

La Muse

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

May 4

Well-known local artist
Hank Pitcher, whose work
is inspired by coastal culture
and landscape.

May 18

Charles Donelan, Arts Editor
at the SB Independent, and
UCSB Senior Lecturer at the
College of Creative Arts.

June 3

Graduation/Awards

Ruth, ca. 1912 Adrian Paul
Allinson. Oil on canvas 12½ in.
x 9 ½ in., SBMA 75th Anniver-
sary. Exhibition. INTERNAL USE



Dear Docents,

It was definitely “party-time” on April 20th when Trustee Judy Little invited the docents to a special celebration for the Museum’s 75th Anniversary. The view of Santa Barbara’s iconic coastline was stunning from the terrace of Judy’s spectacular home as the sun was beginning its descent to the sea.

Joining us in savoring the delicious repast were Director Larry Feinberg, Board Chair John Bishop, and a delightful group

of Trustees. We felt honored and appreciated in the presence of this company for an evening none of us will ever forget. Many thanks to Judy, our most thoughtful, gracious and generous host. (See photos page 9).

Now let me talk about someone who has inspired all of us for many years, making it truly special to witness Patsy Hicks honored as a “Woman of Inspiration” by Girls Inc. of Carpinteria at their annual spring luncheon. A sizeable group of Museum folks joined the enthusiastic crowd. Congratulations to Patsy! It was a proud moment for all of us. (See photo page 9).

Our May 4th speaker will be well-known local artist Hank Pitcher. Not an abstractionist, not a realist, Pitcher’s work lies somewhere in between, inspired by coastal culture and landscape. On May 18th Charles Donelan, Arts Editor at the Santa Barbara Independent, will be at the podium. Charles has written many articles about our Museum’s exhibitions, most notably his brilliant review last July on *The Paintings of Moholy-Nagy: The Shape of Things to Come*, and he wrote an in-depth and touching tribute Karen Sinsheimer. You won’t want to miss these two outstanding and final lectures!

We look forward now with great anticipation to our annual Graduation and Awards Event on Friday evening, June 3rd. We want so much for our Provisionals to succeed in the final project for graduation...their *Highlights* tours.

Michi is busy completing the list of awardees receiving service pins this year, the ceremony an opportunity to celebrate the generosity and loyalty of fellow docents.

I hope you take time to savor all the activities during our last month together as a Docent Council before summer break. I have enjoyed sharing the entire year with all of you! Thank you for the honor of serving as your President.

Joan 🍷



Joan Dewhirst,
President

From Our Vice President
Docents Do The Big Apple
April 24-29, Reported by Gail



Gail Stichler

DAY 1 The Met in the morning, the Neue Gallery (Klimt and Munch) in the afternoon. *Reaching Peak Greek* was one of the exhibitions at the Met. That evening, one group went to the Carlyle, another to dinner, and a third headed to *Shuffle Along*.

DAY 2 Tuesday was MoMA for the new exhibition of Degas monotype prints and related paintings,

and Jackson Pollack. A

gallery talk, "Pose and Snap", addressed the issue of visitors taking selfies or smart phone photos rather than actually looking at the art. The Museum speaker asked us to take a photo of Picasso's *Les Femmes d'Alger*, then describe the image. We went to the actual work and contrasted the experience of viewing it vs. looking at a phone image. Point made. Lunch was at Connolly's Irish Pub across the street. It was



A bronze statuette of an emaciated youth. Richard Perry/*New York Times*; *Onyx cameo*, Early Hellenistic Period (Ptolemy II and his sister-wife).

such a treat having relaxed time with one another. We returned to MoMA then the NYC Public Library, 5th Ave and more.

Theater included *The Curious Incident of the Dog in the Night*.

