

Docent Dates

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

December 6

Eik Kahng, *Portraits*

December 11

Holiday Party

No Meeting Dec 20

January 17

Council meeting

February 7

Council meeting

February 21

Council meeting

March 7

Council meeting

March 21

Council meeting

April 4

Council meeting

No Meeting April 18

Cancel for Bus Trip

May 2

Council meeting

May 16

Council meeting

June 6

Only if needed for summer exhibition

SAVE THE DATE:

April 22-27, NYC Trip



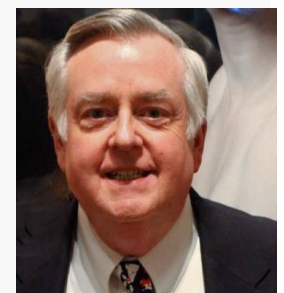
The Bridesmaid, Navalcan, Castille, Inge Morath, 1977, gelatin silver print, 10.25 x 13.75 in.
From "Brought to Light", SBMA January 2018 INTERNAL USE ONLY

Dear Colleagues,

In keeping with the media tradition of The Year in Review, I submit that in a time of disruption and dislocation, we SBMA Docents have sharpened our flexibility and steeled our determination to produce a year of which we can be justifiably proud.

From the captivating paintings of David Wiesner to the challenging work of Valeska Soares, our galleries—though limited—have contained a wealth of creativity and stimulation. Between these exhibitions we have traveled through the world of modern and contemporary prints ("You Are Going on a Trip"), examined the intricacies of carved paper ("The Art of Japanese Stencil"), faced the ageing process ("Mid-Life Venus"), observed the sophisticated artistry of bronze ("Rodin and His Legacy"), and watched intently the magnetism of answering a telephone ("Christian Marclay: Telephones"). The rotations of our permanent collection of photography and highlights consistently provided us with new images of beauty, awe, enlightenment, joy, and intrigue.

In our Council meetings stimulating speakers have challenged us, informed us, confused us, confirmed some of our ideas, and refuted others. In addition to our wonderful curators—Eik Kahng, Susan Tai, Julie Joyce, and Charlie Wylie—



Ralph Wilson, President

we have been captivated by Jenni Sorkin's "Women Artists Now", Gulru Cakmak's "19th Century European Art", Michael Duncan's walk through "YAGOAT", Andrew Winer's insightful examination of literary connections in the work of Valeska Soares, and Nigel McGilchrist's refreshing examination of color.

Faced with a wide offering of art genres and periods, we Docents have risen to the task and presented informative and enjoyable tours to thousands of students and adults. Through the Community Speakers Program we have taken art to residents who are unable to visit the museum. We are ever-ready at the plea of an email to accommodate special tours, regardless of the size of the group.

All of us take seriously our mission to present art to our community, but the adage "all work and no play" does not compute with the Docent Council. We love to travel and to party. The Los Angeles County Museum of Art (LACMA) was the destination for our first and last bus trip of the year—"Picasso and Rivera: Conversations Across Time" and "Painted in Mexico: 1700-1790". We also visited our antiquities temporarily residing at The Getty Center. Locally we twice visited the Santa Barbara Historical Museum (Edward Borein collection with Edwin Deakin's "California Missions" and "Sacred Art in the Age of Conflict"). We also experienced "How Modernism Came to Santa Barbara, 1945-1990" at Westmont's Ridley-Tree Museum of Art.

...And we party—last year's Holiday Party at the home of Andrea and Ron Gallo, Valentine's Day with David Reichert and his wife Diane, Luncheon on the Lawn with Patsy Hicks and several of our former presidents from the 1970s, and we anticipate this year's Holiday Party at Ed and Josie Martin's home. Of course we party on the bus trips and at every Council meeting. We may struggle to put together a tour, but we never struggle to put together a party!

Inevitably there is sadness, and the Council mourns the loss of our dear friend Dwight Coffin. He will be remembered as a man too often acquainted with life's vicissitudes but who was always able to project delight and laughter.

The reconstruction of our building has sometimes caused inconvenience, but never failure. The progress is palpable. The year started with the work confined to the lower level and rebuilding the foundation. Now the McCormick Gallery is whole with new walls and roof, as well as additional gallery space above. Work is now concentrated outside at the Art Receiving Facility, and re-opening of some galleries is projected for mid-2018.

