

Docent Dates

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

November 1

Colin Gardner, UCSB,
Contemporary Art
Payment for LACMA

No Meeting Nov 15

November 20

LACMA trip

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

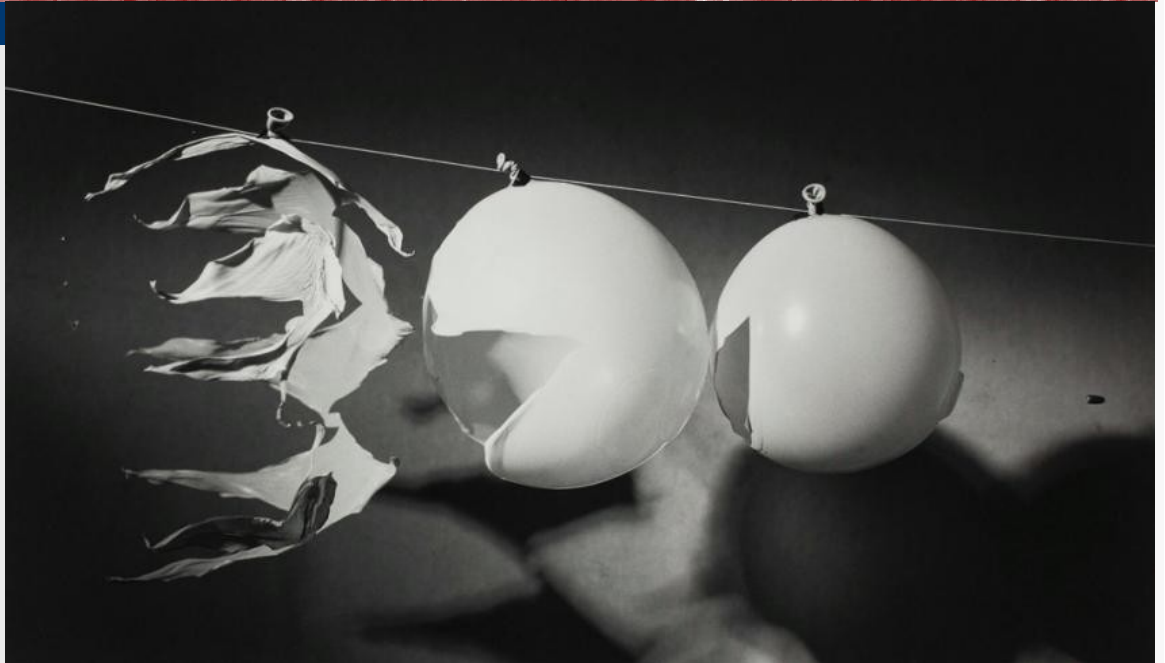
Council meeting

April 18

Council meeting

Save The Date:

NYC April 22-27



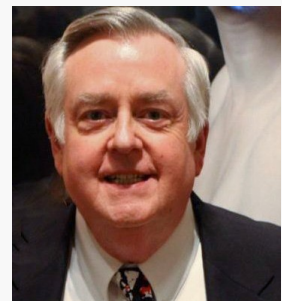
Bullet Through Balloons, Harold Edgerton, 1959. Gelatin silver print. From "Brought to Light: Revelatory Photographs from the SBMA Collection". Opens January 2018 INTERNAL USE ONLY

Dear Colleagues,

I recently had the pleasure of representing our Docent Council at the National Docent Symposium (NDS) in Montréal, Canada, along with Mary Ellen, Gail, Kathryn, and Paul. Depending on the day and hour, the experience was exhilarating or boring, inspiring or insipid, instructional or sophomoric. Visits to local museums and collections were generally riveting—whether to private corporate collections or major public venues such as the *Musée des Beaux Arts de Montréal* and the *Musée d'Art Contemporain*, where docents most assuredly enhanced our visitor experience.