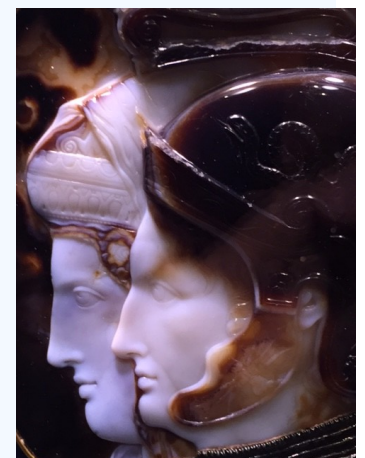


Photo by DMac

DAY 3 We had two separate group activities: half of us (Group A) went directly to the Whitney in lower Manhattan, a stunning building next to the Hudson River, for a tour of the *Portraits* exhibition. After lunch in Chelsea under the high line, a small group visited the 911 Memorial, another group Wall Street.

Group B, the other half, went to the Judd Foundation Spring Street House, where Loree Gold had arranged a private tour. It was a



The exterior and fourth floor of 101 Spring Street, 1972. Paul Katz, Courtesy of the Judd Foundation Archives.





Spelunking through the subway system to the Whitney. *DMac*

Designed by architect Renzo Piano and situated between the High Line and the Hudson River, the Whitney's new building vastly increases the Museum's exhibition and programming space, offering the most expansive display ever of its unsurpassed collection of modern and contemporary American art. (www.whitney.org)

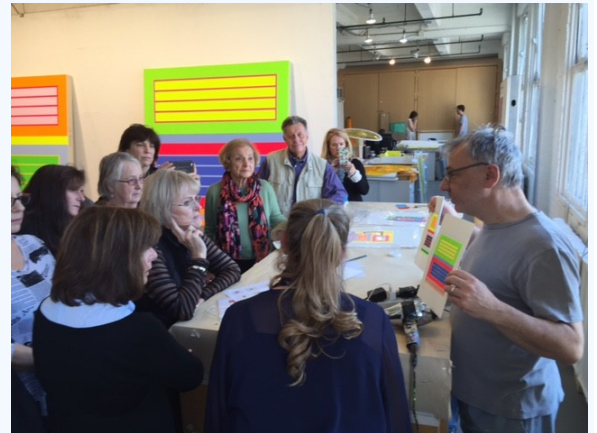
was a vertical experience. We trudged up five flights in the 1870's former factory purchased in 1968 by Donald Judd, who opened it up to create a home emphasizing light. The home included his studio and space for permanent installations based on his seminal writing "Specific Objects". Art on display included Frank Stella, Ad Reinhardt, Marcel

Duchamp, Dan Flavin, Claes Oldenburg and of course his own work.

Later we all got together to visit Peter Halley's studio in Chelsea,



which Loree had also arranged. Peter gave us a warm greeting and talked about his current projects. Docents who had toured his work during our exhibition shared stories about the positive reactions to his work noted



in both students and adults. He very much appreciated docents' expressions of gratitude in having toured his work. (Halley's studio shots by Wendi Hunter).

Above: Peter Halley studio, by Wendi Hunter. Below: Lunch at Murray's Cheese Bar, the oldest artisan cheese store in NYC.



Our visit to the Frick Museum on Fifth Avenue was suggested by Isabel Downs, whose college roommate, Susan Galassi, is a curator there. Housed in the former residence of industrialist Henry Clay Frick, the Frick is one of the few remaining mansions in NYC from the Gilded Age. Susan greeted us and introduced us to our two docents. The galleries are filled with masterpieces, including

Above and right: At the Frick by Doug McElwain



A guardian king's head, part of "Kamakura: Realism and Spirituality in the Sculpture of Japan" at Asia Society. Credit Byron Smith for The New

society. Credit Byron Smith for The New York Times. We walked two blocks to the Asia Society where a delicious buffet of Asian themed sandwiches and salads was served. A group of us toured the current exhibition *Kamakura, Realism and Spirituality in the Sculpture of Japan*. It truly is a spellbinding show. Other docents split off and headed to the Met Breuer,