This has been a year of unimagined experiences and successes for the Docent Council. Some were predicting this would be a year of gloom and decay, declining membership, little art in the galleries. This did not happen. We are thriving and robust. Every challenge has been met, and we are prepared for any for any new challenge that we may face. We have an impressively smart, capable, and enthusiastic provisional class who collectively will infuse the Council with new energy and new ideas. Growth is in our future, and our accomplishments in the new year will be earned only with our imaginations, abilities, and aspirations.

Let us celebrate the strength and cohesion of our Council as we look to the New Year.

Ralph

From our Vice President



Mary Ellen Hoffman

Holiday greetings one and all!

As the season is upon us, I have just a few things to report this month. First, we had our fall bus trip to LACMA November 20th to see "Painted in Mexico, 1700-1790", the first major exhibit in the U.S. of Mexican art from that era, some works having never been publicly shown. It was a prolific time for these four generations of artists; many of their works were considered good enough to be sent to Europe.

The show had 120 pieces, many with a religious focus, which isn't surprising for the colonial period. Two of the most interesting genres were the paintings of young girls from aristocratic families who had received the high honor of being accepted into a convent, but could not be seen thereafter by the public or their families except through a screen. The significance of the paintings was that they were the last unobstructed images families would have of their daughters.

The other was the "casta" paintings, ensembles of mixed race families almost always created in a series of 16 paintings with those of the purist Spanish heritage at the start of the series, a painting of an individual or family of the greatest racial diversity at the end. While the whole series was not displayed, of those hung several were from the most famous Mexican artist of the day, Miguel Cabrera. Alas, the missing "Espanola" from his series, believed to be held in a private collection near LACMA by an owner who has been playing "cat and mouse" with the museum, did not appear when the show opened, as hoped.

An additional exhibit for which LACMA had originally charged a separate admission fee, "Chagall: Fantasies of the Stage", was opened to the

public with a general admission ticket. So, most of our group took the opportunity to view that show as well. Paintings, drawings and his hand-painted costumes from four ballets were on display.

While it was a hard week for many to get away because of Thanksgiving, a later date would not have worked for other reasons. It was actually a bonus to see the exhibit only one day after opening. It runs until March 18, so those of you who weren't able to join us but still want to see the show will be able to do so. I think everyone on the bus trip would agree that it would be worth your while.



Nicolás Enríquez (attrib.), "Virgin of Sorrows," circa 1750 LACMA



Miguel Cabrera, "Folding Screen With Fete Galante," circa 1760, oil on canvas LACMA

<http://www.latimes.com/entertainment/arts/la-et-cm-mexican-painting-lacma-review-20171128-htmstory.html#share=email~htmlstory>

The second item to report this month is the final reminder for our holiday party on December 11 at Josie and Ed Martin's house from 12:30-3:00. Everyone should have received their invitations by now, but let me know if you did not. You may have noted that there was a food assignment change this year as several docents

noted that over the past few years, the traditional 50-50 sweet/savory split resulted in an imbalance of sweets to savory dishes. So, a few clever board members suggested a 1/3 - 2/3 split in the distribution that will also be shuffled each year, with 2/3 of the alphabet bringing a savory dish. We'll see how that goes! Hopefully, it will go smoothly, but most importantly, please join us, one and all for our winter celebration of holiday tidings and good cheer—and, of course, good food, savory or sweet!

Happy Holidays, *Mary Ellen*

RSVP to Mary Ellen by Dec 4 mehoffman54@gmail.com or 252 9268

From our **Student Teams Chair**



Karen Brill

November was a quiet month: no tours were scheduled for elementary school students. But that didn't mean there were no students in the museum!

Our Friday team covered several requests for high school students to see the *Soares* exhibition. And the Education Department's newest member, Luna, dedicated herself to sorting through a stack of requests, resulting in a good number of tours for December.

Welcome and thank you, Luna!

Karen

From our **Adult Teams Chair**



Irene Stone

Dear Docents,

In October Adult Tours recorded a total of 289 visitors with an average of 5.4 visitors per tour. Even with 9 tours with no visitors and *Ten Talks* scheduled only on First Thursdays, we had a total of 40 more visitors than in September. We hope that the numbers will continue to increase as more visitors learn about the *Valeska Soares* exhibition.

