

Docent Dates

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

Sept 20

Council meeting;
Alfred Winer, UC
Riverside, Lit
Connections

October 4

Council meeting

October 18

Council meeting

November 1

Council meeting

November 15

Cancelled for bus trip

November 20

LACMA trip

December 6

Council meeting

December 11

Holiday Party

December 20

Cancelled in lieu
of Holiday Party

January 17

Council meeting

February 7

Council meeting

February 21

Council meeting

Dates will be published
as room allows.



Valeska Soares, *Any Moment Now* September 17-December 31, 2017 SBMA INTERNAL USE ONLY

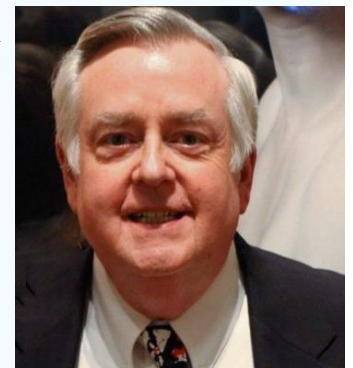
Dear Colleagues,

As we welcome a new service year, I hope everyone had an enjoyable, relaxing, and art-filled summer. I'm sure all Docents are pleased to once again receive *La Muse* after a well-deserved, two-month hiatus by Editor Lori Mohr who spent time trekking across Spain on El Camino de Santiago. In this issue you will also learn how some of our fellow docents spent their summer break.

We have challenges ahead but we also have great opportunities to bring the joy of art to both our student and adult visitors. Members of your Board have been busy making plans for a successful year. Most notably, Mary Ellen Hoffman got our activities underway in July with two local museum visits (see her message). Karen Brill adeptly created student touring teams based on your Preference Sheets. Irene Stone and Patty Santiago conquered the monumental task of forming the adult touring teams.

Because of the Docent recruiting ad in the last two issues of *The Independent*, a number of people have expressed interest. Rachael has sent each an information packet, and we are waiting to receive applications. Interviews are continuing for a much-anticipated Provisional Class beginning at the end of this month.

This fall the Getty Foundation has produced another of its fascinating Pacific Standard Time initiatives in which numerous Southern California museums are participating. This year's theme is Los Angeles/Latin America.



Ralph Wilson, President

Our museum is contributing with installation art in a major exhibition of contemporary Brazilian-born artist Valeska Soares, which opens on September 17.

The speaker at our first Docent Council meeting on September 20th will be Andrew Winer, author and Chairman of the UC Riverside MFA Writing Program. He will discuss literary connections between authors such as Italo Calvino, Roland Barthes, and Jorge Luis Borges, and the work of Valeska Soares.

Despite the continuing renovations, the galleries will be filled with art that addresses our myriad emotions. By sharing art with our visitors, we are following the dictum of Henry David Thoreau, the great American transcendentalist whose birth centennial we are celebrating this year: *"It's not what you look at that matters, it's what you see."* As Docents we take great joy in helping our visitors do just that.

Let us make this a year of enthusiasm and seeing anew.

Ralph

From our Vice President



M. E. Hoffman

Welcome back! Hopefully you're looking forward to some fun learning and social activities this fall.

Several of you who were around this summer enjoyed one or two outings in July. First, we saw California Missions exhibits at the Santa Barbara Historical Museum—Edward Borein, Cowboy Artist, and Edwin Deakin. Both tours were led by docent Bob Dickey. He did a terrific job with 18 of us split between two dates. Bob is also a docent at the Courthouse, as is our own Ann Hammond. She got our ball rolling. The July 18 group followed the tour with lunch at C'est Cheese.

"How Modernism Came to Santa Barbara: 1945-1990" at Westmont Ridley-Tree on July 20 was our second outing. Judy Larson, the executive director, led our tour of 14 through the very interesting exhibit of local artists from that era. Again, with good food never far from our minds, we hit the cafeteria for lunch and follow-up discussion of the tour.