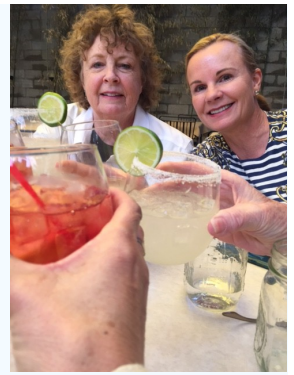
the Guggenheim, the National Academy of Arts, and the 9/11 Memorial, all of us hungry to take in as much as we could before leaving NYC. Our trip exceeded my expectations. Our group energy was absolutely infectious. What a great way to experience art, camaraderie, and nightlife in this magnificent city!

Gail 

Bellini, Rembrandt, Vermeer, Goya, Turner, Van Dyke. The serenity of the Garden Court cleared our minds beforehand so we could soak in all that beauty.

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Happy Hour, by Nicola



Photo by DMac

From our Student Teams



In April, we had a total of 10 student tours for 303 students. The Puja and Piety student workshop was very well attended, with great presentations by Laura DePaoli, Sneha Singh, Pma Tregenza, Jean Smith, and Loree Gold. Docents are ready to introduce students to the wonders of Hindu, Jain, and Buddhist thought and puja rituals.

Karen Brill, Student Teams Chair

From our Adult Teams



Our Adult Teams Co-chairs are enjoying the docent trip in New York City. Christine will stay on until May 8th.

She and Teda have been very busy working on the summer touring schedule—especially for Highlights. Our four soon-to-be New Active Docents will be getting an assist from many docents who have offered to cover some of the 54 (!) weekday *Highlights* tours this summer. Once again, we pull together.



Christine Holland

Christine Holland, Co-chair with Teda Pilcher 

Teda Pilcher

From Our Provisional Chairs

Mary Ellen Hoffman, Wendi Hunter, Ralph Wilson



Our work is nearly done. As is the case every year, it's been a group effort launching this class, many of you participating in ways large and small. Provisionals, as well as the three of us, are especially grateful to the work of our mentors, who have offered ongoing support. We thank all docents who have helped the class prepare

Highlight tours, their final project given at the end of May.

We also thank Mike Ramey for his presentation on techniques, Karen Brill for her review of Asian art, with pieces from the beautiful *Puja & Piety* exhibition, and we look forward to Joan Dewhirst speaking to the class about life as a New Active Docent.

Our Provisionals are eagerly anticipating graduation June 3rd. If you see them practicing in the galleries, be sure to offer to listen and give encouragement. We've all been in their shoes.

It occurs to me that it might be useful to reacquaint you with our future colleagues. *Ralph* 🍷

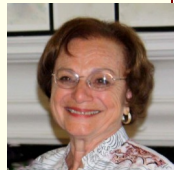


Erika Budig, a Southern California native, has lived in the area for the last 23 years. She is a licensed Marriage and Family Therapist, earning her B.S. in Sociology and her M.S. in Counseling Psychology from California Lutheran University. After launching the youngest of their four children off to college, Erika and her fiancé Paul are enjoying their new adventures as empty-nesters. (Mentor: Kim Smith)



David Reichert graduated from Carleton College in Minnesota. He lived in L.A. for 20 years before returning to school for his law degree, which he started at the University of Minnesota and completed at Pepperdine University's Malibu campus.