Just a reminder that starting in **January we will have only one tour at 1:00 PM on Tuesday, Wednesday, and Thursday, but continue with 2 tours on Friday, Saturday and Sunday.** Team leaders have the dates for January through March tours (with some adjustments still to be made as the dates of special exhibitions are modified.)

I want to thank all of you for your generosity in responding so rapidly to cover tours. As happens in life, we have had injuries and changes of plans that affect docent schedules. It is such an affirmation of who we are and how we care for each other as we respond so readily to unforeseen and changing circumstances.

All best wishes for a joyous holiday season.

Irene

From our **Provisional Co-chairs**



Wendi Hunter
Provisional Chair

Our provisional docents are turning out to be quite an actively involved group. Five of the eight joined us on the trip to LACMA November 20th for the “Painted in Mexico” show. The previous week we had a field trip to the Getty Center to see Roman antiquities while our precious works are on loan there during SBMA’s renovation. Our sculptures look fantastic in their new setting with a commanding view of Los Angeles. Provisionals were encouraged to visit again while we continue our study of antiquities. *Wendi*



Erika Budig
Provisional Co-Chair



*From left: Deby Tygell, Sarajum Quazi, Gretel Rothrock, Nydia Quiroga, Leslie Hay-Currie, and Wendi Hunter
Photo by Lori Mohr*

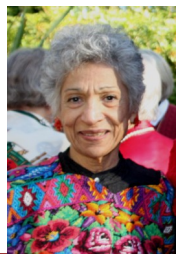


Welcome Sarajum Quazi

I am from Bangladesh, the youngest of five siblings. We moved to America in 1992 when I was fourteen. In 1995, I received my high school diploma from Glendale High, and in 2001, my bachelor’s from California State University, Northridge. From 2007-10, I worked at the UC Merced library as a library coordinator.

My husband is Yaheya Quazi (since 1997) and daughter is Zaynab Quazi (age12).

Mentor: Sneh Singh



From our **Community Speakers Program**



Team Leaders Kathryn Padgett & Shirley Waxman

November was an active month for the Community Speakers Program. We did 6 presentations at various locations with a total of 159 people in attendance. We are looking forward to doing 7 presentations in December.

Mary Eckhart has created an interesting new talk called, Dancing with Daffodils: The Artist Meets the Flower. She asks, “Why are we humans impelled to stop and smell a rose? Why does a field of shimmering poppies strike us with awe?”

Her presentation is based on the premise that the astonishing beauty of blooms has seduced artists since ancient times to record the wonder and diversity of flowers

that decorate our world.

She begins with 4,000 year old paintings on walls of Egyptian temples to demonstrate how plants and flowers played a vital role in that society’s view of itself. Continuing with a 512 CE illustrated manuscript of flowers created for a Byzantine imperial princess, she discusses how this work set the example for plant drawing that was unsurpassed for a thousand years.



Karnak Temple, Luxor Egypt, c. 1500 BC



Auguste Renoir, Vase of Flowers, c. 1866

Onward to fifteenth century Europe, she discusses how artists, intoxicated by mastery of color and form, created an explosion of brilliantly realistic floral paintings. She discusses how the Impressionists and Moderns followed the early masters and accelerated the romance between art and flowers in a multitude of forms including painting, photography, sculpture, and garden creation. Some lush examples of flowers in art that she includes Judith Leyster’s gorgeous tulips; Renoir’s bosomy roses, a garden of pollen dust; the “Three Friends of Winter,” fiber optic images; and a floral collar from Tutankhamun’s 18th Dynasty.

DECEMBER PRESENTATIONS

December 2	1 pm	Ojai Library	<i>Artful Reader</i>	Mary Eckhart
December 4	12 pm	SB Yacht Club	<i>75th Anniversary</i>	Kathryn Padgett
December 4	3:30 pm	Maravilla	<i>European Art Revolution</i>	Kathryn Padgett
December 4	7 pm	Valle Verde	<i>Look Again</i>	Gretchen Simpson
December 6	6 pm	Los Alamos Library	<i>Art of the Golden West</i>	Mary Eckhart
December 13	11 am	Friendship Center	<i>Dancing Daffodils</i>	Mary Eckhart
December 13	11 am	Alexander Gardens	<i>75th Anniversary</i>	Kathryn Padgett

Public Presentations

How War — and fog — saw London become a haven for impressionists

From *The Spectator*, Laura Freeman, (one time use reprint permission)

Submitted by Ann Hammond



Houses of Parliament, Sunlight Effect', 1903, by Claude Monet

What had depressed Monet when he exiled himself to the capital came to thrill him.

