

Docent Dates

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

March 7

Janet Delaney,
Bay Area Photographer

March 21

Mike Wallace
U.S. Historian

April 4

Council meeting

No Meeting April 18

Cancelled for Bus Trip

May 2

Council meeting

May 16

Council meeting

June 6

Only if needed for summer exhibition



Michael Disfarmer, *Untitled* (young man in hat wearing a sweater and open neck shirt), ca. 1930-1952, gelatin silver print, *Brought to Light: Revelatory Photographs in the SBMA Collection*

Dear Colleagues,

This morning is a rare time for quiet and for musing.

Musing 1

The Olympic games always attract our attention, particularly by engaging us in watching sports we might otherwise ignore. It is two weeks of the art of sports and the art in sports, as the images of events attest. Beyond the athleticism, art is the center of the opening and closing ceremonies, and these games were no exception. It is art

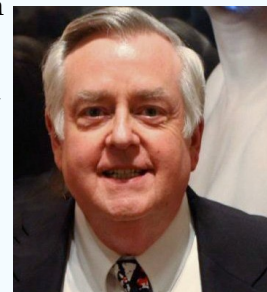
on a grand scale, digital art of millions of colors, moving complexities of almost hypnotic proportions. This year we even saw images in the sky created by 300 drones flashing changing patterns. How will future museums deal with this fast-evolving, ever-changing world of art!

Musing 2

Every time I log on to my computer, I see APOD – Astronomy Picture of the Day – which offers images from millions of miles away taken by exploratory missions to outer space. Many of these photographs are sublimely beautiful and contribute to an organic relationship of art and science such as we saw in the “Heavenly Bodies” exhibition in 2014. Photography does not just capture the world; it expands our world and reaches back towards the moment of creation. How’s that for purpose!

Musing 3

Much closer to home, the social time before Council meetings has become something special. Thanks to Gail Stichler’s change last year making teams responsible for each



Ralph Wilson,
President

meeting's culinary delights, the concept has evolved into an exercise of creativity. Everyone seems to be far more interested how a theme is developed and not so concerned with what's on the table. The "Brought to Light" team at our last meeting exemplified this creativity, particularly how Loree Gold's portrait photography of docents made real the work of Michael Disfarmer currently in the galleries. How appropriate that we become the art!

The Council is blessed by the quality and variety of speakers at our meetings. March will be no exception. Janet Delaney, a photographer based in the San Francisco Bay Area, will speak at the March 7 meeting. She is noted for her urban images, especially *South of Market* (1978–86) which focused on the area around SFMOMA and her ongoing series *SoMa Now*.

Our March 21 meeting will feature Mike Wallace, a U.S. historian and most recently the co-author with Carmen Boullosa of *A Narco History: How the United States and Mexico Jointly Created the Mexican Drug War*. One of his specialties is New York history, and he will be speaking with us about the Ashcan School of art.

Ralph

From our Vice President



Mary Ellen Hoffman

Greetings all,

As we continue to dig our way out of the mud, we also celebrate the first blossoming of spring and the renewal that comes with the season.

Our own wonderful celebration of love and friendship took place on February 16th at the home of David Reichert and his wife Diane Dodds. It was a welcome feel-good event, a lovely afternoon filled with optimism, good cheer and wonderful food, but of course!

Thank you again David and Diane for opening your home and hearts to our docents and several of their partners. (See Pma's photographs of the event in this issue.)

Coming up next is our second bus trip of the year on Monday, March 26 to the fabulous Norton Simon for the special exhibit of Degas: "Taking Shape: Degas as Sculptor." The show displays small bronze models among his paintings. It runs only until April 9 so this may be your last chance to see it! The signup sheet will continue to be available on the table at council meetings, but feel free to let me know anytime if you would like to attend. The cost is \$60.00 —Denise Klassen and/or I can take cash, check or credit card. I think it will be a most lovely outing and hope many of you will attend.

It certainly feels good to be back to planning docent activities as usual, yet I hold in my heart the knowledge that for some in our docent family as well as in the community, "normal" is still elusive. Keep in mind that we can call upon one another for a tour trade, information swap on an exhibit, or just for a cup of coffee. We docents seem to be at our best when there's need to come together.

Good wishes to all.

Mary Ellen

From our Student Teams Chair



Karen Brill

Although many schools were making up for time lost in the classroom, we still had student visitors to the museum in February, a total of 168. There were two third grade tours for a total of 46 students.

We also had two 4/5 grade special request tours from Crane School in Montecito, and a Ventura middle school special request for two tours!

March already has 8 tours on the books, so we are back in the swing of things with a full roster of student tours. And they are definitely enjoying our photography and portraits shows. By the smiles I see, docents are enjoying them with the kids. .