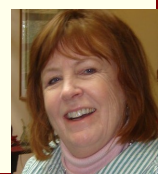
Since moving to Santa Barbara David has continued building his 30-year collection of rare books and carving out his professional niche. (Mentor: Irene Stone)



Patricia Santiago retired after years as a teacher and administrator in the local schools, teaching at both Franklin and Peabody, and as an assistant principal at Peabody and La Cumbre Jr. High. She was also principal at Washington School in Santa Barbara and La Patera School in Goleta. As a teacher, she often participated in the SBMA student program, bringing her classes to the Museum on field trips and having docents give the PowerPoint presentations in her classroom. (Mentor: Gail Stichler)



Joanne Singer was raised in L.A. and earned her B.A. from the UC Berkeley. While raising her three children in Eugene, Oregon, she was a special education teacher and earned her M.A. and Ph.D. from the University of Oregon. She went on to become an assistant professor at Dartmouth College Medical School. When she and her husband moved to Santa Barbara in 1995, Joanne joined the faculty at the Givertz Graduate School of Education, retiring two years ago. (Mentor Barbara Boyd)



From Our Membership Chair



Michi Ho

Dear Docents,

Please be sure to report your public and research hours! It's very important. The number of hours we give in our love of art and hard work we do is reflected in these numbers. Besides adding to individual service hours, the numbers also help the Education Department in fundraising.

Hours can be reported at the council meeting or via email to michiandart@gmail.com. You may break down the numbers month by month or separate totals of public and research hours from June/2015 to May/2016. I will take anything! Michi 🍷

Editor's Note

~~10 Years (2001)~~

15 Years



Karen Brill



Susan Northrop



Jean Smith

Community Speakers Program



Team Leaders Kathryn Padgett and Shirley Waxman

The Docent Community Speakers Program has two types of venues: private, such as the SB Yacht Club, Casa Dorinda, and public, such as libraries, community centers, and art groups. We will be listing the public talks in *La Muse* each month.

It was nice to see docents at Mary Eckhart's Goleta Library talk on Sunday.

This month I will giving a presentation at the **Ojai Library, May 14 at 1 pm** on *Puja & Piety*. This is a new venue for us and means we have officially expanded into Ventura!

Thank you Teda Pilcher for suggesting the Carpinteria Women's Club as a venue for CSP talks! We appreciate the contact.

We are always interested in new ideas, comments, and questions from our fellow docents! Contact us at: shirleywaxman@gmail.com or kpadgett@cox.net

Shirley 🍷



THE BROAD ~ *The Veil and the Vault*

By Josie Martin



For longer than I can remember, I've had this refrigerator magnet that says

TIPS FOR ARTISTS WHO WANT TO SELL

Among the tips it suggests Madonna and Child, Landscapes, Flowers, Nudes. I bought the magnet because it was clever and witty. Imagine my surprise when I saw it hanging on a great huge wall, a real work of art conceived by John Baldessari, but done by sign painters!

Welcome to the Broad, the "Veil and the Vault" as that striking architecture is being called. The Broad is full of such surprises, from the 105 feet tunnel-like escalator that takes you up to the third floor where you're supposed to start, to

the great vault on the second floor where stored art is kept and is seductively visible to visitors. In one narrow window I saw the nude backside of a Charles Garabedian and glimpse of a famous Roy Lichtenstein. Each incarcerated securely into giant racks... hundreds! These artworks are lent to museums all over the world, which is one of the missions of the Broad Foundation.

We arrived exactly at 11 o'clock when the museum opened, courtesy of the Carpentaria Historical Society. We were some 40 people and



Jeff Koons, *Michael Jackson and Bubbles*, 1988
Porcelain, 42 x 70 1/2 x 32 1/2 in.

for the first half hour we had the Broad to ourselves. The spaces are enormous to accommodate enormous works. One whole room just for Jeff Koons' "Balloon Dog" and another for the plaster and old sculpture, "Michael Jackson and Bubbles" — Koons' kitsch from his Banality Series.

I had seen these at LACMA and ignored them, but here I was forced to acknowledge what powerful reflections they are of our culture and how provocative they are. The catalog tells that the Broad collection is diverse, "it has a strong current of socially and politically themed art in the collection which dovetails with the Broads' activist attitude toward philanthropy and social welfare issues..." And so comes Kara Walker, a black artist who revives the 18th and 19th century art of silhouetting in her shocking "African't".

