

## Docent Dates

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

### August 8 at 10 am

Summer Field Trip to Sullivan Goss for "L.A. in S.B. II: A Postwar and Contemporary Exhibition"

### September 19

First Council Meeting

Joan Tanner, "Banded Location," 1970. Chalk, graphite, oil paint fragments, Frisket, metallic paint, masking tape. 22 1/2 in. x 28 1/2 in.  
Collection of the artist



Dear Docents,

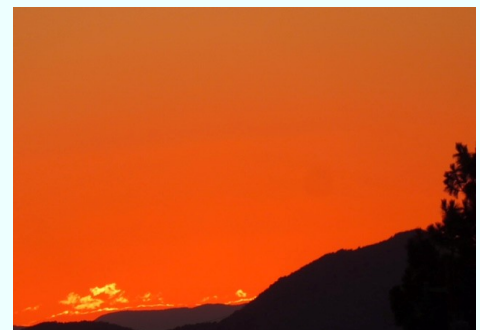
This informal summer issue is just my way of keeping us connected, so you will not find messages from our board. What you will find, in addition to gorgeous photo submissions, is a report from Mary Winder on our first summer field trip; a story from Josie Martin in her trademark tongue-in-cheek style; and an article from Ricki with her take on two of the works in *Summer Nocturne*.

Our July 18 field trip arranged by Mary Winder to the Carnegie Museum in Oxnard, a little gem, was particularly fun for those of us who love California art, in addition to the car paintings of course. Mary will tell you more about the visit on page 2.

The New Active Docents are holding their own with Docent Choice (Highlights) tours, as well as touring the Art Camp kids. Our visitors are in good hands.

So enjoy the issue, take note of our first meeting date, and kick back for the remaining summer break.

Lori



Photos by Doug McElwain, "Bryce Canyon National Park: 'Hoodoo Evening'" and "Utah: Sunset over Cedar City."

From our Vice President



Mary Winder

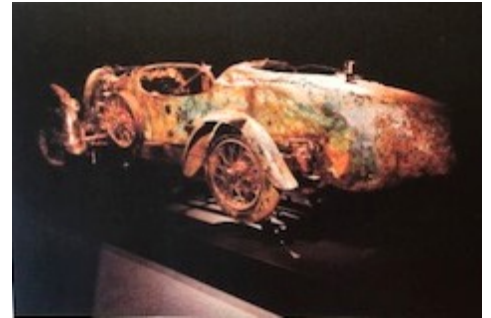
Dear Docents,  
Happy summer to all. I want to thank all who attended our outing to the Carnegie Museum of Art Oxnard. What a treat to get 3 separate tours in one morning. The Docent from the Mullin Automotive Museum first toured us



Photos by Mary Winder

through the California Artists exhibited from their collection. The paintings were stimulating and enjoyed by all. Next we journeyed upstairs where the director of the Carnegie Museum of art, Martha Jimenez, gave us a tour of their impressive private collection of California Landscapes. Many oohs and wows were heard from our attentive group.

Lastly, and leaving a lasting impression, was the tour of the Cam Studio Gallery with the resident artist, Vanessa Wallace-Gonzales.

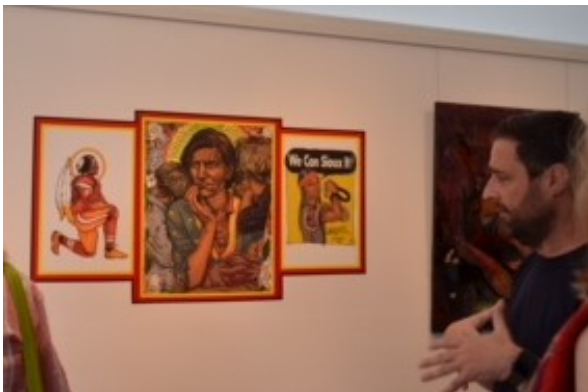


Brian Paumier, artist and board member, first explained the outreach mission of the Gallery with the work it does with the local youth in Oxnard. Then the Artist in Residence described her art production processes and took us back to her studio to look at a work in progress.

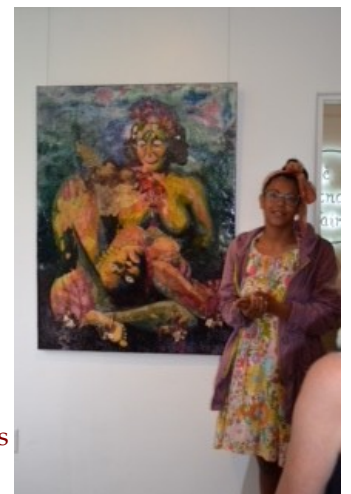


Vanessa uses elements of mythology to explore her identity and personal experiences. The director of the publication arm of the Cam Studios, The Oxnard Plain Press, Jaime Bailon, illuminated us on the effort of the press to continue to educate artists on the importance of publication and selling those publications. To view the work of these young California Artists visit:

[www.oxnardplain.com](http://www.oxnardplain.com)



Look forward to seeing you soon,  
*Mary Joyce*



(Right) Artist Vanessa Williams and her multimedia work.

