

# La Muse

## Docent Dates

### December 5

Idurre Alonso, *Mexican Modernist Photography*

### December 10

Holiday Party

### January 16

Siemon Scamell-Katz:  
Visual sciences and cognitive psychology.

### February 6

UCSB Professor,  
"Brilliant Spectrum"

### February 20

Speaker TBD

### March 6

TBD

### March 20

TBD

**April 3 NO MEETING**  
**Spring Docent Field Trip TBD**

### April 17

Dane Goodman and  
Alison Saar

### May 1

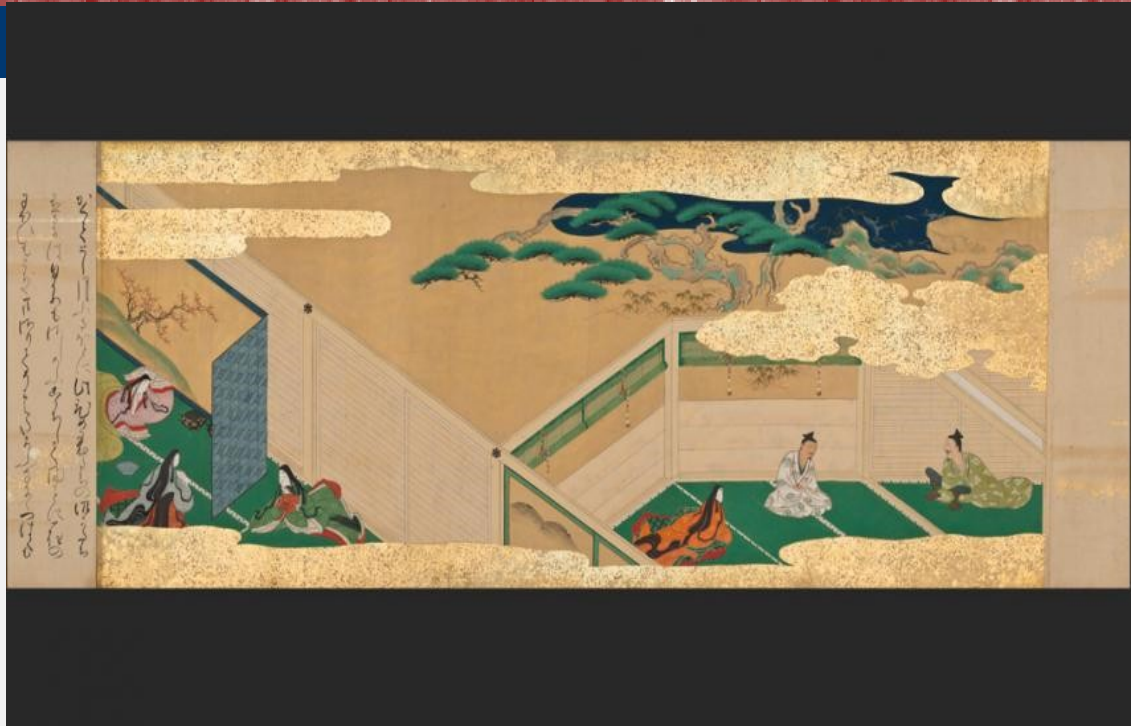
TBD

### May 15

TBD

### May 17

Service Recognition  
Ceremony



*The Tale of Bunshō, the Salt-maker.* Credit: Attributed to Tosa Mitsuoki, Japanese, 1617-1691. Calligraphy by SANEKAGE Mushanokōji (1662-1738), calligraphy dated 1688. Ink, color, old, and silver on paper; set of three handscrolls. SBMA, Museum purchase with the Peggy and John Maximus Fund and SBMA Friends of Asian Art.

Dear fellow docents,

I wanted the first words of my column to be "Happy Holidays!" Instead they have to be a *mea culpa* to our amazing, talented secretary, David Reichert—who would never make this mistake: Somehow, some way, despite our multiple checks, Rachael and I did not catch the omission of our secretary in the new directory. Christine Holland (also talented and amazing), is listed, but she is no longer secretary. Hopefully, David is also a forgiving man, but we are SO sorry David and to the rest of you, please go to David for all things secretarial on the Board, not Christine! And hopefully, he'll stay on the Board to serve another term and we'll get it right in the directory next year. As the artist Raphael said "...perfection is what I endeavor to attain...". Alas I often miss the mark far more often than he did.