Madame Monet was bored. Wouldn't you have been? Exiled to London in the bad, cold winter of 1870–71.

In rented rooms above Shaftesbury Avenue, with a three-year-old son in tow, a husband who couldn't speak English, and no money coming in. Every day roast beef and potatoes and fog, fog, fog choking the city. *Brouillardopolis'*, French writers called it.

Camille Monet had offered to give language lessons, but when

she hadn't a pupil — and Claude hadn't a commission — she let him paint her, listless on a chaise-longue, book unread on her lap. Her malaise was 'l'exilite' — the low, homesick spirits of the French in England. 'Meditation, Mrs Monet Sitting on a Sofa' (1871) sets the scene for Tate Britain's autumn exhibition *Impressionists in London*, which gathers works by the French artists who fled the Franco-Prussian War, the Siege of Paris, and the short-lived Paris Commune for London. Monet captures his wife looking out of the window, remembering, perhaps, their honeymoon in Trouville just a few months before, and wondering if they would ever go home to France.

Still, it could have been worse. The Monets could have been in Paris, seeing the stair bannisters for firewood, queuing for rations, trading recipes with fearful, hungry neighbours for *rats-en-ragoût*. Gustave Moreau, after hearing France declare war on Prussia on 19 July 1870, had holed himself up in his studio on the rue de la Rochefoucauld with his mother, twitching at every bombardment. Henri Fantin-Latour had buried himself in the cellar at the start of the Siege of Paris on 19 September, and wouldn't emerge until after the end of the Commune on 28 May 1871. Jean-François Millet had fled to Gruchy, a hamlet near Cherbourg, and Paul Cézanne to L'Estaque near Marseilles.

The painters Gustave Doré, Edgar Degas, Edouard Manet and James Tissot were all serving in the National Guard. The sculptor Joseph Cuvelier was killed in an attack on the Prussian stronghold of Malmaison. Tissot, on the scene as a stretcher-bearer, made a rapid sketch of Cuvelier's body. When he showed the drawing to Degas, a mutual friend, Degas was furious: 'You would have done better to have picked him up.' When he wasn't on sorties outside Paris, Tissot was rooming with the English journalist Thomas Gibson Bowles, then a reporter for the *Morning Post*, later founding editor of *Vanity Fair*. With Paris surrounded by the Prussian army, communication with the coast, and then with London, was by hot-air balloon and 'colombogrammes' sent

by pigeon post.

In the first seven weeks of the Franco–Prussian War, around 100,000 men were killed on either side. The Emperor Napoléon III was defeated at Sedan on 2 September, and taken prisoner at Wilhelmshöhe. He passed the time playing cards until allowed to join the Empress Eugénie and the Imperial Prince Louis Napoléon in exile at Chislehurst in Kent.

France had fallen, but Paris held. Mr. Bismarck's strategy, wrote Bowles, was a starve-'em-out campaign. Bismarck had failed, though, in his estimation of the Parisian character. Alphonse Karr, the French wit, had once said that if Paris were besieged, it would surrender as soon as the strawberries ran out. They were already scarce by mid-September, but Paris was resolute. Spoof menus circulated for gala dinners offering *rats à la crapaudine*, *haricot de chien*, *cheval à la mode*. The zoo was raided and enterprising chefs cooked cat, rat, donkey, peacock, elephant, pelican, camel, crow and wolf. Bowles, with the Englishman's sentimentality about horses, couldn't bring himself to eat horsemeat. He was, however, 'keeping a sharp eye on my concierge's cat, which I am surreptitiously feeding up for eventualities'.