Coming up, I have scheduled a docent-led tour for us on November 20 for the special exhibit, "Painted in Mexico, 1700-1790" at LACMA. Part of the sweeping "Pacific Standard Time, LA/LA", it includes over 100 18th century works, many restored specifically for this exhibit. I'll have more details as the date approaches.

I am also planning to arrange a local tour(s) in October of "Sacred Art in the Age of Contact," which focuses on the relationship between art and religion during the Mission era in both the Chumash and Spanish traditions. This show is also part of PST and seems relevant both from a local historical point of view and for its perspective on California art. The exhibition will be at two venues—the SB Historical Museum and at UCSB in the Art, Design and Architecture Museum. I'm working on scheduling this with Diva Zumaya, curator at the museum who also happens to be an assistant curator at the SBMA!

Finally, mark your calendars for December 11 for the holiday party, this year to be hosted by Josie and Ed Martin at their beautiful home and grounds in Montecito.

I look forward to a wonderful year with all of you.

Mary Ellen

From our Student Teams Chair



Karen Brill

Are you ready?

I always get a sense of anticipation this time of year, that back-to-school feeling that I so enjoyed growing up. On that note, the Valeska Soares exhibition promises to be quite playful, inviting us to be children with the students who are visiting our museum. One of the joys in working with kids is seeing the world through their eyes and this will be a great opportunity for that!

It promises to be a productive, satisfying year. With four teams of strong and dedicated docents touring students, we are working together to navigate our ever changing landscape while nurturing a sense of joy and wonder with the art. *Karen*

From our Adult Teams Co-Chairs



Irene Stone

Let us welcome everyone back with a great big Thank You to those docents who helped out with *Highlights* and other tours this summer. Christine Holland was on top of it with her excellent planning, and with your generosity we had coverage. Not only that, you maintained our high standard despite the ongoing changes in the museum to give our visitors an enjoyable experience.

Changes in the museum continue as we begin our new service year. We've shown in the past how flexible and supportive of one another we can be, and that is the spirit we must keep alive. As you review the adult team assignments, please know we do our very best to accommodate your requests, but if you have concerns, do contact us.

The team is busy preparing for the opening of the Valeska Soares show. Given the long renovation calendar and many closed galleries, Patty and I will be presenting a proposal to the Docent Council Board at its first meeting on Sept. 13 to consider three different configurations of adult tours to begin in January:

- 1) Continue two tours a day as currently scheduled;
- 2) Reduce tours to one tour a day; or
- 3) Schedule one tour a day Tuesday-Thursday and two tours a day Friday-Sunday.

Other proposals may be offered. We are glad to discuss these options with you. We are happy to report that we have had good responses from docents to continue First Thursday *Ten Talks*. We know that they have been popular with visitors and are glad that we can continue.

We look forward to seeing you all as we begin our new touring year! *Irene*



Patti Santiago

From our **Secretary**



Hello Docents,

I just wanted to say welcome back, and that I am looking forward to the start of a new service year and my new role as Secretary. We have some great exhibits, and I'm sure we'll have terrific tours.

See you all soon!

Christine Holland

From our **Community Speakers Program**



Team Leaders Kathryn and Shirley Waxman

Public talks for September and October:

Color: More Than Meets the Eye

Central Library: Tuesday, September 12, 2 pm

Docent Presenter: Joan Dewhirst

Valeska Soares- Any Moment Now

Central Library: Tuesday, October 10, 2 pm

Docent Presenter: Joan Dewhirst

From June 2016 to May 2017 the CSP Team of six docents gave 77 presentations to 1,748 attendees.



Tracey Miller Touring at New Members Event
SBMA Photo



From Christine Holland:

"I went to an art fair in Aix-en-Provence and loved grabbing this photo. Is it hard to tell why she was attracted to the art in this booth?"

Doug's Excellent Roman Adventure



Ah Roma, too much to see, too little time. It was a hot time in Rome, 95 degrees to be precise. Four days, five museums were on my list—the Colosseum, the Spanish Steps, the Pantheon and Hadrian's Villa where I was able to see where our Hermes had been hanging out for over a thousand years. In my humble opinion the best museum is the National Museum of Rome near Termini Station. That is my focus.

