

## Docent Dates

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

### February 7

Council meeting

### February 16 (Friday)

Docent Party 4-7, home  
David Reichert

### February 21

Council meeting

### March 7

Council meeting

### March 21

Council meeting

### March 26

Bus Trip to Norton Simon

### April 4

Council meeting

### No Meeting April 18

Cancel for Bus Trip

### May 2

Council meeting

### May 16

Council meeting

### June 6

Only if needed for summer exhibition

### SAVE THE DATE:

April 22-27, NYC Trip

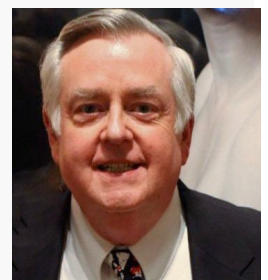


Evelyn Hofer,  
*Girl with Bicycle*,  
Dublin, 1966.  
Dye transfer  
print. SBMA  
purchase with  
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Courtesy of  
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Dear Colleagues,

I hope all docents have been able to return to their homes and begin the process of starting a reimagined life, for no one who lived through the events of the last month will ever forget the shock, sorrow, and disruption we have experienced. Let us hope that the next eleven months of the New Year will be as uplifting as the first month was dispiriting.

We start February with two new exhibitions in our galleries, exhibitions which are very approachable and provide excellent talking points for our adult and student visitors. We have been visually guided through the works by the curators—Eik Kahng, Charlie Wylie, and Dana Ostrander—who've suggested creative ideas and intriguing paths to follow through this rich material.



Ralph Wilson, President

“Crosscurrents: The Painted Portrait in America, Britain, and France, 1750-1850” gives us examples of the development of the painted portrait over 100 years and shows how the European artists influenced the direction of American portraitists.

“Crosscurrents” allows us to see the influence of the painted portrait in early photography and the subsequent development of the photographer as artist. “Brought to Light” brings us into the evolving role of photography as fine art. While the portrait is still a major part of photography, the development of cameras, films, and digital methods has enabled images which the earlier photographers could never envision. The exhibition consists of over 60 photographs from our permanent collection, including new work and new photographers never before shown in the museum.

These will certainly be popular exhibitions, and we look forward to many visitors. Happy touring!

*Ralph*

### From our Vice President



This should brighten our world as we stumble into 2018—a celebration of love and friendship on **February 16** at David Reichert and Diane Dodds from 4-7 pm. Partners are welcome. Food dishes to bring will remain as they were for the cancelled holiday party. Look for e-mail invitation with all details soon.

Our next bus/road trip is taking shape: the Degas exhibit at the Norton Simon **March 26**. Look for a sign up sheet at the Feb 7 docent council meeting.

Mary Ellen Hoffman

*Mary Ellen*

### From our Student Teams Chair



What a month we’ve had, two months when you include Thomas. Hopefully we are on our way to normal as the community recovers and heals. Amazingly, with many docents impacted by the mudslides, we were still able to meet all requests for January student tours. Eight were given for elementary school students, and one for high school students.

In addition, a last minute special request came in for the students of Mount Carmel school in Montecito. This school is located right in one of the main pathways of the mudslides. All of their kids were displaced. Mount Carmel staff attempted to maintain some degree of normalcy by having their students share a very small space with those down the street at Notre Dame. So when Mount Carmel requested a museum visit, four docents jumped in to meet this need the very next day. Students and docents alike shared their stories, impromptu conversations in our galleries that seemed to fill a need for everyone. The healing power of art at work! Thanks to Pma, Denise, Patty, Susan, and Rachael for making this happen.

Karen Brill

*Karen*

## From our Adult Teams Chair



Irene Stone

With the opening of our two new exhibitions, "Brought to Light" and "Crosscurrents," and the continuation of free museum admission into February, the increase in visitors throughout the galleries has been noticeable just this week. I think we are all looking forward to better and brighter days in 2018.