My big news to report is that the Board approved the new by-laws at its November 14th meeting; electronic copies were sent to all Active docents recently. We have received only a little feedback, and some minor clarifications, which we made. At our December 5th meeting we will vote as a council for approval. As previously noted, the bylaws will be online (not in the Directory) for convenience, accessibility and ability to amend them more easily.

Also a few reminders: our first council meeting in January will be on January 16 with a very interesting topic and speaker: Siemon Scamell-Katz: On ways of seeing: vision sciences and cognitive psy-



Mary Ellen Hoffman,  
President

chology and how they apply to design and persuasion/ influencing the Rational Decision Maker.

In February we'll be back on our normal meeting schedule as our most hardworking Education Director, Patsy Hicks, endeavors to line up interesting speakers for us. We will also look forward to the new Active docents presenting their research papers to us at meetings throughout the winter and spring. Details of their scheduling are still being worked out, but we hope the first one will be on January 16th.

Finally, I hope to see you all at the spectacular Holiday Party Mary Joyce has planned for us! I know all who went to Paramount were delighted and the party may even top that!

And since it can't be said enough: Happiest of holiday seasons to you all.

Warmest wishes, *Mary Ellen* ■

## From our Vice President



*Mary Joyce Winder*

Dear Docents,

Our November bus trip to Paramount Pictures was enjoyed by all. I thank all who attended for making this a fantastic day. There are no people like docent people, they are the best people I know!

It's the most wonderful time of the year when docents gather together at our Annual Holiday Party. Now that the holiday season is upon us, it is time to make merry and enjoy each other's company in the special way that we docents do so well. This year we will be celebrating together at the Grassini Wine Tasting room located in the Downtown Historic District in Santa Barbara. The lovely room is located at 24 El Paseo, in the El

Paseo complex.

The Holiday Party will be held the evening of December 10<sup>th</sup> between 6 PM and 8 PM. The invitations have been mailed, please RSVP if you plan on attending to [marywinder@yahoo.com](mailto:marywinder@yahoo.com) or telephone 805 452 9063. There is valet Parking adjacent to the El Paseo complex on the corner of Cannon Perdido and Anacapa. Public Parking is also readily available at the Lobero Lot.

Many Artists in our group will have their artwork on display throughout the venue in our Docent Art Exhibition. The submissions I have received are impressive, and I want to thank the artists that kindly offered to share their talents with us on this special evening.

The charming wine tasting room is waiting to greet you with its warm firelight and Docent Art Exhibition.

Please feel free to contact me with any questions or concerns.

Wishing you the happiest of holidays,

*Mary Joyce* ■



## From our Student Teams Chair



Karen Brill

This month tours were given for grades three, seven and eight for a total of 101 students. In response to a request for art activities in the galleries, the Wednesday team is piloting “Art With a Side”. Here’s how it works—art educators work with half the kids in the museum for 30 minutes while docents tour the other half. Then we switch groups. The first tours for third graders met with great success. Docents will continue to offer this half hour tour, coupled with an art project created and taught by art educators. Docents include works that complement the theme of the activity, which in this case was based on Hans Hoffman’s *Simplex Munditis*. All were pleased with the results!

We have scheduled a high school touring forum for Feb. 6 after the docent council meeting. Please plan to come to share your thoughts and ideas and learn from your fellow docents. In the meantime, Denise Klassen discovered an inspiring article that is a wonderful refresher on ways to tour students of all ages. You are sure to enjoy it and will probably learn some new approaches! Check it out here: <https://www.artsy.net/article/artsy-editorial-talk-kids-art> (type “kids” in the search bar. LM)

*“On a June morning two years ago, 3,000 schoolchildren poured into the pristine art galleries of London’s Tate Modern. They were guests of honor—the first public visitors to experience the contemporary art institution’s freshly minted extension. In the museum’s famed Turbine Hall, a lucky 300 children could be found giddily rushing down the sloped floor, waving signs and gleefully chanting the phrase: “All schools should be art schools.”*

Happy Holidays to all! Karen ■

## From our Adult Teams Chair



Irene Stone

With the opening of the glowing *Paths of Gold: Japanese Landscape and Narrative Paintings from the Collection* on November 10 and the previously opened coolly sparkling *Let it Snow!* we now have two exhibitions that seem to be stimulating visitor interest resulting in an upswing of Special Request tours.

In October we toured 203 visitors in 42 tours for an average of 4.8 per tour, an increase from September. Even with our usual sweep of the galleries, several of you had no takers. You noted that rather than a formal tour, you circulated and engaged visitors individually about works they were presently enjoying. This is important way for us to interact with the public. Also, recording those instances in the Red Book gives us useful information.