I arrived a few minutes after it opened. Hardly anyone was there. Most of the museums in Rome are stuffed with art and antiquities. This museum has fewer objects but with higher quality and displayed in a manner that you can enjoy without feeling you're in a can of sardines. My favorite work was the *Boxer at Rest*. The face and the pose of the body convey the enormous emotion of a worn and weary boxer. I saw it a few years ago on loan at the Getty.



What an incredible creation.

This Hellenistic sculpture was created between 330 to 50 BCE. How it got to Rome is not known but the Romans were known to bring back plunder from their conquests. At one time it appears the sculpture was displayed in the Baths of Constantine. Sometime later it looks like it was intentionally buried to safeguard it, possibly from pillaging. The sculpture was excavated in Rome in 1885.

Most Greek and Roman sculptures were painted to look lifelike. This sculpture does not appear to have been created with that in mind. It's mostly bronze; however, a slightly different alloy was used for the darker bruise under his right eye. Pure copper was used for the lips, nipples, blood from his wounds and the laces on the gloves. Copper and a colored alloy would not have been needed if the statue was going to be painted. *Boxer at Rest* was made from eight segments

soldered together, each one created through the lost-wax process.

To me, this work is on par with Rodin's *The Thinker*.

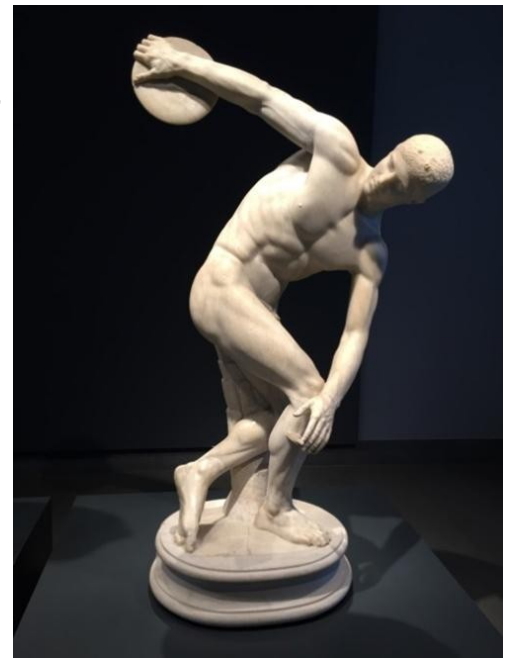
Next up, *Augustus Pontifex Maximus* [Augustus, greatest pontiff]. This Roman statue's plaque describes it best: "The emperor Augustus, his head covered, is represented formally dressed in a toga. Near his feet, shoed with the *calceipatricii* [a type of footwear], is the *capsa*, a container for official documents. The position of the right forearm suggests that the *princeps* [first person] is in the act of performing a sacrifice, holding a sacrificial cup (*patera*) [a broad shallow dish] to pour a libation. The emperor is in the guise of Pontifex Maximus, an office he assumed in 12 B.C. and that remained an imperial prerogative until IV century A.D. as a sacred sanction to imperial power. The office was part of the new political and religious program promoted



by Augustus, who also introduced the cult of the *Genius Augustus*. The emperor was keen to emphasize the value and significance of the *mores maiorum* [the unwritten code from which the ancient Romans derived their social norms], which were the basis for his political legitimacy. He is thus represented performing his official religious duties wearing a toga, the traditional garment of a Roman gentleman (*cives romanus*) [Roman citizen].”

“The head, worked as a separate piece, is inserted on the torso and shows realistic features that are somewhat imbued with stylistic elements of Hellenistic portraiture. The statue, generally considered a work of the late Augustan period, should probably be dated to the last decade of the I century B.C.”

And finally there is the *Discobolus* (discus thrower) of Myron, a Roman copy of the Greek original. The museum plaque describes the discus thrower as being at the moment preceding the release of the discus. However, having run track long ago, I know that the discus thrower needs to turn completely around one more time before he can release the discus. Still, this is the position at the start of the last downward movement before he brings the discus upward to its release point. This particular sculpture has an interesting recent history. Per Wikipedia, it was sold to Adolf Hitler for five million lire in 1938 over protests from some Italian government and scholarly individuals. It was returned to Italy in 1948.