In November docents toured a total of 200 visitors on regularly scheduled tours. Even with 7 tours with no visitors, the average number of guests per tour was 4.2. Including special request tours, visitors totaled 255, averaging 4.8 per docent tour.

The numbers for December reflect the uncertainties and emergencies generated by the Thomas Fire, including longer-than-expected evacuations, aiding family and friends, and the day-to-day decisions made by the museum staff of whether to open the museum. The total number of tours offered was 27, with a total of 116 visitors, averaging 4.3 per tour, even with an increase in tours with no visitors.

Through the trials of the Thomas Fire in December and the shocking tragedies of the mudslides in January, combined with docent illnesses and accidents over the last months, so many of you have volunteered to cover tours. Thank you all for your positive and gracious support during these most difficult times.

It is the collective energy of our group that makes our work so rewarding.

*Irene*

## From our Community Speakers Program



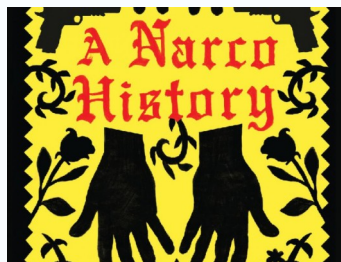
Team Leaders Kathryn Padgett & Shirley Waxman

The Community Speakers Program team sends their love to all docents in the aftermath of the terrible mudslides, and especially to those impacted by the unimaginable and surreal debris flow. May everyone feel supported and loved through this very trying experience that has affected us.

Due to these disastrous events that rocked our community, it seemed the town hunkered down to wait out the disruption and mourn lives lost. So we had a slow January with four presentations given to sixty-eight members of the community.

We are grateful that all of you are safe, and offer heartfelt well wishes as we venture forward into 2018.

*Kathryn and Shirley*



A Narco History: How the United States and Mexico Jointly Created the "Mexican Drug War"

Parallel Stories Lecture

Sunday, March 18

2:30 pm

## From our Research Chair



Our dauntless Provisional class braved fire and mud to prepare research on several of our works currently on exhibition. Here are some tasty tidbits from their research papers which will be posted soon!

### **Gretel Rothrock has prepared research on Christian Gullager's painted portrait of Elizabeth Coats Greenleaf.**

...In more typical fashion for the times Gullager staged Elizabeth with visual metaphors that would communicate her dignified position in society to any viewer. She holds an open book in her right hand with the word "spring" written on it. Holding the book suggests that Elizabeth is an educated woman, with purpose. This is in keeping with the 18th century idea that intellect equaled a woman of high position and wealth. The word "spring" likely is a reference to her youth and the luxury of being in a position to enjoy it. The feather decorating her nicely coiffed hair and the expensive fabric of her gown places emphasis on her carefree and implied extravagant life. Another indicator of a secure prosperous future for her is the engagement ring she wears on her wedding ring finger. She would be married to John Greenleaf in 1791.



### **Jeff Vitucci prepared research for Nargot's painting of The Forty-Niner.**

A middle-aged man, a bit scruffy-appearing, is seated on a his bed in his small, sparse log cabin, with his faithful dog by his side, head resting on his master's knee. He is reading from quite a pile of what we imagine are letters from home. Perhaps it has been some months since he has had any news? The title of the piece, "The Forty-Niner", suggests he is a lone gold miner in the California foothills seeking his fortune during the California gold rush, as many did at the time. The tools of his trade, a pick, a shovel, and mining pan, are at the foot of his makeshift bed and right in front for the viewer to see. Other necessities of life in the woods are evident in the small room he calls home; an axe and a musket are hanging on the walls. There's a fire in the fireplace, doubling as his cooking space but also drying his laundry that is hanging from the ceiling. It's a clean space, although cluttered, but there's no evidence of the riches he most assuredly was hoping for. Has he been here too long? Is it time to move on? .