One October statistic of note is that there were no missed tours. That is so important. Thank you for checking your calendars and thank you to tour leaders for reminding team members of the upcoming month’s assignments. I look forward to more monthly reports of such positive statistics.

For now, happy holidays to you and your families!

Irene ■

## From our **Community Speakers Program**



Team Leaders Kathryn Padgett and Shirley Waxman

November was another busy month for the team. A total of 12 presentations were given, with 339 people in attendance. Organizations, libraries, and senior centers continue to be very enthusiastic about the Docent Council's Community Speakers Program.

The team has worked to create 26 unique and interesting PowerPoint presentations that are summarized in the CSP brochure. One such offering was created by Mary Eckhart this summer. Mary's themed presentations always have wonderful titles and this new one is no exception: "Citizens of Earth and Air: Artists Create Portraits of the Animal Kingdom."

Her presentation begins 30,000 years ago, featuring a galloping phalanx of horses racing across the walls of France's Chauvet Caves. She goes on to feature the weird and marvelous combinations of man and beast with Luttrell Psalter's 14<sup>th</sup> century paintings, moves forward with a flying yellow cow, an upside-down cat, poker playing dogs, ominous insects, an artist's selfie as a trout, and many more. All of these marvelous images created over the ages help depict the human bond with earth's wondrous creatures.

Please feel free to contact Kathryn at [communityspeakerssbma@gmail.com](mailto:communityspeakerssbma@gmail.com) if you would like to have an electronic copy of this brochure. It is delightful to see the diverse and interesting topics we offer, and the inventory continues to grow with our team members working hard, always striving to find new ways to engage the community.

Shirley and I, along with the rest of the CSP team, wish you all a very happy holiday season filled with joy, love, and laughter. ■



Joan Dewhirst



Mary Eckhart



Gretchen Simpson



Molora Vadnais

**Note!**

**Former Docent, New Sustainer, Joan Rocco**  
1173 Summit Road, SB 93108  
[joanrocco@cox.net](mailto:joanrocco@cox.net)  
805-969-6747 (home) 805-448-3500 (cell)

# Rafael Perea De La Cabada in SoCal

Now on view at SBMA

by Ricki Morse



With just three galleries open in our Museum amid all the construction, we are thrilled to find contemporary artists from our permanent collection headlining local shows. I last saw De La Cabada's "Agua Bendita" (Holy Water), acquired by SBMA, shown in 2000. (Javier Marin's "Rojo Intenso," was also acquired in 1995 and on view in the same 2000 show. I'll talk about him later.) Each work engaged visitors powerfully, and in ensuing years they have been asked after often by our members. So imagine how thrilled I was to learn from Rachael that "Aqua Bendita" will be on display in Ridley-Tree as of December 1st!

Back then I began my tours with "Agua Bendita", as visitors immediately gravitated to it when we entered the gallery. The large acrylic painted canvas is surrounded by coke bottles, most of them stuffed with the Mexican flag, as if nearly all Mexicans had become Coke drinkers, or workers in Coca Cola bottling factories. In 2000 the chief executive of Coca-Cola Mexico, Vicente Fox, was elected president of Mexico, the first politician to gain control of the government from the ruling Party, PRI, since 1910; thus the painting provides a celebration of that victory.



Rafael Perla De La Cabada, 2018  
photo provided by Vita Art Center



"Agua Benita" (2000), acrylic on canvas  
with coke bottles and flags 6' x 7'.

But the message is more complex. The artist surrounds the symbol of Mexican independence, the eagle perched on a cactus, a writhing serpent in its beak, with the aura traditionally associated with the Virgin of Guadalupe, the blue rays now emanating from the symbol of the Mexican state. The image depicts an Americanization of Mexican society led by an industrial enterprise, rather than an invading army, a replacing of traditional holy water with a new, powerful force. At the same time, the playfulness and visual energy of the image gives us a new way of symbolizing these cultural shifts. De La Cabada depicts the power of this social shift as a spray of liquid electrifying the atmosphere.

Lori Mohr, Leslie Thompson and I visited the Vita Gallery in Ventura for the final week of Rafael Perea De La Cabada's entrancing exhibition "Birds on a Wire." Wall signage



Vita Art Center presents  
Rafael Perea de la Cabada  
Birds on a Wire

shares the artist's ruminations on birds as imperiled, as thinking, as feeling and as inspiring. The works express the whole gamut of emotion from playful, almost childlike renderings to the dark peril of the bird as endangered migrant. As a bird watcher, he is never without his binoculars, and that easy familiarity informs his images.