By far the richest and most meaningful day was Saturday, when we selected four Breakout Sessions in which docents from various museums presented ideas and examples of ways to improve docent organizations. For instance, three docents from the Denver Art Museum demonstrated useful techniques for touring abstract, controversial, and electronic art. Their approach was based on the tenets of Visual Thinking Strategies and the importance of establishing a dialogue with visitors. Unfortunately, the hour was too brief for all the information they had to present, and there was little time for questions.

Regrettably not all of the Breakout presentations were worthwhile. None of those I attended, however, was as professional, well organized, properly paced, and information rich as that of Kathryn Padgett and Paul Guido describing our evaluation process. They were a powerful example of the excellence of our pro-



Ralph Wilson, President

gram. Kudos to them!

Presentations to the 367 attendees were also a mixed bag. The keynote speaker was Stephen Jost, CEO of the Art Gallery of Ontario (Canada), who urged us to ask ourselves, “What are you telling and why?” The museum experience, he reminded us, is not just presenting art but also inviting access and promoting learning. Connection with our visitors is dependent on the “intimacy of the conversation”.

These ideas were also touched on by Gerard Kounadis, a development volunteer for the Montréal Fine Arts Museum, who suggested four ways to make a tour attractive to young professionals:

1) make it personal to you; 2) make it engaging in an art sense; 3) make it accessible with just enough information to make the visitor want to come back; and 4) make it relatable by saying why it’s important.

Alas, not all of the featured speakers were as dynamic and worthwhile as Stephen or Gerard.

One of the most interesting conversations was over lunch with seven docents from museums as diverse as the Houston Museum of Fine Arts to a small art, crafts, and design museum without a permanent collection. As we spoke together the issues of evaluations, newsletter, website, personal tour development, self-governance, and mentors were raised as programs in process or hoped for by one or more of the museums represented at the table. Frankly, it became a little embarrassing for me to keep repeating “we do that”.

Upon hearing complaints about what objects to tour and what hours to be on duty at the museum I realized the strength of our program and how fortunate our Docent Council is to have had both professional and volunteer leaders who established the foundation for what is obviously one of the finest docent programs in the country. It was enjoyable to describe our accomplishments to other docents.

Nevertheless, these trips are expensive to both the Council and the individual attendee. Furthermore, despite my pleasurable experience, Kathryn and Paul concur that the Montréal event was far less valuable than the two previous meetings in St. Louis and Cincinnati. The next symposium will be held in Washington, D.C., under the sponsorship of the Sackler and Freer Galleries of the Smithsonian Institution, and that promises to be an excellent gathering.

In the months before the 2019 symposium, the Board should consider the following:

- 1) Is attendance worth the price considering what we take to the symposium and what we gain from the others at the symposium?
- 2) Would sending the president and vice president to a different training or educational opportunity enable a more focused experience to then better the Council’s operation?
- 3) Would the funds be better served by supporting a training or educational event to benefit the entire Council, whether by bringing in speakers or arranging a workshop?
- 4) Are there other ideas?

I was pleased to attend the symposium and energized by talking with docents from around the country and observing excellent docents touring significant and challenging collections. I am most grateful to the Council for giving me this opportunity.

Ralph



This photo is the five of us at dinner in Montreal.

This year Kathryn and I presented our paper on how to start an Evaluation Program in an existing system. We had submitted the paper a year ago. Symposium organizers told us they received 90, and blindly chose 30 papers to present. We were one of them for the second time. Cincinnati was the first.

Gail Stichler, Ralph Wilson, Kathryn Padgett, Paul, Mary Ellen Hoffman.

Submitted by Paul Guido, former Evaluations Chair

From our Vice President



Mary Ellen Hoffman

Greetings and Happy Fall to all!

I hope this finds everyone enjoying the season and looking forward to our upcoming trip to LACMA on November 20 to see 18th century Mexican Art. Some of you may have seen the recent front page article in the Sunday LA Times about the existence of a mysterious painting called "Espanola" at a nearby home in LA, the location of which the owner has coyly refused to reveal. The painting is part of a series of 16 by Mexican artist Miguel Cabrera painted in 1763 that will be included in the show "Painted in Mexico 1700-1790". It has been missing for about 60 years. The curator is hoping the owner will produce the painting in time for the show, and has even left an empty spot on the wall for Number 6 in the series. Imagine if it turns up and we get to see it after all the excitement it has engendered! Either way, it certainly underscores the relevance of our trip as Cabrera is considered the greatest of the 18th century Mexican artists.

