

Docent Dates

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

May 3

Michael Duncan, speaking on the Pop print exhibition, "You Are Going On A Trip," opening May 28.

May 9

Provisional Recruitment Event 3-5 pm

May 17

Julie Joyce and Jen Sales (Valeska Soares)

June 2

Service Recognition and Awards Ceremony and Reception Begins at 5:30 pm



Composition, John Marin, Cape Split, Maine, No. 3, 1933, Oil on canvas SBMA INTERNAL USE ONLY

Dear Docents,

Our first docent event this month is on Monday, May 1st —our Luncheon on the Lawn, hosted by Patsy Hicks and the Museum. I hope all of you responded to Kelly by April 23 and will be attending. Many thanks to Patsy for arranging this wonderful gathering.

Our last two meetings of the year are the 1st and 3rd Wednesdays of this month (May 3 and May 17). May 3rd, Michael Duncan will speak on the new print exhibition, *You Are Going On A Trip*. Our last meeting on May 17th will be Julie Joyce and Jen Sales.

Our Provisional reception will be on Tuesday, May 9. And finally, our last gathering for this year will be the Docent Recognition Celebration on June 2.

There are two new exhibitions opening in May. *Rodin and His Legacy* opens May 7. and offers a selection of bronze sculptures by Auguste Rodin (French, 1840-1917) and other artists who preceded and followed him.

You Are Going On A Trip opens May 28 and runs through August 20, 2017. This exhibition brings together a selection of highlights from the Museum's wide-ranging collection of Modern and Contemporary prints.

Beginning in September, 2017, Pacific Standard Time returns to LA with a far-reaching and ambitious exploration of Latin American and



Gail Stichler,
President and
Docent of the Year

Latino art in dialogue with Los Angeles. The show is supported by grants from the Getty Foundation as part of Pacific Standard Time: LA/LA (Los Angeles/Latin America) from September 2017 through January 2018 at more than 70 cultural institutions across Southern California, from LA to Palm Springs, San Diego to Santa Barbara. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.

SBMA is participating in this project with an exhibition that will begin September 17, 2017. The work of contemporary artist Valeska Soares, an artist born in Brazil and working now in New York, will be featured. Our museum will be coordinating with other museums regarding lectures, presentations, etc. The artist herself will be staying in Santa Barbara for the month of August. Updates will be sent to docents when new details are known.

Gail

From our Vice President



Ralph Wilson

For the last bus trip of this Docent year we traveled to the Getty Center on April 19th for a day of individual exploring and artistic inquisitiveness. Our own antiquities became the first stop for many of us. They are displayed in a sun-drenched, view-enhanced gallery which literally and figuratively shows each piece in a new

light. The ability to view the free-standing works from every side provided a fresh look at Athena, the Lansdowne Dionysus, the Torso of Herakles, and the Lansdowne Hermes. Some of us were



surprised by the whiteness of the restored areas of Hermes, but it apparently represents the current conservation practice of clearly showing additions to the original material. Regardless, the beauty and accessibility of the Getty's display gave new life to dear old friends.

Russian Dancers by another dear old friend, Edgar Degas, was being shown in its



own gallery. The wall didactics and the in-depth examination of various parts of the pastel were extremely useful. A magnifying glass was available to view closely areas in which Degas used a water wash, layered his colors, added oil paint, or brushed the surface to create a soft, almost transition-less border between object and background.

The riches of the Getty Center are so vast that even after spending an afternoon in the galleries, much is left to be seen on subsequent visits. We have the good fortune to be able to visit this treasure house again and again, each time discovering something new and satisfying.

Ralph

From our **Student Teams Chair**



Karen Brill is traveling until mid-May.

From our **Adult Teams Chair**



Docents toured a total of 283 visitors on 51 scheduled tours, with an average of 5.5 visitors per tour. We had 7 scheduled tours with no visitors. An additional 25 visitors were toured for 3 Special Requests. Our Community Speakers team gave 7 presentations to a total of 148 guests. That means in March, we docents connected with a total of 456 art lovers in the community.

We have a full schedule for the summer months. Four Focus Teams will be touring, and the new *You Are Going On A Trip* exhibit opens in late May. *Summer Highlights* will have adequate coverage thanks to 7 Active Docents who answered the call for help. Next year we will have a Provisional Class which will be covering those tours, so

Christine Holland

thank you for stepping up this summer.

