

Docent Dates

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

March 1

Nigel McGilchrist
Color

March 13

Docent trip to LACMA

March 15

Gulru Cakmak: 19th
Century European Art

April 5

Charlie Wylie (19th
century photography
rotation)

April 19

No Meeting in lieu of
bus trip to the Getty

May 3

TBD Topic: Pop
Print Show

May 9

Provisional Recruit-
ment Event

May 17

Julie Joyce and Jen
Sales (Valeska Soares)

June 2

Service Recognition
and Awards Cere-
mony and Reception



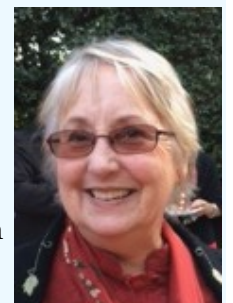
Sarah Bernhardt, 1872. Etienne Carjat, French, 1828-1906. Image-sheet: 13 7/8 X 18 1/8, mount: 18 X 22 1/4
INTERNAL USE ONLY

Dear Docents,

We have good news. There will be a Provisional Class for 2017-18. The decision was made by the Education Department and the Docent Board with the full support of Larry Feinberg. Our current Provisional Chair, Wendi Hunter, is going to lead the class. She has carefully considered how provisionals can be successfully trained during the extensive construction, which will continue. Her ideas include increased flexibility, a major criteria for any successful docent at any time, dealing with the rotation of works in the galleries.

A Recruitment Event is planned for May 9. We already have a good-sized list of people who have expressed interest in the program, so we're hoping for a good turnout. Word of mouth has proven to be an effective tool, so please let anyone you know who might be interested that the Class of 2017-18 is a go next fall. There are business cards with contact information available for us to hand out to friends or museum guests who indicate an interest. These will be available at our March meetings at the sign in desk.

Docents are always welcome to give personal museum tours for friends or a small group. If you plan to do that, please let Rachael in the Education Department know so she is aware of who is in the museum



Gail Stichler,
President and
Docent of the Year

giving tours. Sometime Special Request tours are going on, and her knowing that you're touring helps planning this. If possible, please schedule personal tours at 2:30 or later, when yours won't conflict with our regularly scheduled student and adult tours.

You will find speaker information for future docent meetings for the remainder of the year posted here in *La Muse*, as well as on our website. We have the ever-popular Nigel McGilchrist to start us off in March. You won't want to miss his lecture on color. In addition to our wonderful speakers, we will also have the three remaining New Active Docents present their research papers at the March 15, April 5, and May 3 meetings. This is always a welcome presentation as we find out what works are being added to our data base for touring.

One more thing to look forward to is our Service Recognition and Awards Ceremony. Mark your calendar for Friday, June 2 and be sure to save the date for that event and reception.

Gail

From our **Vice President**



Ralph Wilson

Valentines Party

Huge thanks to Diane and David Reichert for opening their home to the docents for what was an extremely enjoyable Valentines party. The spouses who attended expressed enthusiasm about joining our festivities and hoped they would be included in future docent gatherings. Thanks to all who provided food and assisted in setup and cleanup, and thanks to all who braved the rain to attend.

Bus Trips

Monday, March 13th – Los Angeles County Museum of Art (LACMA).

Because our guided tour of *Picasso and Rivera: Conversations Across Time* is at 10 o'clock, the bus will leave promptly at 7 a.m. Please plan on being on the bus prior to departure time.

We will be stopping in Ventura. If you need to be picked up in Carpinteria, or if you signed up for the trip but are unable to go, please notify me immediately. mr.beagle@cox.net

The cost is \$85 a person; contact Denise Klassen to use a credit card or to pay with a check.

Wednesday, April 19th – The Getty Center.

This is an extra bus trip to enjoy a day at the Getty and to give everyone the opportunity to see our antiquities on display. Among the other special exhibitions are the following:

Remembering Antiquity: The Ancient World through Medieval Eyes

The Sculptural Line (the relationship between drawing and sculpture)

Fashionable Likeness: Pastel Portraits in 18th-Century Britain

Degas: Russian Dancers and the Art of Pastel (a pastel on loan from a private collection)

The cost is \$45 a person, and a signup sheet is available. More details later.

From our Student Teams Chair



Karen Brill

In February there were 16 museum tours for student, including 2 home school groups, for 381 students total. We also gave 8 classroom presentations, reaching 178 kids.