There's still room on the LACMA bus if you haven't signed up, and new enticement to do so! Only a few have made payment, so please do so tomorrow, November 1. The cost is \$55. To make payment easier, Denise Klassen and I can now process credit cards. For the bus trip I would also love to have a few volunteers to help me with set up, snacks distribution, wine pouring, etc. Let me know if you can pitch in.

Many of you already enjoyed our fall outing in October to the Historical Museum where we were treated to a fascinating tour of Art in the Time of Contact, lead by the co-curator of the exhibit, Diva Zumaya, also a curatorial assistant to Julie Joyce. Diva joined us for lunch at C'est Cheese and graciously answered our additional questions about the exhibit.

Ralph already filled you in on the 2017 Docent Symposium in Montreal. I reiterate his sentiment that I was so glad to be able to go, and thoroughly enjoyed meeting kindred spirits from around the world. The two real highlights for me were getting to know Ralph, Kathryn, Paul and Gail better and learning that so much of what we do at the SBMA, from peer mentoring to touring students, we do as well or better than many institutions, including some of much greater size and stature than ours.

There's another trip in the offing—Gail Stichler has informed me that she will have the sign up sheet for the April 22-27 trip to NYC at our next meeting. She'll have more information for us soon. Questions should be directed to Gail. So, hold the dates. It's never too early to start planning a wonderful art vacation in New York next spring.

Finally, don't forget to mark your calendars for the holiday party at Josie and Ed Martin's on Monday, December 11 from 12:30-3:00. I also need volunteers to help with this annual event. Give me a call or send me an e-mail if you can help. Thanks!

Mary Ellen

From our **Student Teams Chair**



Karen Brill

We sadly said our goodbyes to Kelly in the Education Department as we wished her luck in her new endeavors. In the meantime, Rachael is heroically juggling two jobs with all the support and understanding we docents can give her.

The *Soares* student walk through was well attended with lively conversations among those touring kids as well as other docents who joined us.

Tricia's Wednesday team seamlessly stepped up to cover a last minute tour. Pma's team enjoyed their first tours of grades 2,3,4, and 5. She said it was well attended and that the *Soares* exhibition was a hit, with different levels of conversation and lots of interactive looking.

We've worked out many of the kinks presented by the renovation, and are off to a good start to a new year of student touring! *Karen*

From our **Adult Teams Chair**



Irene Stone

Dear Docents,

Although the *Valeska Soares* exhibition did not open until later in September, we still had a total of 361 visitors for tours. Even with a disappointing number of adult tours with no visitors (8) we still averaged 5.6 visitors per tour, an encouraging number for all of us.

We expect to see increased numbers for the October tally, given the enthusiasm and curiosity generated by the exhibition.

But, meanwhile, a Happy Thanksgiving to you and yours. *Irene*

Director's Dialogue *Forgeries and Forensics: The Art and Science of Detecting Fakes*

Friday November 3, 5:30-6:30; Reception 6:30-7:30

RSVP Karen Kawaguchi at kkawaguchi@sbma.net by **November 1**

From our Research Co-chairs



Barbara Boyd

As we settle in to the new service year the board has added a new docent. Patty Santiago has graciously agreed to Co-chair the Research position. The assist is much appreciated as I deal with my husband's health situation. The timing is perfect as we welcome our new provisional class.



Patty Santiago

David Reichert is hard at work on a research paper on Dorothy Hood, an American pioneer modernist from

Texas who spent 20 years in Mexico painting along side mentor Juan Orozco. We appreciate new research papers posted on our website to draw from in creating our tours. In that same vein, we are asking for docents to write research papers on works in our permanent collection that add to our database. We have guidelines to help structure your papers, so feel free to jump in and volunteer. The timeframe is yours to decide.