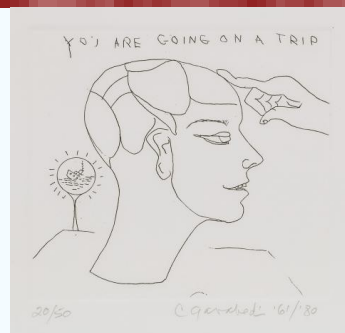
Once again, we have pulled together as an organization to get the job done, giving our visitors the best Museum experience possible. I appreciate each and every one of you who has pitched in. Thanks for another rewarding service year.

Christine

From our **Research Chair**



Hello dear docents,
Research is coming soon to a website near you!! Watch for postings regarding the upcoming May 28 opening for the exhibition of pop art titled *You Are Going On A Trip: Modern and Contemporary Prints from the Permanent Collection*



You Are Going on a Trip,
Charles Garabedian, 1980.
Etching

GROUP SHOW May 28th - August 27th Curated by Michael Duncan

You Are Going On A Trip brings together a selection of highlights from the Museum's wide-ranging collection of Modern and Contemporary prints.

Focusing on works produced between the 1940s and 1970s, the exhibition presents an eclectic array of works on paper created by artists from the United States and other countries around the world.

Coinciding with the summer—a season typically designated for travel—the exhibition offers the viewer a metaphoric venture to various new destinations. Titled after an etching by Charles Garabedian that depicts the gentle hand of the artist touching the viewer's consciousness, the exhibition, like the image, plants the seed of a journey.

Organized by writer and independent curator, Michael Duncan, the exhibition is loosely divided into themes, including dreams, icons, notions of home and travel, history, and images of humans and wildlife. Duncan states, "Prints take us places. They lead us to exotic and familiar locales, offering mind-expanding fantasies as well as fresh takes on everyday objects. They present new considerations of well-known people and stories and revisit historical events. They confront desires and goals and sometimes lead to an expansion of our definitions of art." His distinctive take on the Museum's rich collection of lithographs, screenprints, woodblock prints, and other forms of printmaking offers novel ports of entry into a vast range of imagery.

Artists represented include Terry Allen, Lee Bontecou, John Randolph Carter, Vija Celmins, Bruce Conner, José Luis Cuevas, Salvador Dali, Max Ernst, Red Grooms, Nancy Grossman, Hagiwara Hideo, Paul Jacoulet, Allen Jones, Oskar Kokoschka, Jacob Lawrence, Rico Lebrun, Marisol, Kerry James Marshall, Malcolm Morley, Alice Neel, Sidney Nolan, Eduardo Paolozzi, Pablo Picasso, Ken Price, Larry Rivers, James Rosenquist, Munakata Shiko, David Alfaro Siqueiros, Raphael Soyer, Rufino Tamayo, Azechi Utemaro, Andy Warhol, June Wayne, Grant Wood, and many others.

Announcement from the SBMA website:

Other research being prepared right now will provide you with more information for the upcoming exhibition on the legacy of the sculptor Rodin, especially on the works of Antoine Bourdelle and Germaine Richier. Later watch for research on Valeska Soares and others for the exhibition in the Fall at SBMA which will coordinate with PST exhibitions throughout Southern California. If any of you come across articles of interest please forward them to me to share with the council!

Happy Touring! Barbara Boyd

From our **Community Speakers Program**



Here is the public talk for May:

SB Central Library

Saturday, May 13 at 4 pm.

Carved Paper: The Art of Japanese Stencils.

Kathryn Padgett



Team Leaders Shirley Waxman and Kathryn



Photos of Mary Joyce Winder giving her CSP talk, *Ancient Mystery Cults of Greece and Rome* at the Lucidity Festival in April!



From our **Membership Chair**

UPDATED Service Pins Award List

5 year service pin: (2012)

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

10 year service pin:

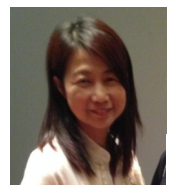
Patricia Sullivin Goss (2005)
Dwight Coffin (2006)
Ann Hammond (2007)
Tracey Miller
Lori Mohr

15 year service pin:

Jadzia McDonough (2001)
Helene Strobel (1996)

20 year service pin:

Sneh Singh (1997)



Congratulations on the 2017 recognition/ service pin awardees! Please contact Meichih at michiandart@gmail.com for questions. Looking forward to seeing you at the ceremony!