Students and adults alike are enjoying David Wiesner's *The Art of Wordless Storytelling*. Looking for the cat in each illustration has been a fun activity. *The Art of the Japanese Stencil* also promises to be captivating, with its botanical theme and interesting patterns. Students will enjoy that, as will docents.

Those of you touring students have done a tremendous job keeping things going in challenging conditions. Many museums have been known to suspend tours during renovations. Because of our supportive administration and dedicated docents, we have been able to keep our programs in full swing, which keeps the momentum going for schools and students.

The news that we will have a provisional class in the fall is quite a morale booster. We're thrilled to know that our numbers will grow, and look forward to working with new docents and enjoying all that they bring to our teams.

Karen

From our Adult Teams Chair



Christine Holland

In January, Docents gave a total of 46 tours to 292 guests. There were 13 tours with no guests, evenly distributed between 1:00 pm and 2:00 pm tours, and two Docent-missed tours. But others had as many as 20 or 30 guests. In January, the "British Modernism" exhibit closed after many successful tours. We are now enjoying the "David Wiesner" exhibit with much success in touring. Thanks to all of you who give such visitors great tours twice a day!

We all have an opportunity to help our fellow docents. The summer *Highlights* team is in need of additional members. As of this date we have only two Docents. Summer is a busy season, and it's important to have adequate coverage. Please contact me if you can be part of the team, or if you can tour part-time, and/or on call. We need to pull together to cover our tours, as we have so many times in the past. It's one of the things that makes us an amazing group.

Christine



From our Nominations Chair



Joan Dewhirst

Dear Docents,

According to our Docent Council By-Laws, the month of March begins the cycle for nominating and electing officers for next year's Board. Active Docents are invited to nominate colleagues and/or to self-nominate as candidates for election.

Please e-mail your nominees to any member of the Nominating Committee: Gail Stichler, Ralph Wilson, Rachael Kriepps, or me by March 22nd.

gmstichler@aol.com

mr.beagle@cox.net

rkriepps@sbma.net

dewhirst@aol.com

The slate of candidates for service year 2017-2018 will be published in the April edition of *La Muse*. The Nominees will be presented at the April 5th Docent Council Meeting. If there are no additional nominations from the floor, the election of officers and chairpersons will be made by majority vote of the Active Docents present at this meeting.

Joan Dewhirst, Nominations Chair 2017

From our Community Speakers Program



Team Leaders: Kathryn Padgett and Shirley Waxman

We welcome docents to our presentations. Public CSP talks for March:

"Here's Looking at You Kid: Our Timeless Passion for Portraits"

Speaker: Mary Eckhart

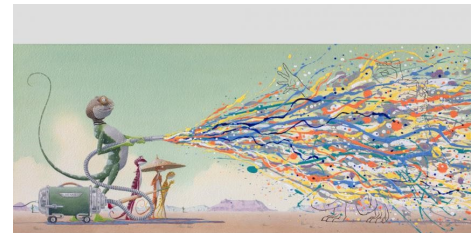
Central Library- [Saturday, March 4 at 3 pm.](#)



"David Wiesner & The Art of Wordless Storytelling"

Speaker: Wendi Hunter

Montecito Library: [Wednesday, March 15 at 6 pm](#)



Service Recognition Awards 2017

5 Year Service Pin (Class of 2012)

Linda Adams
Barbara Boyd
Joan Dewhirst
Teda Pilcher
Mike Ramey
Guy Strickland



10 Year Service Pin (Class of 2007)

Patricia Sullivan Goss (2005)
Dwight Coffin (2006)
Ann Hammond
Tracey Miller
Lori Mohr



15 Year Service Pin (Class of 2001)

Jadzia McDonough



20 Year Service Pin

Helene Strobe (1996)
Sneh Singh (1997)



At LACMA, Picasso vs. Rivera

Reviewed by Edward Goldman, Huffington Post, December 13, 2016,

Reprinted for one-time use

Pablo Picasso (1881-1973) and Diego Rivera (1886-1957) — two great artists whose creativity greatly defined the art of the 20th century. Both were larger-than-life, difficult personalities. Both were born — 5 years apart — at the end of the 19th century. But it was the tumultuous 20th century, with its wars and revolutions, that informed and shaped their art.