After attending half a dozen lectures by the Getty curators who have worked on our antiquities over that last few years, I became aware that we have several research papers in need of updating—*Hermes, Dionysus, Achilles and Troilus, the Greek head of the Amazon* (formerly called *Head of a Youth Wearing a Phrygian Cap*. That's just in our antiquities, and there's a wealth of new information available. I am happy to provide my notes from the curator lectures. Other works in our permanent collection also need papers, so there's a wide array of choice.

Patty will be looking for a volunteer to research the work of our amazing recent speaker, Mary Heebner. You may recall the artist gave us an open invitation to visit her studio. Patty plans to organize such a tour, which Mary Heebner is excited about. Please let Patty know of any interest you might have in either of these—the studio tour or writing a paper for our research database.

Growing our research archive is a group effort. A huge thank you to all who volunteer.

Barbara

From our Community Speakers Program



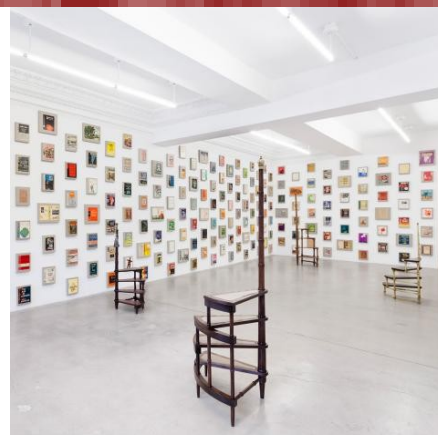
Team Leaders Kathryn Padgett and Shirley Waxman

Public talks for November:

Valeska Soares: *Any Moment Now*

Solvang Library, November 9, 1 PM

Presenter: Joan Dewhirst.



From our Provisional Co-chairs



Wendi Hunter

Meet the Class of 2017-2018! Erika Budig and I have started teaching our seven Provisionals, some of whom you have met at the coffee before our last two council meetings/lectures.

We began the class with rudiments of Visual Thinking Strategies and got students on their feet in the galleries right away. So far they have presented 3-minute “Spotlight Talks”, and spent time in the galleries, looking deeper into how we visualize and interpret the elements of art.



Erika Budig

Our focus the last part of this quarter will include more concentrated time in the galleries as Provisionals begin their long term relationship with our wonderful permanent collection. The “SBMA 75th Anniversary Exhibition” offers a unique opportunity for them to become immersed in some of our best works.

Observation of student tours is well under way. We thank the student teams for helping out with training as they model thinking strategies so Provisionals can see theory put into practice. These observations also offer an opportunity to understand specific skills considered in our evaluation process.

Ongoing projects consist of exploring our docent web site, reading about specific works in docent research papers, learning about art techniques, and observing more and more docent tours. We continue to use the textbooks “Living with Art” and “The Annotated Mona Lisa”. By the time you read this issue of *La Muse*, we will be on Chapter 7, and have more gallery time under our belts.

Thank you to our mentors for their valuable contribution to training, and to all of you for the support Eikia and I know you will continue to offer those who have joined our docent family. *Wendi*



SARA BANGSER I served as a development professional and fundraiser for over 25 years, primarily in metropolitan Chicago, specializing in institutional and non-profit organizations—Northwestern University; United Way (Winnetka-Northfield, IL); Cystic Fibrosis Foundation of Chicago and The School of the Art Institute of Chicago.

I have a B.S. in History from Carnegie-Mellon University (Pittsburgh, PA). In 2010, I relocated to California and later served as Director of Development for the Ojai Music Festival. My husband and I live in Ventura. Hank recently retired as Superintendent of Schools for the Ojai Unified School District. We have three children—Jill, who resides in Chevy Chase, MD with her husband Marc and their three daughters; Marc, who resides in Chicago with his wife Gina and their son and daughter; and son Matthew who lives in New York with his wife Abby and their son.