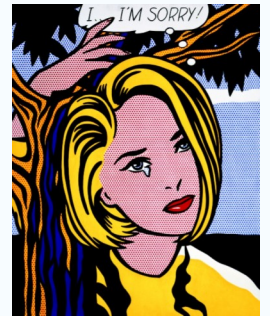
Nearly life-size cutouts of pre-Civil War scenes of such sexual violence and degradation, one can almost not take it in. The meticulously executed cutouts at first struck me as a kind of naïf Victorian tableau until I really looked at what was going on. Black history that Kara Walker forces us to remember.

It was a relief then to enter the gallery with Robert Therrien's "Under the Table." A ten-foot tall ordinary table and 6 chairs fit

Kara Walker, *African't*, 1996, cut paper on wall, 144 x 92" in.

TIPS FOR ARTISTS WHO WANT TO SELL

- GENERALLY SPEAKING, PAINTINGS WITH LIGHT COLORS SELL MORE QUICKLY THAN PAINTINGS WITH DARK COLORS.
- SUBJECTS THAT SELL WELL: MADONNA AND CHILD, LANDSCAPES, FLOWER PAINTINGS, STILL LIVES (FREE OF MORBID PROPS — DEAD BIRDS, ETC.), NUDES — MARINE PICTURES, ABSTRACTS AND SURREALISM.
- SUBJECT MATTER IS IMPORTANT: IT HAS BEEN SAID THAT PAINTINGS WITH COWS AND HENS IN THEM COLLECT DUST — WHILE THE SAME PAINTINGS WITH BULLS AND ROOSTERS SELL.



Roy Lichtenstein, "I...I'm Sorry!" 1965-66, Oil on Magna on canvas,





Robert Therrien, *Under the Table*, 1994, wood, metal and enamel, 117 x 312 x 216 in

for some fairy-tale creature. I could almost hear the giant from Jack and the Beanstalk groaning as I walked around it. By then, my husband had gone off to another gallery or I would have stood under it for a photo to echo whimsically how it felt to be a small child under a big heavy table.

There was another echo, Ed Rusha's "Norm's La Cienega," the scene of date-nights for so many young Californians of my generation. When a guy took you to Norm's at the end of the evening in the fifties, you knew it was real. The cantilevered roof with the N O R M S boldly spelled out on stretched arrow shaped boards is iconic.

One of those dates became a husband until he wasn't. In my reverie, it suddenly dawned on me that "Norm's La Cienega, on Fire" is ablaze.

Rusha's hard-edged drawing folds in the flames as if they were part of the building. To the best of my knowledge, Norms is still operating on La Cienega. It did not burn down.

The fires are real enough in Anselm Kiefer's "Deutschlands Geiseshelden", roughly translated as Germany's Ghosts. It's a tableau of an immense timbered hall once used to store looted art with burning torches lining the walls painted in extreme perspective. I have long been awed by Kiefer's insistence on reminding viewers of what happened some 75 years ago. In the vast emptiness, only the names of great German writers and artists appear on the floorboards, but the most prominent is Richard Wagner, Hitler's favorite composer! I'm shocked. I ask one of the young attendants who has a ready answer. "Kiefer didn't want it to be the hall of gods, he sought to show that even the greatest of artists were darkened by the atrocities of the Third Reich." Fair enough, but I leave the gallery gladly.



Ed Rushca, "Norm's La Cienega on Fire", 1964 64½ x 124¾ x 2½ in.

There is too much to see in one visit. We don't make it into Yayoi Kusama's "Infinity Mirrored Room-The Souls of Millions of Light Years Away". It means a long queue for a 45-second glimpse, one person at a time. Ask Nicola Ghersen, who did manage to enter it with a friend, to tell you how it was.

The rain begins just as we exit onto the plaza with its grove of 100-year-old-olive trees. Their twisted trunks and magnificent thick foliage provide shelter. Imagine being able to afford the import of such trees from where?