The museum contains many other great Roman sculptures and Roman copies of Greek sculptures. There are some wonderful mosaics and frescoes on the second floor. In the basement is the best ancient coin collection found anywhere in Europe. If you haven't been to the National Museum of Rome I urge you to go.

If you have been there, go again.



For those who missed the Service Recognition Ceremony in June, you are in luck. Enjoy a sampling of photos taken by Pma.

The Glass Ceiling

Three cheers for our President Gail
For the Council she never did fail
What I find most appealing—
She smashed a glass ceiling,
And the next one in line is a male.

By Ralph Wilson, President



DOCENT RECOGNITION, June 2017

Photos Courtesy of Pma Tregenza



Michi Ho
Docent of the Year



Spatial and Spiritual Power in San Francisco

By Ricki Morse



On a July trip to San Francisco to visit my niece, Diana, we spent an afternoon at SFMoMA, experiencing balance, weight and gravity in Richard Serra's "Sequence," 2006 (*below*). A native San Franciscan whose father was a pipefitter in the local shipyards, he grew up working among the hulks of vast metal plates, developing a new visual vocabulary, providing viewers with the visceral experience of space enclosed, opening, expanding, alternately nurturing and fearsome. As we walked into, through and around the sculpture, we often ducked as if the walls were



closing in on us, and then swirled and danced as the walls released us, furling open above.



As I soaked in Botta's work, I experienced that wonderful "ah-ha" moment we've all had in viewing an artist's retrospective—that moment when you really "get" the artist. Mario Botta's omnipresent symbol, the central cylinder set against arches and dissecting horizontals, enlivens all his work and informs my understanding of the SFMoMA building, which had previously eluded me.

Just across the street at the Yerba Buena Gardens, we walked under and behind the waterfalls dedicated to Martin Luther King, Jr. The cascading falls renders the space private, silenced, an oasis in the heart of the city where we find photographs from his life and words from his speeches.

"No, No, we are not satisfied, and we will not be satisfied until justice rolls down like water and righteousness like a mighty stream." Martin Luther King, Jr., Washington, D.C. 1963.

We stood with tears in our eyes, again feeling his power, his dignity, his grace.



Church of San Giovanni Batista, Ticino, Switzerland



Europe Art Tour Summer 2017

By Barbara Boyd



Paris and Amsterdam made excellent base camps for two weeks of art exploration in June. Our group consisted of Loree Gold, Christine Holland, Denise Klassen, Linda Adams, Michi Ho, me, and in Amsterdam,

Steve Hiatt and his son, Jon.



In Paris we viewed the fantastic impressionist and post-impressionist exhibitions at the Musee d'Orsay. At the Louvre we toured master works. Across town we explored Monet's huge water lilies at the Musee Marmotton, which

houses the world's largest collection of the maestro's work. We also visited Monet's home and garden at Giverny, a small village outside Paris. After seeing where Monet lived we toured the village where Van Gogh died, Auverne sur Oise.



The Potato Eaters

A private collection at the Kroller-Muller Museum two hours outside Amsterdam had 90 works by Van Gogh, half from his "black" period, including a famous "The Potato Eaters."

The Rijks Museum in Amsterdam re-opened in April 2017 after renovation. The Hall of Honor had a beautiful collection with several works by Vermeer and Rembrandt, including the latter's famous "Night Watch," 1642 (*below*). The painting has its own gallery (bottom, to give you a sense of scale). The work has gone down in history as a superlative example of Rembrandt's creative genius.

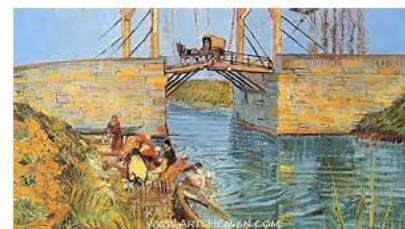


A trip to Rembrandt House where the artist worked and taught his resident students, and which ultimately led to his financial ruin, has been carefully restored. The list of objects from his bankruptcy filing was used to identify works to restore.