Personal growth and enrichment have always been important, and I appreciate both which I’ve accrued from decades of visiting museums and galleries across the country. It’s been a privilege to know gallery owners and their artists over the years, sparking my interest in modern and contemporary art. The Docent Program is a marvelous opportunity to further my personal growth and education, and I look forward to serving the community as a Docent.



Mentor: Karen Brill



PATTIE PORTER FIRESTONE I am a sculptor, designer and arts organizer and moved to Santa Barbara in 2016. Born in Atlanta, I majored in studio art at Mt. Holyoke College, and soon studied under Wayne Thiebaud at the New York Studio School’s summer program in Paris.

In Washington, DC, I taught K-12 art before moving to LA where, along with two other artists, I started the Westside Arts Center, an after-school arts program filling the post-Prop 13 void in elementary school art instruction. After 13 years in LA, I returned to DC where I created both indoor and outdoor metal sculptures, had a one-person show at the American University Museum, Katzen Arts Center. I also served on the board and as President of the Washington Sculptors Group, an association of 400 local sculptors and collectors. In addition to sculpture, I design wearable art by 3D-printing my sculptural designs into a line of earrings and pendants. As a docent, I look forward to sharing my love of art and newfound skills with SBMA visitors.

Mentor: Mary Ellen Hoffman



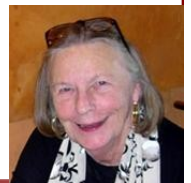
LESLIE HAY-CURRIE I have lived in Santa Barbara for over 35 years. As a Licensed Clinical Social Worker I had a rewarding career working with disenfranchised populations. During long summers abroad, I traveled extensively throughout Europe, including traversing several Greek islands by mule. My travels always included visits to museums large and small, always drawn to the myriad ways one’s culture is reflected in art.

Recently divorced, I have a 29-year-old daughter, a photographer, who lives in Glasgow with her Scottish husband. My elderly aunt who lives outside London gives me another big reason to visit the UK every year and take in their wonderful museums and galleries. After the docent training program, I’m sure it will be fun seeing familiar works with a new perspective on looking at art.

My interests are varied, but I especially enjoy ballroom dancing, yoga, and walks on the beach.

As a longtime SBMA member and frequent visitor, I now welcome the opportunity to become a docent, learn about our permanent collection, tour students from the SB School District, and give back to the community I love so much.

Mentor: Ricki Morse



NYDIA QUIROGA Born in Colombia, I have had a passion for art since high school despite choosing a career in medicine. During my 35 years as a physician, I took great solace in studying art history, painting, and even ceramics. Now retired, this is my chance to indulge my lifelong interest. I have visited a number of art museums in several countries. Last year I had the opportunity to spend a month in Florence studying Italian art and art history.

Becoming a docent at SBMA is an ideal opportunity for me to combine love of art history with my commitment to community service. When not enjoying artistic endeavors, I’m usually practicing yoga, swimming, biking, dancing tango, traveling or bird watching. My three children include two daughters—one a physician, one a media artist—and a son who is a journalist.

Mentor: Vikki Duncan



No image

GRETEL (PATTI) ROTHROCK I recently returned to California after living in the Washington D.C. area for eighteen years. My father, a California native, had a career in the State Department, so I spent a large portion of my life living abroad, mainly Europe. My education is in Fine Arts and Primitive Art History, with emphasis in Pre-Columbian Art. I strongly believe that The Arts are essential in the development of a healthy, balanced, humane world. My passion is to be a part of this as a docent, touring visitors in our community.



Mentor: Joan Dewhirst



DEBY TYGELL I grew up in NoHo with Fran and Dave Tygell, transplanted from New York. My father was an accountant at the "the lipstick factory," Max Factor, where my mother subsequently worked in the make-up salon along side artist, Robert Salvatore. When the salon closed, she reveled in the glamorous memorabilia as a prominent museum docent.

Art, theater, music, environmental and political passions ignited our lives. I am keeping the family torch glowing as I gleefully join SBMA.

Currently, I enjoy a globally diverse language of dance, American Sign Language theatrical interpretation, art education and environmental volunteerism — my efforts to create a more peaceful and compassionate future translated through artistic endeavors and understanding.