His “Birds on a Wire” provides a powerful commentary on the precariousness of the lives of migrants today, and we are arrested by the open-mouthed silent cries and glaring eyes of men perching between worlds. The birds whose lives evolve around migration seem to lead the men, inspire them to journey, show them the way. This symbiotic relationship takes many forms, from social rage to classical contemplation.

I was particularly drawn to the most formal work in the show — three paintings of human figures in stark white rendered on the covers of old encyclopedias, as if our lives today encompass all the knowledge of the ages, our migrations taking the next step, inspired by the birds perched above them. This “Encyclopedia Series” (2013) captures much of what museums are all about, preserving the past to inform the future. I found them moving and optimistic, suggesting a future which holds past knowledge, empowered by nature.

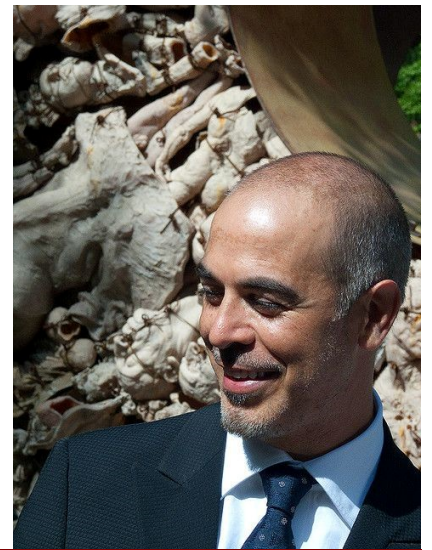
I have yet to visit Javier Marin’s exhibition at the San Diego Museum of Art, but happily it is open until March 3, 2019, so we all have time to get there. Entitled “Art of the Body,” the show follows major exhibitions in Milan, Italy, Paris, France, and Querétaro, Mexico. His “Rojo Intenso” (1995) captivated our visitors with its resonating classical stance, its fierce red paint splashes and graffiti jottings across her body. The molded clay embodies the handprints of the artist and achieves a resonating personal impact. He is now working in walls of commingled figures and body parts, some laced with wire; even in photographs they are remarkably moving. ■



Above: “Rojo Intenso” (1995), clay from Oaxaca and Zacatecas, 57” tall. Photo by Rogelio Cuellar

<https://www.sdmart.org/exhibition/javier-marin/>

Below left: Javier Marin, “Chachihuites”; Below middle: Sculpture by the artists from the San Diego Museum of Art exhibition



Below: Javier Marin

## Berthe Morisot, “Woman Impressionist,” Emerges from the Margins

*The most interesting artist of her generation has been not so much underrated in standard art history as not rated at all.*

By Peter Schjeldahl, New Yorker October 29, 2018



In Morisot's “Woman at Her Toilette” (1875-80), the subject radiates selfhood

There's something disheartening—a note of special pleading—about the subtitle, “Woman Impressionist,” of a breathtaking Berthe Morisot retrospective at the Barnes Foundation, in Philadelphia. (Imagine a parallel case: say, “Georges Braque: Man Cubist.”) But I see the polemical point of the emphasis as the defiant flipping of, yes, sexist condescension to a great artist who is not so much underrated in standard art history as not rated at all against the big guns of Impressionism: Manet, Degas, Renoir, and Monet, each of whom was a close friend and admiring colleague of hers. Born in 1841, Morisot first showed at the Paris Salon in 1864—initially with works influenced by teachers she had, chiefly the Barbizon master Jean-Baptiste-Camille Corot—and figured prominently in all the annual Impressionist exhibitions, from 1874 to 1886, except that of 1879, when she was too ill, after the birth of her only child, Julie, to participate. Manet kept three of her paintings in his bedroom. She was a painter's painter, but only by default. Today, she is the most interesting artist of her generation, for feats of form and depths of meaning that were still developing when she died from pneumonia, in 1895, at the age of fifty-four. She is due for full-blown fame. The strategic irritant of “Woman Impressionist” will wear away.

Well, there's this to be said for the tag: Morisot is a visual poet of womanhood like perhaps no other painter before or since, with a comprehension of female experience that is at least equal in force to the combined delectations of women by her male peers. You see the distinction in her pictures of fashionably dressed Parisiennes, who are not spectacles but bodily presences in dresses that feel rendered from the inside. ■

To read more, click on the link.