The new blockbuster exhibition at LACMA, *Picasso & Rivera: Conversations Across Time*, not only presents a number of the major works of both artists, but also juxtaposes their artworks with excellent examples of Greco-Roman antiquities along with Pre-Columbian Aztec sculptures. There is a must-



Man Attacked by a Lion, Iberian, 6th-5th century BCE, National Museum of Archeology, Madrid © Pablo Picasso, *Self-Portrait*, 1906, oil on canvas. Picasso Museum, Paris



(Left) Pablo Picasso, *Man with a Pipe*, 1915. Art Institute Chicago; (right) Diego Rivera, *Sailor at Lunch*, 1914, oil on canvas, National Museum of Fine Art, Mexico

other from Mexico. And when you have a chance to look at some of their Cubist paintings hanging side-by-side, try to guess — without looking at the labels — which is Picasso and which is Rivera. A near impossible task.

Another important aspect of this exhibition is seeing and understanding that through their long careers both artists continued to be in dialogue with ancient art.

read scholarly catalogue with a treasure trove of information about both artists. It's fascinating to see their early drawings — both of them making studies of ancient Greek and Roman sculptures — exactly the way all art students around the world did at the time.

The most surprising aspect of this exhibition for me was learning about the friendship and collaboration between the two of them: both outsiders living in Paris, still young and struggling, one from Spain and the



Seated Standard Bearer, Mexico, Aztec 1250-1521, sandstone; Metropolitan Museum of Art; (right) Diego Rivera, *Frida's Friend*, 1931, oil on canvas, Nader, Latin American Art Museum

Looking at Rivera's painting *Frida's Friend* (1931) next to a sandstone Aztec sculpture of a seated man, one becomes aware that Rivera is not just inspired by the ancient work, but absorbs and digests it — and ultimately liberates himself.

The difference between Picasso and Rivera, as this exhibition demonstrates, is that Picasso achieved his greatness at a relatively early stage of his career. His genius is already there, even in his early self-portrait (1906). And then we see his large 1923 painting *The Pipes of Pan*, with its two semi-nude male figures displayed next to an ancient Roman marble male torso. And once again, here's Picasso at his absolute best. And he continues to be great through most of his career, from *Les Femmes d'Alger* to *Guernica* and beyond.

One thing this exhibition doesn't allow us is to experience Diego Rivera at his absolute best — his famous murals in Mexico City and at the Detroit Institute of Arts here in the U.S. The Los Angeles County Museum of Art is the lucky owner of Rivera's iconic 1925 painting, *Flower Day* with its image of a person selling a huge amount of calla lilies. Looking at this great painting, one starts dreaming of seeing Rivera's frescos next to Picasso's greatest hits. Obviously, that would be more than a 'conversation across time' ... it would be a battle between two heavyweight champions, two genius artists.



Male Torso, Roman, 100 CE, Marble. Getty Museum; (right) Pablo Picasso, *The Pipes of Pan*, 1923, oil on canvas, Picasso Museum



Macchual (Commoner), Mexico, Aztec, 1250-1521, stone, National Museum of Anthropology, Mexico; (Right): Diego Rivera, *Flower Day*, 1925, oil on canvas, LACMA

[Edward Goldman](#) is an art critic and the host of *Art Talk*, a program on art and culture for NPR affiliate KCRW 89.9 FM.

A Suit Over Schiele Drawings Invokes New Law on Nazi-Looted Art

By William D. Cohan, New York Times, February 27, 2017

Reprint for one-time use



“Woman Hiding Her Face” (1912)

When the Holocaust Expropriated Art Recovery Act was adopted unanimously by Congress in December, it was widely praised as a necessary tool to help the heirs of Holocaust victims recover art stolen from their families during World War II.

Now the efficacy of the HEAR Act, as it is known, may get an early test in New York State Court, where the heirs of Fritz Grunbaum, an Austrian Jewish entertainer, are citing it in efforts to claim two valuable colorful drawings by Egon Schiele.

Grunbaum’s extraordinary 449-piece art collection has been generating controversy almost since the Nazis confiscated it from his Vienna apartment in 1938 and

shipped him to his death in the Dachau concentration camp. For years, his heirs have argued that the collection, which included 81 Schieles, was stolen by the Nazis. Collectors, dealers and some museums, however, have countered that the art was inventoried by the Nazis but not stolen, and that Grunbaum’s sister-in-law sold 53 of the Schieles in a legitimate transaction, to a Swiss art dealer, in 1956. They say that previous courts have found that the Schieles were not stolen and that no further claims should be considered on those works.

But the Grunbaum heirs contend that the previous claims, in this case and others, were settled on legal technicalities, not the merits of the argument that the art was looted by the Nazis, and that this is just the sort of case the law was enacted to address.