Docent Kim Smith's New Gallery Show



I am very excited about the show. I will be exhibiting pieces from my "Catch Me if You Can" series, and a couple of surprises, including a beautiful woman gilt in 22 carat gold.

Here is a sneak peak at two of the pieces. I had similar ones in the Ojai show, but they have both sold, so these for the Santa Barbara show are new works.

I look forward to seeing my fellow docents and sharing my passion with you.



Kim



**The opening is on Thursday May 4th
Gallery 113 in La Arcada Ct.**

Reception 5 pm – 8 pm



Poetic Responses from a Guard of Fine Art

By Bill Aikele

Submission Suggested by Tracey Miller

Savadore Dali (Spanish, 1904 – 1989)

Honey is Sweeter than Blood, 1941

The virile centaur has just left his lover
To go roaming through the sky.
The lovely woman sighs,
As she reclines on cloud nine,
Already missing him.
Yes indeed, honey is sweeter than blood,
But when I look at the woman's withered left hand,
And the crutch under her right arm, and her fading head,
I realize that even the most beautiful flower fades
And death awaits us all.



How To Be Both

by Ali Smith

Reviewed By Ricki Morse



For lovers of art and the art of language, this novel is pure delight. For those relativists among us who find joy in the complex and ambiguous, it is enticing. And Ali Smith dishes this all up with flourish and, we suspect, a slightly wicked smile on her face.

For starters, it is two books in one volume, each half entitled *One*. When published, half the volumes place the contemporary story first; the other half print the 15th century story first, and this is just the beginning of the frolic Smith has with being *both*.

Our contemporary protagonist is a very bright and verbally witty 15 year old living in Cambridge, England, whose name is Georgia but everyone calls her George; thus we are initiated into Smith's sexual *bothness*. This establishes the book's central resonating theme—a recurring narrative alternatively explicit and casual, often ambiguous. But *bothness* isn't just sexual. It's inherent in everything—remembering and forgetting, living and dying to name a few, with a certain flippant cast.

We share Georgia's life for two years, from an omniscient third person perspective, seeing the world through her eyes. We share her confusion at the mystery of her mother's belief that she is being followed, while as readers we sight her mother's illusive friend who shows up at odd times and places. So are we the stalkers, we quiet readers in our comfortable chairs?

After her mother's death, Georgia skips school for trips to the National Gallery in London to view the work of a 15th century Italian painter whose frescos she had viewed years before with her mother in Ferrara, Italy. She discovers that the one Francesco del Cossa painting at the National Gallery in London is of St. Vincent Ferrer from about 1473. She skips class week after week to sit before the painting, wanting to see what drew her mother to his work and the frescoes they had admired in Ferrara. We get what it means to really look at and into a painting. Georgia feels the saint stepping into her world, as his foot moves forward off his pedestal. She is drawn to the architectural background on the two sides of the figure:

Today what she sees is the way the rockscape on one side of the saint is broken, rubble, as if not yet developed, and on the other side is transformed into buildings that are rather grand and fancy.

It is as if just passing from one side of the saint to the other will result if you go one way in wholeness or if you go the other in brokenness.

Both states are beautiful.

Georgia's comfort with both ways of being, whole and broken, reflect the magic of Ali Smith's imagination, inviting us to allow ourselves the full range of human acceptance, in essence allowing ourselves the possibility of *both*.



Francesco del Cossa, Saint Vincent Ferrer, 1473-75, egg on poplar, National Gallery, London.

The protagonist of the second half is this very painter, Francesco del Cossa, a daughter born to a brick and stone mason and dressed as a boy so his father could take her onto construction sites and teach her his trade along with her two older brothers. We follow Franchesco (as Smith spells his name, assuring that we use the Italian pronunciation). He also has a fascinating mother, who also dies when he is young, but the setting and way of life are far from the academic world of Georgia's Cambridge.

Franchesco is playing in the dirt while his mother stomps the laundry in a large vat. He is throwing stones at the chickens, delighted with their skittering dances. His mother is upon him, chiding him for teasing the chickens. But he is distraught. A tree seed pod had just fallen in a puddle of horse urine and made concentric rings expand in the pool.

"Where'd it go?" I said.

"Where'd what go?" she said.

"The ring," I said.

"What ring?" she said . . .

"It went," I said. "It's gone."