Editor's Note: In my search for the Narjot image, I found this painting by **Jules Tavernier**, *The Pioneer*, 1877. Oil on canvas, 31 x 48 inches. Courtesy of the Society of California Pioneers, San Francisco.



**Patti Firestone** investigated the **Vase with Flying Cranes Over Island of Peach Trees**. Thanks to Queenie Scheurwater for her expert input.

This large beautiful porcelain Chinese vase represents the height of ceramic art during the Qing (pronounced Ching) Dynasty. The bulbous vase is heavier at the bottom than the top and is made of the finest high-fire Chinese porcelain clay that was developed over thousands of years only in China and strong enough to support this large size. The vase is covered with Taoist symbols of long life painted on the high-fire porcelain with low-fire overglazes of bright colors unique to the Chinese industry during the Qing period. One hundred years later European porcelains will surpass the Chinese porcelain production in quality and quantity.

**Look for papers by Sara, Leslie, Nydia and Deby in the next issue of *La Muse*.**

## Spring Trip: Docents in NYC



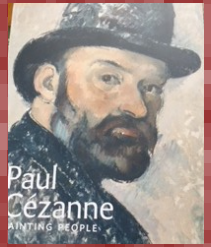
**April 22 - 27**



# Painting People

## Cezanne Portraits at the National Gallery

By Ann Hammond



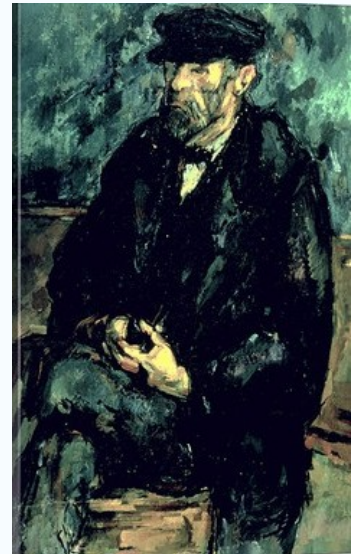
This was my first port of call the day after my arrival in London in November. I am lucky to have a friend who lets us use her flat just off Trafalgar Square, prime hunting ground for art museums/galleries. The National Gallery was quite busy as the show had not been open long. In London people look smart and well put together when they go to the art museums, which makes it almost as interesting as what is on the walls.



There are plenty of benches where one can sit and take in the art at one's leisure.

The show was arranged chronologically. The first piece I spent time with was 'The Artist's Father Reading' (*above right*), done in 1866. The work had recently been cleaned, and the background included the artist's studio on the right. This is a portrait exhibit, and Cezanne used family and friends as subjects. There is the famous self portrait in his bowler hat, (1862-64) which is on the cover of the catalogue (*top*).

'Uncle Dominique in a Turban (x2)' from 1866-67 (*left*), again in profile, again in blue cap (*right*), as a monk, as a lawyer, are all from the same time period and all painted with a palette knife to apply the heavy impasto. I think they liked to dress up! And one can see the same backdrops are repeated many times with different sitters. Cezanne was clearly focused on his subject more than the background.



At the Courtauld, just up the street from the National Gallery, I discovered an artist I



was not familiar with...Chaim Soutine, an Expressionist artist who lived and worked in Paris at the height of the modern era. I saw his 'Portraits of Cooks, Waiters and Bellboys'. Magnificent! Like Cezanne, he used heavy impasto with visual brushstrokes in painting his subjects.

So, you see, Portraits is the name of the game right now, and SBMA is right up there with the big boys!

## Kiefer Rodin' shows Rodin through a dark lens a at the Barnes Foundation in Philadelphia

From Lancaster Online, By Erin Negley December 10, 2017

*Submission by Ricki Morse*



PHILADELPHIA — The first time Auguste Rodin exhibited his art in the United States, he came to Philadelphia for the 1876 world's fair. Eight of his sculptures were part of the huge international exhibition, but he didn't get any recognition from judges or the press.

