selfie moments are going to be at the new SF MOMA."

During its recent Jeff Koons retrospective, the Centre Pompidou in Paris placed stickers on the floor guiding visitors to the best selfie spots with the artist's shiny "Hanging Heart."

The Broad museum, in downtown Los Angeles, didn't consider selfies when configuring its architecture, founding director Joanne Heyler said. Nonetheless, a selfie meme associated with the Grand Avenue building is already emerging.

"The best selfie spots seem to come about organically," Heyler said. "We've recently seen pictures of people taking selfies outside the building and mimicking the 'oculus' — a place where the veil of our building indents into the museum."

The pose: Making a fake dimple by pressing a finger into your cheek.

With their visual focus, art museums are natural places for the trend to flourish. Just ask Beyoncé and Jay Z,



who in October famously posted selfies with "The Mona Lisa" at the Louvre in Paris.

The Philadelphia Museum of Art's selfie spots are its "Rocky" statue and the inspiring run up its stone steps, fists overhead.

The National Gallery in Oslo has Edvard Munch's "The Scream," glutting the Internet with agonized selfies.

There's even an interactive art museum in the Philippines, Art in Island, that opened in December dedicated to taking selfies with artworks.

"The upside is that people share their experiences, word spreads, more people come, young people can relate," said Ann Philbin, director of the Hammer Museum in West Los Angeles. The downside: They don't often have intimate or contemplative experiences with the art, she said. "That's what we're giving up."

Though the selfie speaks to a culture that values uniqueness and self-expression, it could also be a reaction to the digital world, where experiences are virtual rather than tangible. The selfie screams: "I was actually here!"

"Social media put a huge premium on the instant sharing of experience," said Kate Flint, a USC art history professor. "And not just with immediate family and friends, but with a whole network of people who, it's implicitly assumed, will be somewhere between envious and admiring that you've actually made it into the Louvre or the Uffizi."

Among major museums, LACMA was among the first to embrace the selfie trend. Its "Urban Light" installation by Chris Burden went up in the pre-Instagram year of 2008, and almost immediately began attracting cellphone-wielding self portraitists.

The sculpture is now the museum's crowd favorite for selfies, spawning nearly 10 times the photos on Instagram compared with Heizer's rock star. In its most interactive social media campaign to date, LACMA's portrait exhibition "Faces of America" asks visitors to take selfies with artworks, then projects selected images back to visitors on monitors.

Every day LACMA looks for selfies to re-post, said Scott Tennent, who oversees the museum's social media. "It helps lower the intimidation factor that so many museums have to wrestle with, and it inspires creativity."

Like many museums, the Hammer once barred picture-taking inside its galleries. Then in February last year it reversed the policy to allow flash-free photography.

"We saw it as a necessity and also as an opportunity," Philbin said. "In the last five years, museums have

loosened up around this issue. People want to photograph things to remember them. Cameras are an extension of our bodies at this point."

The Hammer's spinning chairs in its main courtyard — which invite visitors to take a whirl — have become the unexpected selfie standout. Since they were installed in February as part of "Provocations: The Architecture and Design of Heatherwick Studio," hundreds of visitors a week have unleashed their inner child, twirling



on the chairs and documenting it in pictures.

"Once we noticed it, we created a hashtag, #spunday," Philbin said. "Now every Sunday we post our favorite pictures in one of the Spun chairs."

At the Getty Museum in Brentwood, curators last month rearranged the ornamental mirrors in the South Pavilion decorative arts galleries to make mirror selfies easier to achieve. In January, the Getty launched #MusePose, asking visitors to imitate specific artworks each month and share their selfies on Instagram. Last week alone, #MusePose appeared 618,000 times in users' Instagram streams.

"It's about observing what visitors are already enjoying, noticing what they're noticing, and facilitating that — showing them it's not this stuffy quiet place you can't have fun in," digital engagement manager Annelisa Stephan said.

Not everyone, however—like the Norton Simon Museum in Pasadena—is chasing the selfie op.

"We see other museums do that, but that's not the Norton Simon style," said Leslie Denk, director of public affairs. "It's a serene contemplative experience here, especially in our sculpture garden. We certainly enjoy that visitors take the time to capture and share their experiences, but we don't coordinate any efforts to encourage that."

At a Brooklyn exhibition last year, a sculpture by artist Kara Walker depicting an African American "mammy" as a Egyptian sphinx led to graphic selfies of visitors seemingly touching various nude body parts.

"It was really disturbing and stupid and distracted from the meaning of the piece," said Art in America corresponding editor Michael Duncan. "Museums don't need to be Disneyland. They need to be places where you experience art, and selfies get in the way."