"Ah," she said, is that why you're crying? But it hasn't gone at all. And that's why it's better than gold. It hasn't gone, it's just that we can't see it anymore. In fact, it's still going, still growing. It'll never stop going or growing wider and wider, the ring you saw. You were lucky to see it at all. Cause when it got to the edge of the puddle it left the puddle and entered the air instead, it went invisible. A marvel. Didn't you feel it go through you? No? But it did, you're inside it now. I am too. We both are. And the yard. And the brick piles."

As the point of view has changed from third person to first, the whole tenor of the dialogue has changed. It is much more visceral, more immediate, more earthy, while the *bothness* expands, like those rings in the puddle, to now include the seen and the unseen, the felt and the imagined.

We are with Franchesco's discovery of herself as a painter—mixing of colors, choice of subject—and her ultimate appointment to paint the frescoes for the House of Este, the noble family who commissioned "him" to paint the frescoes of the Months in the Palazzo Schifonia in Ferrara. The historical basis of our knowledge comes from one letter which survives in the archives of the Este family. In it one Francesco del Cossa demands that he be paid as the artist and designer for his work on the frescos, and not just as a laborer. This is the sole identification of the artist of these astonishing works, of which his fresco for the month of April appears below.



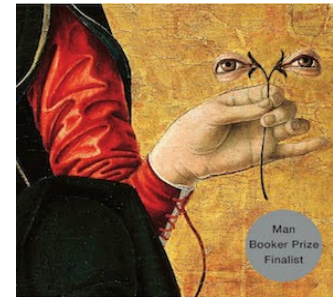
Francesco del Cossa, April, 1469, fresco, Palazzo Scifonia, Ferrara, Italy. In the right portion of the fresco we see the three graces in the nude, the first recorded appearance of this iconic image.

In the meantime, we follow Franchesco's development as a young girl in boy's clothing and her coming of age in visits to bordellos with her friend Barto, where the girls recognized her, taught her to bind her breasts with linen and introduced her to her own sexuality. The delicate intricacies of her friendship with Barto, in which they tacitly agreed to see her only as a male. This ultimately unravels as Bartois is confronted with her death in a fall from a ladder while restoring a painting in a church. However, we are not sure that Franchesco is dead, and neither is he – the ultimate *bothness*.

On this slender thread, Ali Smith expands a universe of enticing people and events and possibilities. To my mind the sensibilities which are explored carry the greatest impact in the mingling of observing art and life. The way Georgia and Franchesco view and make art requires an open-mindedness rarely encountered, an ability to see possibilities hiding often in plain sight but ignored. The wry twist of the title, which sounds like a "how to" book, may be her commentary on the set of mind required to really see art, or the uniqueness of the individual person. She sets in motion those concentric expanding rings which leave the puddle, move through us and include us. Did you feel it?



Ali Smith: Ali Smith, born in Inverness, Scotland, now lives in Cambridge, England. At 54 she is astonishingly successful as a novelist, playwright and journalist have received among other awards two nominations for the Man-Booker prize for this book and for *Hotel World* (2001).



Recognising the Value of Visual Artists

From *The Guardian*, 28 April 2017, Letters

In a letter to *The Guardian*, Pam Foley celebrates the creation of a new union for visual, applied and socially engaged artists.

I concur that Millicent Fawcett is the right feminist for a new statue and with Amelia Rowcroft when she makes the valid point about "big name artists" employing other artists to do the unacknowledged and often woefully underpaid donkey work. The world of visual art and the art workers within it often do not benefit from employment regulations that other workers would expect to be in place in their sectors. This is why the newly created Artists' Union England, a trade union for visual, applied and socially engaged artists, is long overdue. Those of us who work with our hands as well as our heads need the value of that work to be recognised and remunerated. It's what Millicent would have wanted.



Millicent Fawcett, founder of the National Union of Women's Suffrage, speaks in Hyde Park about the new Artists' Union England. Photograph: PA Archive/PA Images

THE LAST PAGE



Docent Day at The Getty. Photos by Steve Hiatt.



EDITOR'S NOTE: For the first time in eight years, there will be no *La Muse* for June and July. (I will be walking the Camino de Santiago in northern Spain in June). If anyone wants to share a travel story, museum or book review, I am happy to publish an August issue. Otherwise, your next *La Muse* will be September 1st.

I thank all of you who have submitted this year. In addition to the Board messages, sharing our experiences keeps us connected. Those pieces are especially fun for me as editor. Have a wonderful summer. *Lori*



Lori Mohr, Editor
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