<https://www.newyorker.com/magazine/2018/10/29/berthe-morisot-woman-impressionist-emerges-from-the-margins>

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“Self-Portrait,” from 1885. Courtesy Musée Marmottan Monet, Paris, France / Bridgeman Images

From the Archives







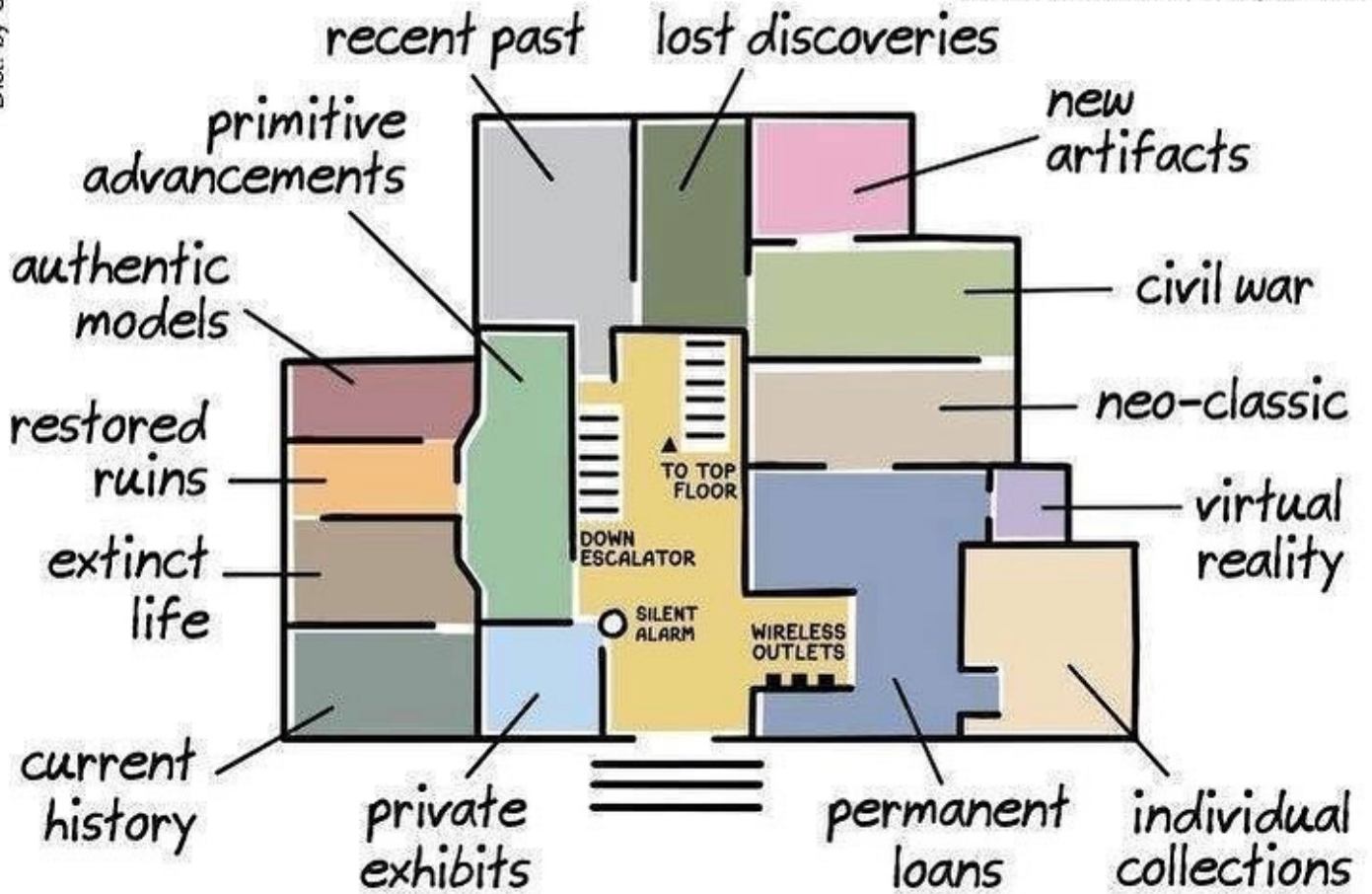
THE LAST PAGE:

Submitted by Tracey Miller

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# at the oxymoron museum

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