MENTOR: Patty Santiago



JEFF VITUCCI I am currently transitioning into retirement after 35+ years of work. An economist by training, my work has taken me around the world, providing numerous opportunities to visit some of the world’s great museums throughout Europe and the Far East.

Closer to home I sit on the board of two Italian-American service organizations – UNICO, the largest Italian-American service organization in the U.S., and the Italian Cultural Heritage Foundation (ICHF). The UNICO group is a proud founding sponsor of the I Madonnari festival, proceeds from which support the Children’s Creative Project, the Santa Barbara County Education Office’s program that brings art education programs to area school children.

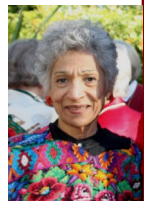
The ICHF fosters greater understanding of the culture, history, language and arts of Italy by providing funds for scholarships, awards, and education programs.



Mentor: Paul Guido

New Provisional

SARAJUM QUAZI



Mentor: Sneh Singh

Manhattan Museum Immersion

By Ricki Morse, Photographed by Stephen Hiatt



Fellow Docent Stephen Hiatt and Marguerite Stratton, friend, colleague and New Yorker, join me at the Guggenheim.

Nothing expands an October weekend in New York City so exponentially as time spent in museums. We met for lunch at the Guggenheim's renovated first floor restaurant, but nothing could have fortified us for the massive exhibition of works by Chinese-born artists produced from 1989 to 2008: *Art and China After 1989: Theater of the World*.

Day 1

The central atrium, around which the galleries circle for seven floors, is occupied by a gigantic Chinese dragon, impressive at first glance, but ultimately reflecting the disillusion and suffering of Chinese artists since the Tiananmen Square massacre. That event marked the end of global art

market access and the tightening of governmental controls on individual expression. We realize that the dragon, unlike the magnificent gold and scarlet Chinese dragon of legend, is roughly assembled of discarded bicycle parts, bulging and hanging loose, a dragon whose power lies only in its size and oppressive darkness.

The original exhibition, as seen in Vancouver, British Columbia, included live animals and insects, struggling to survive through exhaustion and hostile display environments, epitomizing the struggle Chinese artists have undergone since 1989.

Bowing to western sensibilities, the animals have been replaced with videos. Most of the artists are now working in



Europe and the United States but still deeply engaged in embodying for the world the inhumanity of the Chinese government and its overwhelming assault on expressions of individuality.



Much of the work on display is video and manipulated photography. I found it requires a new kind of looking to experience fully the power of the videos, just standing and letting myself be taken into the world of the video, though it initially may feel very uninviting. For example, in one silent video, *To Add One Meter to an Anonymous Mountain*, a dozen people are standing on a hilltop. They begin to take off all their clothes, fold them neatly and, one by one, stand on a scale to be weighed. Attendants



I caught this young woman admiring Shang Peili's photorealist oil on canvas, from her X3 Series. The individuality of the American girl contrasts pointedly with the sterile gloves of the Chinese government's relationship with its people.

film them and record their weights. Then four of them lie face down on the ground, side by side. More step up and lie on top of them, face down, forming another layer, and so it continues until a pyramid of people is formed. An attendant steps up to carefully measure how much their stacked bodies have added to the height of the hill. The nude



El Greco, *St. Jerome*; Hans Holbein, *Thomas Cromwell*

people then quietly disassemble their pile, put their clothes back on and wander away. The video needs no explanation. We experience being only a number, having no individuality, nothing personal to contribute.

Walking out onto the street felt wonderful, a safe and friendly world, and the next stop, The Frick Collection, transported us into a world of privilege and beauty, the home of Henry Clay Frick, steel and coal magnate, who amassed

one of the world's finest private collections of old master paintings. Frick had the building designed for his family and his collection, a gracious estate on Fifth Avenue about ten blocks down from the Met, which he always envisioned opening to the public, and ultimately willed as a public museum.