Duncan's view was at odds with British blogger Mar Dixon, who last year launched @MuseumSelfieDay. "It just went crazy, the hashtag started trending worldwide," Dixon said, adding that museums in Australia, New Zealand, Russia, Germany and beyond picked up on her campaign. "Some even made selfie stations with signs saying, 'This is a good place to take a selfie.'"

The art website Hyperallergic, however, wrote that the second Museum Selfie Day on Jan. 20 this year "will forever be remembered as a plague on our social media feeds." The site called Dixon "the official ring-leader of this vast criminal enterprise."

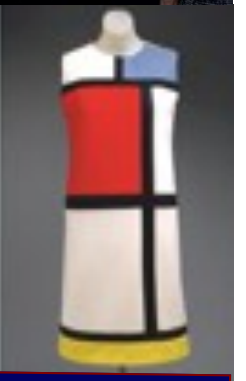
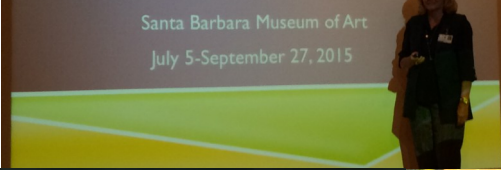
But that "criminal enterprise" at least got people into museums, SF MOMA's Coerver said. It reinforces this idea that you have to be there."

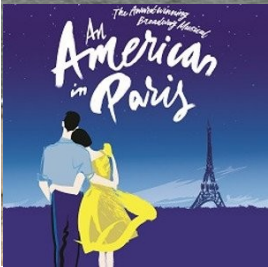
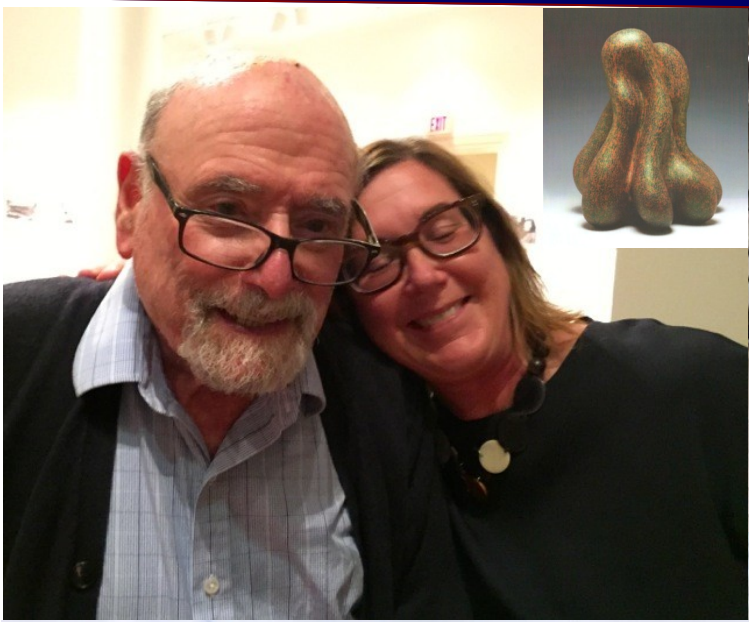
"We fundamentally believe that everything we do digitally is still designed to get a human being in front of a physical artwork," Coerver said. "If selfies encourage that to happen, that's a good thing for museums. 🍷"



Teda and Pma

Our Service Year 2015-16





The Last Page

The Mullin Automotive Museum Celebrates California Artists

Submission suggested by Tricia Goss



Hank Pitcher

The Mullin Automotive Museum in Oxnard has debuted a new fine art exhibit, *California Artists*, which opened with its new *Cars and Carriages* exhibition on April 9th and will run through the end of the year. The art show displays a diverse collection of paintings and photography by California artists from the past half century.

Many of them have exhibited at institutions such as LACMA, the Museum of Modern Art (MoMA), the Metropolitan Museum of Art and the Museum of Contemporary Art (MoCA) in Los Angeles. The show will feature works from Bruce Cohen, Sigrid Burton, Larry Cohen, Ben Abril, Peter Lodato, Dennis Leon, Hank Pitcher, Laddie John Dill, Charles Arnoldi, Jack Shultz, William Dorsey, Bruce Bomberger, Theodore Waddell, Art Reid, Harold Cleworth and Ansel Adams.

The themes and images range but one place ties them together—the Golden State. Capturing California’s energy and vivacity leads to abstract, realistic and symbolic reflections on life all across the state. Whether the artists were working from the state, called it home or were inspired by it, appreciating the beauty of California art is universal.

The show represents a rare chance to see these artists work all in one space and offers visitors a unique perspective on what makes California’s artists so different and special. www.mullinautomotivemuseum.com.

La Muse will keep us connected through the summer. Feel free to send stories about your art-related travels, exhibition openings that might be of interest, announcements of galleries showing your own work.

LM

Lori Mohr, Editor
Mohrojai@aol.com