Anselm Kiefer "Deutschlands Geiseshelden", 1973, oil and charcoal on burlap mounted on canvas, 120 ½ x 267 ¾ x in..

Greece, Italy? The olive tree in my garden is perhaps 20 years old, I won't be here when it reaches such a majestic presence; art and nature outlive....

The Broad charges no entrance fee, but you do have to reserve well in advance. Even if you have to wait a few months, do it. I'm going back too. 🍷

Judy Little Celebrates SBMA's 75th Anniversary

Submitted by Joan Dewhirst, Photos by Lorie Porter



To: Joan Dewhirst DewhirstR@aol.com

Sent: Thu, Apr 21, 2016 8:16 am

Subject: Docent Council

Joan,

You are President of one of the most important (if not THE most important) group at SBMA. What impressive members you have....they are smart! Interesting! Happy! Proud of SBMA! And truly love what they do!

I had a wonderful time last night getting to know more of your group and celebrating the 75th Anniversary of the museum we all love!

♥☐Judy



Patsy: A Woman of Inspiration, Inside & Outside SBMA

Here is Patsy being honored as a "Woman of Inspiration" by Girls Inc. at their annual spring luncheon. Two poised young ladies presented the program, outstanding examples of Girls, Inc.'s wonderful mission to nurture the development of girls into Strong, Smart, Bold young women.

(From the Girls, Inc. site, public domain)



Elegant Taste and Dedication to Art Define Wright S. Ludington's Stewardship

By Ricki Morse (Photos from *Architectural Digest*, 1973, Public Domain)



Wright Ludington's greatest gift to the Santa Barbara Museum of Art may well be his deeply refined and informed taste in art, for not only did he give our Museum over 300 works through the years, including 175 bequeathed at his death,

but his selections, from Greek vases to the giants of European modernism, are of that uniquely exceptional quality that elevates SBMA from a small town museum to one of the finest regional museums in the United States.

As a collector, Ludington bought only works he wanted to live with. He says he never made "strategic acquisitions" of



Clovelly, the 19th c. estate the Ludingtons relandscaped and redesigned, where they reared their three sons.

major artists when good buys came on the market. Known for his unerringly acute aesthetic judgment, informed by his own work as an artist and his travels in Europe in the 1920s, he filled his home with Roman sculpture, using architectural fragments as end tables in his living room.

Wright Ludington grew up as the second of three sons of Charles Henry Ludington, an investment banker and corporate attorney originally from Old Lyme, Connecticut, a graduate of Yale Law School, who married Edith Saltus (thus Wright Ludington's middle name). Charles worked in Manhattan until in 1901, when the couple moved to the Main Line in Philadelphia where he took over as corporate treasurer and secretary of the Curtis Publishing Co., known for its popular magazine, *The Saturday Evening Post*. The couple acquired a 19th c. estate called Clovelly, redesigned the gardens and house with the kind of love and thorough attention which Wright later gave his three Montecito estates.

Edith suffered from tuberculosis. Between frequent trips touring Europe with the boys she was often in sanitariums. Her death in 1922 was devastating to Charles, who funded clinics and sanitariums in her name in Philadelphia. The boys had each been sent to a different boarding school, Wright to Thatcher

Ludington's study displaying a portrait of him by Sorine above an 18th c. desk.



The Ludington Family at Clovelly in Philadelphia in 1908, from left to right, Charles Ludington, 8-year-old Wright, older brother Nicholas, younger brother Townsend and their mother, Ethel.



The "Large Room" at Hebridies, Ludington's villa above Montecito, celebrates the enormous range of his taste, from the Landsdowne Hermes to an 18th c. Venetian cabinet displaying Luristan bronzes, Mycenaean gold plate and Persian gold pieces of Darius's time. The marble capitals used as end tables bring a new life to these ancient architectural fragments.

Below: Wright Ludington, 1970

in Ojai in 1915-1916. This move led Charles to buy an estate on Sycamore Canyon Road, which he later left to Wright, who moved to Santa Barbara upon his father's death in 1927.