The galleries feel elegant, 18thc furniture, Limoges enamels, oriental rugs. Though Frick died just a few years after they moved in, Mrs. Frick lived here until her death in 1931, at which time the first floor was opened to the public. But there is nothing homey about the quality of the art. At each turn you are astonished by some rare work, grandly displayed as if it were painted for that spot. In one room above the fire-



Vermeer, *Officer and Laughing Girl*, ca. 1657

place we encounter El Greco's, *St Jerome* (1590-1600) and to its right Hans Holbein's *Thomas Cromwell* (1532-33). Most of the works are placed as Frick himself deigned. But the jolt for me always comes in venturing down a connecting hall toward the dining room and coming across two small Vermeers, demurely placed across from a small Degas, virtually lighting the space with their glowing faces.

Day 2

We met the following afternoon at the Whitney Museum of American Art's new location in Chelsea, right at the end of High Line Park. Architect Renzo Piano's design is captivating, offering views over the Hudson, up the High Line Park and over lower



Alexander Calder, *Aluminum Leaves, Red Post* (1941), 60" h.





Manhattan and providing multiple balconies for installation of sculpture. The Alexander Calder (1898-1976) exhibition, *Hypermobility*, inhabits the fourth floor with his hallmark impishness, moving from the mass and solidity of his stabiles to the lighthearted humor of his mobiles. Calder can move from power to whimsy in a blink, and take you with him in his playful experimenting in space. Somehow one never tires of looking at his work—as if it constantly reinvents itself before our very eyes—moving from stabile to mobile in a moment. The Whitney curator describes Calder as “making drawings in space,” and it is that gestural quality in wire, aluminum and steel, which stuns us and draws us to return to his work for renewal of spirit.

Day 3

Calder, *Arches* (1959) 106” h.

We met for lunch in the Metropolitan’s formal dining room on the fourth floor and happily found a Santa Barbara Chardonnay on the menu. Marguerite was heading for the New York City Ballet, and Steve and I, after some searching, found the *Rodin at the Met* exhibition, though during the search we probably walked past more art than either has seen in a lifetime.

Rodin’s first publically acclaimed sculpture, *Age of Bronze*, 1877, draws the viewer with its freshness, its commanding presence and availability. The figure embodies a man stepping into life with the naiveté, strength and eagerness of youth. The clay original was sculpted in Belgium using a Belgian soldier as its model and was assailed by the French press as a fake, proposing that it was too perfect and was produced from a body cast. In the future, Rodin tended to produce figures either smaller or larger than life, but the attention certainly did bring his work into the public eye.



We were drawn to a nearby bronze with a similar thought, “Is this the origin of the chest on SBMA’s *Walking Man*? In touring I often focus on *Walking Man* (1877-78) as heralding Impressionism, with its clear marks of the sculptor’s fingers in the clay, the chest of another figure roughly affixed to the striding legs, inviting visions of heroic movement. The joy of museuming is this very experience, getting a new feel for an artist’s work, opening our grasp of an artist’s intent.



If any work opens us to Rodin’s genius it is *The Burghers of Calais* (1884-1895). It breaks the norms for commemorative works. The burghers, 14thc elders of the Calais, are not grand or posed, not elegant or awe inspiring, not even facing the viewer. They have just sworn to give their lives to spare Calais from sacking by the English and are draped in sheets, ropes for hanging around their necks, each man’s body expressing this immediate moment. Rodin wanted the sculpture installed on ground level to allow the viewer to participate in their varying sorrow, fear, withdrawal, defiance and agony. Installed at the end of a huge gallery, the large-scale figures take on life, seeming to mill and circle among themselves, and we are able to enter their world.

Taking the elevator to the roof garden, we had no idea what to expect. A young Argentinian sculptor, Adrián Villar Rojas (b. 1980) won the commission for an installation on the roof of the Met, but one step onto the roof was all it took. We entered *The Theater of Disappearance* (2017). The pure white remains of a Bacchanalian feast—banquet tables, chairs, toppled wine





glasses—fill the roof, along with large bronze sculptures rising among the tables. But as we approach the tables we see not only sculptures on and in the tables, but we begin to recognize more and more objects from the Met’s collection—an Egyptian pharaoh, a Noh mask, an Asian bowl—all in white, as if they had re-emerged into this strange dream.