Arguing for the legislation last year, one sponsor, Senator Ted Cruz, Republican of Texas, said that it would ensure that “claims to Nazi-confiscated art are not unfairly barred by statutes of limitations and other similar time-based nonmerits defenses.”

The law created a federal statute of limitations for such claims: six years from the time of “actual discovery” of the art’s whereabouts. It is in line with the spirit of two international proclamations stating that technicalities should not be employed to prevent stolen property from being returned to rightful owners. The legislation has also been cited by lawyers for the estate of Alice Leffman, in a federal suit against the Metropolitan Museum of Art, seeking restitution of a valuable Picasso painting, “The Actor.” In court filings, the museum has asked that the case be dismissed, and has stated that it does not believe that the Picasso was stolen.

The two Schieles now being pursued, “Woman in a Black Pinafore” (1911) and “Woman Hiding Her Face” (1912), were part of the 1956 sale to the Swiss dealer. But Raymond Dowd, a lawyer for the Grunbaum heirs — Timothy Reif, David Fraenkel and Milos Vavra — argues that the circumstances of that transaction have never been fully explored and that his clients did not discover the lost works until they were noticed for sale at an art fair in 2015.

Mr. Dowd and one of the heirs, Mr. Vavra, previously pursued the restitution of another Schiele drawing



Fritz Grunbaum, c. 1925
Getty Images

from the Grunbaum collection, “Seated Woman With Bent Left Leg (Torso).” In that litigation, filed in 2005, the court ruled in favor of a Boston businessman, David Bakalar, who had bought the work in 1963. It said too much time had passed since the Grunbaum heirs had made their claim, causing evidence to be lost. Mr. Dowd appealed the ruling, but lost.

In 2015 Mr. Bakalar, who paid \$4,300 for the work, sold it at auction for \$1.3 million. Mr. Dowd filed his new suit in November of that year, after learning that Richard Nagy, a London art dealer and Schiele specialist, was trying to sell “Woman in a Black Pinafore” and “Woman Hiding Her Face” at an art fair at the Park Avenue Armory. The two drawings are valued together at roughly \$5 million, according to Mr. Dowd. Mr. Nagy has fought the claim, arguing in court papers that he acquired both artworks “in good faith and in a commercially reasonable manner” after the United States Supreme Court declined to hear Mr. Dowd’s appeal of the “Bakalar” case. His lawyers argue that previous court rulings about the Schieles from the Grunbaum collection were based on a finding that they had been properly conveyed in 1956.

Still, last year Judge Charles Ramos of the New York State Supreme Court ordered that the two drawings be held by Mr. Nagy’s shipping agent, pending the resolution of the legal action. Mr. Nagy and his lawyer, Thaddeus Stauber, have appealed.

In an interview, Mr. Stauber said the case against Mr. Nagy should be dismissed. “It is what we call ‘Bakalar 2,’” he said. “It’s the same case being brought by these heirs and their counsel over the exact same art collection, so the case shouldn’t go forward.”

He said Mr. Dowd was wrong to invoke the act because the law says it does not apply to cases where there has already been a final judgment; the Bakalar case, he said, had determined that the Grunbaum Schieles weren’t stolen.

Mr. Stauber added: “It’s kind of offensive to everybody who’s been involved in this field, claimants and otherwise, to keep touting something which the courts have decided. You had your trial. Evidence was presented. It’s over.”

But Agnes Peresztegi, the president and legal counsel of the Commission on Art Recovery — an organization founded by the billionaire art collector Ronald S. Lauder to encourage the restitution of artworks stolen during World War II — said in an interview that she agreed with Mr. Dowd. The “Bakalar” case was not decided on the merits, she said, but on the technical issue that too much time had passed to pursue a claim. She said she welcomes the use of the new law in deciding whether many of the Grunbaum collection’s Schieles, including the two owned by Mr. Nagy, were stolen.

“My view,” she said, “is that all claimants that have a non-frivolous case will have a day in court, and cases without facts to support them will be dismissed.”

Mr. Dowd remains optimistic for his clients. “We believe that the expert report and scholarship of Dr. Jonathan Petropoulos, the world’s leading expert in this field, will persuade the court that the evidence shows that Fritz Grunbaum was a victim of Nazi art looting,” he wrote in an email.



“Woman in a Black Pinafore” (1911)

THE LAST PAGE

Artist-Led Tour and Book Signing

David Wiesner
Thursday, March 9
5:30 pm



Lori Mohr, Editor
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