The story goes that Lockwood de Forest, a friend from Thatcher, found Wright sitting on his porch when he returned from his honeymoon in Europe. Wright wanted a garden designed on the 17 acres surrounding the home his father had left him, Val Verde. This project occupied him for decades and became Lockwood's crowning achievement.



Not surprisingly, Wright Ludington's gifts to our Museum are works of art chosen for the three meticulously designed estates he developed in Montecito, the last one of which was on Bella Vista, just off Romero Canyon Road, the interior shown in our photographs here.

In our 75th Anniversary Exhibition, we have the opportunity to view several of Ludington's most extraordinary gifts, beginning with the *Bodhisattva of Compassion*, the Jin Dynasty carved figure which captures in its flowing garments not only the brush strokes of the designer but also a sense of immediacy, power of the present moment inherent in Buddhism. Wright gave this work in honor of his father, who was a remarkable collector of Asian art and furniture.

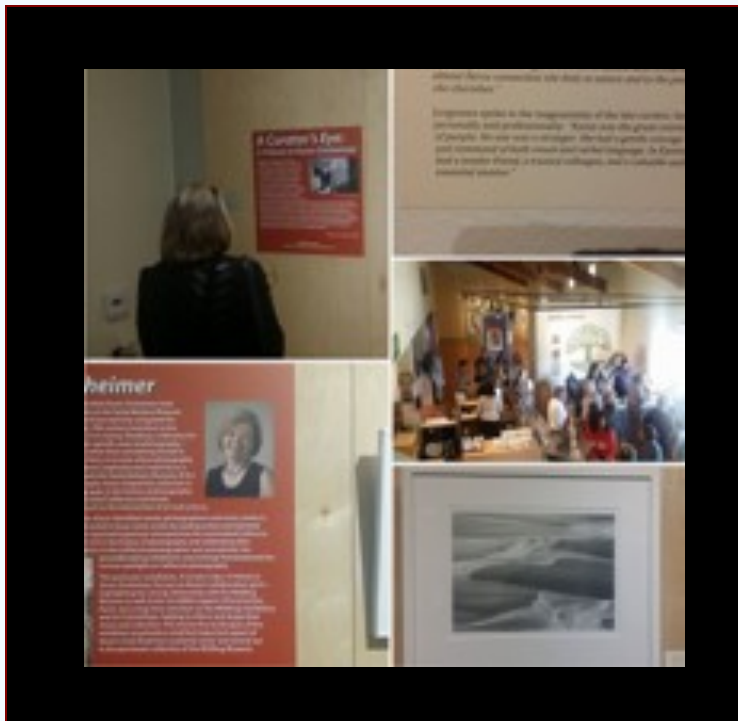
In the next room of our exhibition, Ludington's gift of Henri Matisse's *Pont Saint-Michel* (1901) provides a smooth transition from Monet's impressionism (and a bridge of the same date) to the unpeopled flat bright colored planes of Matisse's movement into modernism. We can then reflect on the Museum's fine collection of Latin American art, anchored by Ludington's gift of Wilfredo Lam's *Casting of the Spell* (1947), a painting on burlap, reflecting Lam's interest in Santeria (the Caribbean slaves' reinterpretation of African voodoo through Christian saints) and European Cubism, reflecting Lam's lifelong friendship with Picasso.

We each, I am sure, have our favorite Ludington. Mine is not in this exhibition. It is the magnificent George Braque, *Nude with Basket of Fruit*, 1924. 🍷

THE LAST PAGE



Mary Ellen Hoffman and Lewis de Soto's *Paranirovana*



Ricki at the Wilding Museum exhibit honoring Karen Sinsheimer. *Photo by Steve Hyatt*



Christine Holland in NYC with Gertrude Vanderbilt Whitney

Lori Mohr, Editor
Mohrojai@aol.com