## Docent Field Trip

Dear Docents,

For our next outing we will visit the work done by many noteworthy Los Angeles Artists. What is fortunate for us is that we won't have to travel far, the exhibition is housed in the Sullivan Goss an American Gallery across the street from the SBMA. The Curator and Director will be there to tour us through the exhibition. This exhibition is not one to miss.

**Date: Wednesday August 8, 2018 at 10:00**

**RSVP: I'll let them know how many to expect**

### **L.A. IN S.B. II: A POSTWAR & CONTEMPORARY EXHIBITION**

Sullivan Goss is excited and proud to announce its second installment of *L.A. in S.B.* This exhibition is focusing on Postwar and Contemporary works with a special eye towards exposing affinities between L.A. artists of the postwar period and their contemporary peers.

### **ARTISTS INCLUDED**

Charles Arnoldi | Natalie Arnoldi | Leonard Edmondson | Edgar Ewing | Frank Gehry | David Hockney | Ynez Johnston | Peter Krasnow | Dave Lefner | Kenton Nelson | Ken Price | Ed Ruscha | Bette Saar | Peter Shire | Emerson Woelffer | Patssi Valdez

### **ABOUT THE GALLERY:**

Sullivan Goss - An American Gallery has represented the work of American artists for 30 years. The contributions of these artists, from the 19th century to today, can be found in our two galleries in downtown Santa Barbara, California. With an inventory of over 3,000 works, including paintings, watercolors, drawings, prints and sculptures, Sullivan Goss is the primary West Coast gallery positioned to help build private and public collections of important American art. The gallery is constantly **seeking to acquire works by significant American painters and sculptors** who worked between 1850 and 1950 including those artists referred to as luminists, impressionists, expressionists and modernist

**LOCATION:** 11 East Anapamu Street, Santa Barbara, CA 93101

tel: (805) 730-1460

See you soon, Mary Joyce

[marywinder@yahoo.com](mailto:marywinder@yahoo.com)

## THE CORRECTIONS

By Josie Martin



I've just finished a *Highlights* tour with five Sunday visitors and am about to walk out of Ridley Tree when the guard waves me back. There's a tough burly man, not the type you expect to find in a museum, looking quite annoyed.

"You...you have some mistakes here, Maam," he tells me in a rather authoritarian voice. I'm baffled. He wasn't in my group, what mistake could he be referring to? Something he overheard me say that was incorrect? He walks me over to the "Dead Cottonwood Tree" by Georgia O'Keefe. Oh oh! I did use that painting on my tour. What did I say wrong? I race through my mental notes as we walk...the part about her colors having spiritual vibrations? Did I not pronounce the name Abiquiu right? Was it my reference to the influence of Paul Strand, Alfred Stieglitz?



"Here," he points to the narrative on the wall. Puts his finger right under the line. "It says she moved from New York to New Mexico in 1943, the same year that the atom bomb was dropped. Bomb was dropped in 1945. My father was in Japan. I was a kid and that's a major error." He tells me as if it were a personal insult.

"Of course, you're right; it should be corrected."

1945, I remember it too. I was eight and recall the terrifying pictures taking up the entire space of the front page of the paper, "Paris Soir." Not only right after it happened, but for weeks—it occupied pages and pages of newspaper space, almost erasing the horrors and destruction of the war we had just experienced in France and throughout Europe. The two mushroom clouds that decimated thousands in a single drop... Hiroshima, Nagasaki.

Georgia O'Keefe didn't paint mushroom clouds even as nuclear tests were going on at Alamogordo, New Mexico, not that far from Abiquiu. Instead, she painted amazing detailed natural phenomena—a dry twisted

tree trunk, the perforated pelvis of a cow, desiccated skulls, the most inner core of flowers.

Art! Once again seeking to bring grace to a world temporarily off balance.

I thank the visitor for his careful observation, assure him I will report it to the powers-that-be, but he isn't done with me. He nearly pulls me over to Narjot's "Forty-Niner."

"See those pistols hanging on the wall? He got the wrong logo on the handles. In 1849, those wouldn't even have been made back then..." He goes on intensely for a while. I try to stay involved except I don't know the first



thing about guns and arms. Secretly I wonder if he belongs to the NRA. "The guy's got it all wrong," he tells me twice. I nod, but he talks on for a bit longer about riffles and muskets.

"Well, Sir, I don't think we can get Mr. Narjot to correct it, the painting is done. But you're an historian who certainly knows his facts."

"It's not a bad painting otherwise," he tells me.