"It was a failure, I'm afraid," says Sylvie Patry, chief curator of the Barnes Foundation in Philadelphia.

A lot has happened since that first failed exhibit. Today, Rodin has his own museum in Philadelphia. A small crowd gathered there last month to mark the 100th anniversary of his death. For the centennial, nearly 30 museums around the world will celebrate the work of the famed sculptor and artist. Among those is the Barnes Foundation, whose "Kiefer Rodin" exhibit shows the sculptor's work in a new light—that of the dark world of artist Anselm Kiefer. It also shows a different side of Rodin and brings you into his studio. The exhibit at the Barnes Foundation, its only stop in America, is open

through March 12.

"Kiefer Rodin" is a conversation between two artists separated by a century.

Rodin is a French artist born in 1840 who is called the father of modern sculpture, with work that explores emotions and pushes the boundaries of the human form. Kiefer is a German painter and sculptor born in 1945 whose work is heavy with history and architecture. His materials range from seeds to lead.



You may know Rodin from iconic pieces including "The Kiss" and "The Thinker." Rodin also was an author of one book, "Cathedrals of France." The book was published just a few years before his death and is filled with sketches and notes on decaying cathedrals. It wasn't translated to English until 1965. Kiefer discovered it while looking through the artist's archives. This inspired him, along with Rodin's erotic figure sketches.

Musee Rodin in Paris had invited Kiefer to create something for this anniversary that looks to the future, not just the past. The French museum wanted to show Rodin in the eyes of a great artist of today, says Catherine Chevillot, director of the Musee Rodin, during a press preview of the exhibit.

While the artists' works are different, both Rodin and Kiefer are never satisfied and devoted to constant experimentation, she says. Both artists gather fragments of ancient worlds to reconstruct something new.



You see as much in Kiefer's plaster-cast clothing, heavy lead forms. His paintings have texture, too. The series of paintings "Auguste Rodin: les Cathedrales de France" takes up entire walls. The remnants of ancient buildings appear underneath layers of shellac and lead (*right*).

And Kiefer has his interpretation of Rodin's architecture book. Kiefer's books are opened, showing watercolor drawings combining the nude drawings and sketches of churches. The "paper" is plastered cardboard. Some of the books look like marble, as if they are pieces of the crumbling architecture.



Alselm Kiefer, "Les Cathedrales de France," 2014 x 57 x 9 cm. Watercolor and pencil on plaster on cardboard. 18 pages, 8 double-page spreads, plus front and back cover).

The overall exhibit brings together more than 100 works of art. There are watercolors, sculpture and drawings from Rodin and paintings, books and sculpture from Kiefer. Much of the work is on view in the U.S. for the first time.

Why is this exhibit at the Barnes? The museum doesn't have any Rodin art in its impressive collection. However, that doesn't necessarily mean Albert Barnes was not interested in Rodin, curator Patry said during the preview. The Rodin art in the exhibit starts with his sketches of architecture next to



nudes. Side by side, the forms don't look all that different. There are full-body sculptures and so many cast spare body parts, not unlike those found hidden in Kiefer's work.

This is one of the many juxtapositions of the exhibit — between Kiefer and Rodin and also between Rodin's work in this exhibit and the sculpture found at the Rodin Museum next door. The museums are now neighbors after the Barnes moved to the Ben Franklin Parkway five years ago after a long legal battle.

"This is one reason why we thought that this exhibition would make great sense here at the Barnes," Patry says. "Because we are neighbors."

The sculpture at the Rodin Museum was gathered by a collector. The pieces are beautiful and very much on display in a grand building. Seeing piles of Rodin's sculpture at the Barnes surrounded by the sketches made me feel closer to his creative process, almost like being in his studio.

It's not too different from the ensembles Barnes created for his art collection, mixing together art from different time periods and different media. The ensembles can be confusing, but they make you think and push you to notice the similarities and differences.



THE LAST PAGE



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