With Tissot, Bowles saw the dead at Malmaison, and visited peasant farmers at Rueil, who were keeping vegetables under their mattresses. At Créteil, houses had been pillaged and the church clock tower smashed. Others had not wanted to take their chances. Better a London particular than the Prussian army. Monet left France to avoid conscription. Camille Pissarro fled when the Prussians requisitioned his house at Louveciennes, joining his mother in Lower Norwood, a south London suburb; Alfred Sisley when the Prussians sacked his home in Bougival. Jean-Baptiste Carpeaux, a courtier and drawing master to Louis Napoléon, followed the Imperial family to Chislehurst.

The art dealer Paul Durand-Ruel packed the contents of his rue Laffitte gallery and arrived in London with 35 crates of pictures. It was thanks to Durand-Ruel that Pissarro and Monet did not starve for want of work. The painter François Bonvin, who made the crossing from Saint-Malo to Southampton (16 hours), and the railway journey to London (five hours), wrote: 'Here I am in London, experiencing exceptional fog. Hell!



I had been warned, but not sufficiently!'

Hell, yes, but London had its moments. The British Museum Reading Room, with its free heating, lighting, pens and ink, became a popular meeting place. Dulwich Picture Gallery was a 'jewel of a museum', wrote Bonvin, who pronounced it 'Deuletche'. Monet and Pissarro also visited the gallery, and Pissarro painted the new buildings of Dulwich College and the Crystal Palace which, after the Great Exhibi-

Claude Monet, *Charing Cross Bridge*, 1899, oil on canvas, 28 x 31 . SBMA (added by LM)

tion of 1851, had been moved to Sydenham.

Choux buns could be had at Maison Bertaux, opened by a Communard patissier in 1871, and still serving éclairs in Soho today. Bottles of ratafia de cassis were shared at the Café Royal. Monet painted Hyde Park and Green Park and had his figures walk anywhere but on the paths—a freedom forbidden in the Bois de Boulogne. Pissarro took up cricket and with his son Lucien watched a match between Hammersmith and Shepherd's Bush Police and Tradesman at Bedford Park. He and Sisley painted rowers, regattas and the underside of Hampton Court Bridge.

When Tissot came to London he was a sensation. 'This ingenious exploiter of English idiocy,' the gossiping Goncourt brothers called him. He painted tea tables, and rowboats, and girls in tartan coats, and parties by the Thames, and boys in Christ's Hospital School uniforms, as fast as dealer William Agnew could sell them. He bought a house in St John's Wood, where he picnicked in the garden with his mistress, the 'ravissante Irlandaise' Kathleen Newton.

Even Monet, after that first 'miserable' winter in London, fell in love with its fogs, a sulphurous addiction that drew him back in 1899, 1900, 1901 and 1904. He stayed at the Savoy and painted the city's 'brumes' and 'brouillards' from the balconies in shifting, sunless shades of black, brown, yellow, green and purple. Six of his 'Houses of Parliament' (1900–1904) series will be seen at the Tate, infinitely subtle and smog-smoked. What had depressed him when he came to London in exile came to thrill him. He threw his brush down on fine, sunny, sabotaging days, and exalted in chimney-stack mists. 'This morning I believed the weather had totally changed,' he wrote fretfully in March 1900. 'On getting up I was terrified to see that there was no fog, not even the shadow of a fog; I was devastated and saw all my canvases ruined, but little by little, the fires kindled, and the smoke and fog returned.'

Impressionists in London is at Tate Britain from 2 November 2017 until 22 April 2018.



John Hillis Sanders
Day to Night Opening Reception
November 4 at Elizabeth Gordon
Gallery.

Far right: John Hillis Sanders, near
his window installation; *front:*
Christy Close and David Reichert,
security guard, Bill, in the back-
ground; *left:* Gail Stichler with
Vicki Cox.

From Christine Holland: In a short film, "Masterpiece", four guys try to understand their artist friend's contemporary art. It's pretty funny and hugely clever. Check out this article:

<http://www.openculture.com/2017/11/what-to-say-when-you-dont-understand-contemporary-art-a-new-short-film-masterpiece-has-helpful-suggestions.html>

THE LAST PAGE

Coming Soon!
Research paper by
David Reichert

Dorothy Hood,
Sea Elegy II, 1927
Oil on canvas.
SBMA



Ansel Adams, *Frozen Lake and Cliffs, The Sierra Nevada, Sequoia Nat'l Park, CA*, 1932, printed 1979, gelatin silver print 17 1/2 × 21 1/2 in. SBMA

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