For me this trip was an opportunity to see a huge number of works by Van Gogh, including my favorite, "The Drawbridge at Arles." Sometimes we see these images on scarves and mugs to the point of cliché, so seeing them up close was a welcome reminder of his talent. I really came to appreciate his growth as an artist. For those of you who paint with oils, you understand his mastery, creating and finishing one to two oil paintings in a day!



The Milkmaid, Johannes Vermeer



Van Gogh, The Drawbridge at Arles, c 1888 (My favorite)

Steve in Columbia, South Carolina: Total Eclipse & The Museum of Art



Seeing a total eclipse of the sun has been a boyhood dream since I first got the idea listening to the Carly Simon song , 'Youre so Vain', in 1973. Its was the most exotic thing I had ever heard of. The idea was reinforced the next year by the release of Pink Floyd's epic 'Dark Side of the Moon'.

Downtown Columbia, where I spent four days, was a carnival-like atmosphere as the city readied for 600k people and the great Eclipsplotation of 2017. I spent most of the time eating my way through the city, scoping out a place to view Totality and enjoying the myriad events planned for the four days leading up to the Eclipse.

The Museum of Art in the heart of downtown Columbia was a real gem. The people there, and all those I came across in Columbia, were sweet as syrup on Sunday morning waffles. The museum not only offered reciprocal membership with SBMA, but also cool respite from the brutal heat and humidity of summer. In honor of the physical improvements and re-installation of the permanent collection they had an exhibit with re-imagined everyday maintenance tools items called, "Retooled."



Chihuli sculpture



Walking the Camino

Lori Mohr



Martin Sheen popularized the Camino a decade ago in the movie “The Way.” Since then traffic on the The Way of St. James—the Camino—has grown exponentially. But Europeans, including Ferdinand and Isabella, have walked the trail in northern Spain since the 9th century. Pilgrims from all over Europe crossed the French Pyrenees, forging a 500-mile path to the cathedral in Santiago where the remains of St. James are believed to be buried. Back then the trail was rife with thieves and other unsavory sorts, driving pilgrims to band together. Of course today it’s safe, but it’s still this sense of *communitas*—walking with strangers, sharing stories—that accounts for the spiritual nature of the journey.



The trail was shady and cool with temps in the low 60s.

In June Larry and I walked the last 120 miles with a small group and two local guides. Each day we were given a map, and off we went at our own pace, the biggest decision facing us where to stop for coffee. Along the way, we met people from all over the globe. It took me until the end to realize that it was walking with others, not getting away from them, that made this a powerful experience.



The Camino is a series of small farms, villages and hamlets strewn over gently rolling hills. Green, green .

The trail was not crowded. By the 15th century, 250,000 people had walked the Camino. Since the mid-20th century when the Pilgrim’s Office began keeping records, that number is at 237, 886.

An ancient Roman wall borders the trail for miles and miles, a reminder of just how old pilgrimage this is. Walking, talking, breathing. The process itself felt meditative, the sound of my breath like a metronome. I was completely attuned to my body, a common focus with trekkers, sharing moleskin and stories at every stop. Mildly terrified that I wouldn’t be up to the challenge of 10-12 mi/day, day after day for 12 days, I trained for nine months. My injuries had run their course by the time we started our walk in Leon.



Accommodations varied between 300 y/o monasteries-turned-BnB, and small inns. Most claimed to have wifi, but those ancient stone buildings aren’t easily wired. After a few days, I felt quite liberated to be e-free.



One of many hamlets along the trail that beckoned us to stop for a coffee, ice cream or beer.

Art along the Camino consisted of frescos, statues, Celtic icons, paintings, stained glass, some variation thereof in every gothic church in every hamlet and village. The cathedral in Santiago was on such a grand scale that I didn’t photograph it. This image is from a postcard. We enjoyed a 90-minute docent tour of the multi-floor cathedral.

The five-hour train ride back to Madrid gave me time to process the Camino experience, and bask in the good feel of *communitas*.

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