"I agree," I say stoutly.

He walks away.

## Reprise



"Docent Memories, Yellowstone, Lower Falls."

By Mooneen Murad

John Hillis Sanders and Joan Dewhirst at Graduation.

Photo by Pma



## The Exuberance of Lines on Paper

by Ricki Morse



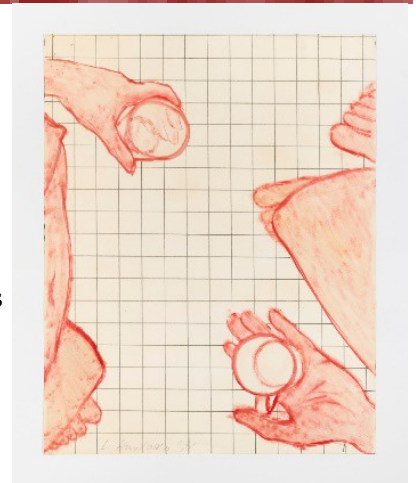
Our *Summer Nocturne* exhibition of 1970s works on paper from our permanent collection is the gift that continues to unfurl and capture our imaginations with each viewing. Our touring team began with a shared trepidation, and over the weeks discovered depths and passions we had not expected.

From the performance/conceptual artists Richard Dunlap, Tony Marioni, and John White—all of whom are also jazz pianists—to the scrolls of earth rubbings by Michelle Stuart, we are drawn into moments of art making. The experience becomes more powerful than the object, and we are captured in this moment in the artist's life.

Among the figurative works, I was most moved by Luchita Hurtado's intimate self-portraits, the perspective viewed from above, ordinary moments, like standing naked in the bathroom with a glass of water, something we would never expect to see on a gallery wall. Her natural presence is startling yet deeply authentic.

American artists in the 1970s, reacting to the often garish and extravagant Pop Art and personalities of the '60s, turned inward, exploring individual expression. Critics termed the 70s "eclectic." Artists seemed freer to follow individual paths, to explore private inquiries. I find Robert Beauchamp's pen and watercolor world the strongest demonstration of this tendency among the artists in our exhibition. He beguilingly creates an imagined world populated by creatures from his own personal mythology. Growing up in Denver in foster care with his six siblings, he studied art in Colorado Springs and later at Cooper Union in New York, where he later taught.

For several years, Beauchamp studied Abstract Expressionism under the master teacher, Hans Hoffman, before rejecting abstraction and making fanciful, sometimes surreal images dance across a sheet of paper like a parade of his imagination. He loved working on large sheets of paper with lots of room to "see what happens."



Luchita Hurtado (b. 1920)  
Venezuelan, "Untitled," 1971,  
oil and graphite on paper.



Robert Beauchamp (1923-1995) American, "Untitled #9," 1972, ink and watercolor on paper.

He enjoyed the slow process of discovery as the drawings developed, taking unexpected turns and spontaneous surges. He called his figures "beauchamps" and warns the viewer not to look for universal meaning, but to understand them as personal myth-making, to follow the development of patterns across the paper as a story written in a private language. As we view "Untitled #9," a 1972 ink and watercolor on paper, we are enticed into his world and led to follow the movement, marveling at the growth of images across the paper into a coherent, experiential world, a journey inside another mind.



### NEW ART SPACE

We now have a new area for creating art in the space vacated by the restaurant. Loree Gold has been hired by the Ed Dept to conduct art classes to all comers.



### GRANVIDA GALLERY

#### Call For Artists

GranVida is opening a new gallery at 5464 Carpinteria Ave. in Carpinteria. The theme of our first show is "Keeping It Local". Artwork will be exhibited for two months. Sales will be handled by the artist. Artists will be asked for a donation of 20 % of sales to GranVida and 10% of sales to the Art Center. The artist will keep 70% of sales.

The Ingathering is **Wednesday, September 12**. Drop off work between 10:00-12:30. Pick up work not selected between 3:00 and 4:00.

The opening reception will be **Saturday, September 15, 3:00-5:00**. Instead of a jurying fee, artists will be asked to bring two bottles of their favorite beverage to the opening reception.

Contact Ranell Hansen @ 805-637-4706  
llenar.nesnah@gmail.com

### ROSEMARIE C. GEBHART



September 8-23, 2018

Opening Reception: September 13, 2018 6-8pm

Janeer Gail Wight, BFA, MFA, Associate Professor, Stanford University  
Academy of Art University Cannery Galleries  
2801 Leavenworth Street, San Francisco, CA 94133

winner of The California Society of Printmakers National Juried Competition

THE LAST PAGE:



Above: Some kids grow up to become docents. (Right) Leslie Thompson at the Kelvingrove Museum in Glasgow with John Lavery's painting of Anna Pavelova.



Photo by Steve



At Sullivan Goss Gallery you can see the original painting used for this year's Fiesta.

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