As he wandered through the Met in preparation for his commission, Rojas was struck by all the collected objects now isolated from their uses, their settings, their cultures—now categorized in time and space but without their intended setting and use. He envisioned a way of celebrating these “disappeared” objects, not by restoring them to their origins but by displaying them in an even more abstracted way, by including them in fanciful displays to celebrate their individual existences—by making them the stars of their own theater.



The method by which he performed this magic is certainly as amazing as the exhibit. With 3-D scanners and laser printers, he reproduced the objects

from the Met’s collection. Then using friends as models, he produced the figures, using the same techniques and rendering all in rigid polyurethane foam. The foam is covered in paint dust, giving it a white weathered appearance, and in the case of the “bronze” sculptures, giving them a bronze patina.

As we move among the objects, the sense of a decadent feast increases, leaving behind the feeling of something lost, something perhaps destroyed, something of value diminished. Is this rooftop banquet the last hurrah of a society which has lost its way, has not protected what is most precious?

Perhaps all the technological excellence has not achieved true or lasting meaning. I am left with a veritable feast for the eyes and a warning for the spirit.

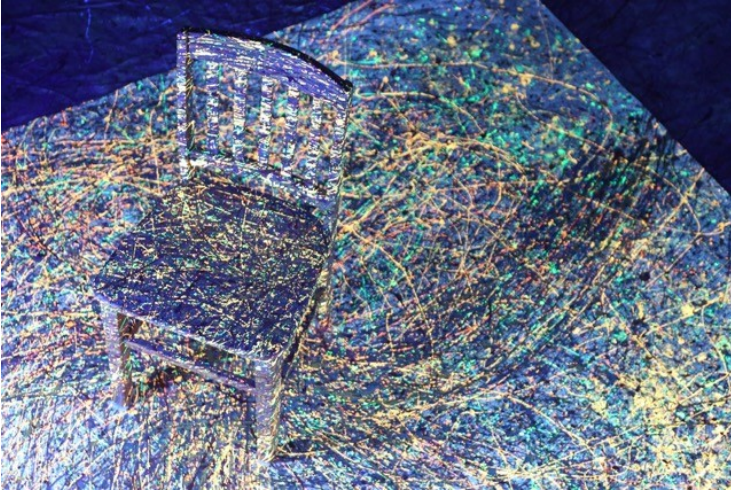


The artist’s statement provides a thought provoking perspective.

The Theater of Disappearance seeks to dialogue with the vision and division of The Met’s patrimony. An entire cartography of human culture seems to emerge from the Museum’s wings and rooms. Rather than a mirror of facts, the Museum becomes a version of them: America’s map of human activity on earth, a scale-model account of who we are and how we got here. What if we discovered that we are in a labyrinth, not a house? What if every classification and hierarchy created to stabilize the world was erased to produce a deeper insight: that there are no facts but only interpretations, and that the distance between interpretations and facts might be power—the power of an institution or a nation to sanction truth?

—Adrián Villar Rojas

THE LAST PAGE



John Hillis Sanders

Day to Night

October 30 to November 30, 2017

Opening Reception **November 4** at 2-4 pm

Elizabeth Gordon Gallery

15 West Gutierrez, Santa Barbara 805.963.1157

The show includes two light installations intended for viewing both during the day and at night under ultra-violet light. The work can be viewed within the gallery during open daylight hours and from the street during evening hours.

Artist's Talk: John Hillis Sanders November 11 at 2 pm, Karpeles Museum, 21 W. Anapamu Street 805.962.5322

Many former staff attended the reception for Deborah Borrowdale-Cox, former SBMA Director of Education at McCormick House October 30th.

Below: Ricki, Deborah and her daughter at dinner. Deborah was Ricki's Provisional instructor 25 years ago.



Lori Mohr, Editor
Mohrojai@aol.com