Karen

From our Adult Teams Chair



Irene Stone

Dear Docents,

The increase in visitor numbers has been noticeable with the opening of our two new exhibitions, "Brought to Light" and "Crosscurrents," along with continued free admission to the museum through February. Given the devastation in our community during January, the power of art in offering solace seems evident. We thought visitor numbers might be low, understandably, when in fact the opposite turned out to be true.

Because our special exhibitions did not open until January 28, no special exhibitions tours were offered in January. Regularly scheduled tours, however, numbered 35 with a total of 118 visitors, for an average of 3.4 per tour. Three tours had zero visitors, two *Techniques* and one *75th Anniversary*. You can read the Community Speakers Program message for their reported activity.

As we have completed the second month of the new touring configuration, the Docent Board will discuss its effectiveness at our next Board Meeting.

This winter has been filled with such unexpected hardships for so many of our docents. We continue to offer our support to those affected, and extend our gratitude to those docents who have gone above and beyond to help out with tours. And we may need that continued effort.

Looking ahead, we are facing attrition on our spring and summer teams. Right now the *Color* team has only two docents and most others have three. If you would like to be on the *Color* team, that would be most appreciated. In addition, we would like to have a angels willing to be on a contact list for needed tours, all of which can be converted to *Highlights*. If you can possibly be on the call list, please contact me.

Your comments and thoughts on adult touring are greatly important. Please email them to me at famstone5@gmail.com. Many thanks for your continuing support and positive outlook.

Irene

From our Community Speakers Program



Team Leaders Kathryn Padgett & Shirley Waxman

Dear Docents,
Now that all of our friends and family have returned to their homes and begun the task of establishing a new normal, hopefully we can launch into our role as docents with a new-found sense of gratitude and pride. During this time of stress, our dedicated docents brought the love of art to our community in the hopes of easing the daunting tasks of those affected, directly or indirectly, by the fire and debris flow. I am pleased to say that those of us on the Community Speakers Program team have maintained our schedule, reaching out to neighbors to bring the joy and lift that comes from sharing the experience of art with others.

In the month of February, we gave four presentations and reached a total of 116 art lovers in the community. Shirley travelled to the Ojai Library to speak to an enthusiastic and appreciative group.

Kathryn

Community Speakers Program March

There is one public talk:

March 18 3 pm SB Central Library Kathryn Padgett *Highlights of the Permanent Collection*

Announcements from Artists Among Us

March 13–May 12,
Artists Reception:
Friday March 16, 5-8

Arts Fund Gallery
205 C Santa Barbara
Street in the Funk
Zone. Gallery Hours:
Wed-Sun, 12-5

**Sewjourners Fiber
Art Group:** Isabel
Downs~Linda Estrada
~Carol Fay~Ranell Han-
sen~Pamela Holst~Patti
Hunter~Susan Katz
~MaryMaxwell~
Patty Six~Bobbi Tacoma

From Isabel Downs



“Sticks and Stones”
at the Arts Fund Gallery



ROSEMARIE C. GEBHART

Unseen and Unheard: Accidental Musings

ORIGINAL, HAND-PULLED VISCOSITY MONOTYPES

March 13 - May 10, 2018



INTRICATE RELATIONSHIP II

Opening Reception: Friday, March 16, 2018 5-7pm

Architectural Foundation of Santa Barbara
226 E. Victoria St, Santa Barbara, CA 93101

From our Nominations Chair



Gail Stichler

Dear Docents,

According to our Docent Council By-Laws, the month of March begins the cycle for nominating and electing officers for next year's Board. Active docents are invited to submit nominations to members of the Nominating Committee.

Please e-mail your nominees to any member of the Nominating Committee: Gail Stichler, Ralph Wilson, Mary Ellen Hoffman and Rachael Kriepps.

The deadline for nominations is **Wednesday, March 21.**

gmstichler@aol.com mr.beagle@cox.net mehoffman54@gmail.com rkriepps@sbma.net

The slate of candidates for service year 2018-2019 will be published in the April edition of *La Muse*. The Nominees will be presented at the April 18th Docent Council Meeting. If there are no additional nominations from the floor, the election of officers and chairpersons will be made by majority vote of the Active Docents present at this meeting.

Gail Stichler,
Nominations Chair 2018



From CHRISTINE HOLLAND

While soaking up the absolutely stunning scenery of New Zealand's South Island, we visited the museum in Christchurch. I was quite interested in the educational and interactive displays. I would not want to put Docents out of business, but did notice how visitors were lingering in the galleries and really taking time with the paintings. (The museum does offer Docent tours).

There are interactive screens next to each painting, providing a short video or information about such things as the technique or meanings, the artist, history, etc. And, there were comfy chairs with brochures about the works and one with an audio guide you could use while viewing the painting. I loved the experience.

Editor's Note: Feel free to share your museum musings in *La Muse*!

Laura Cumming's best art of 2017

The Guardian December, 2017

Reprinted with permission



Barkley L. Hendricks, *My Man Superman*, 1969

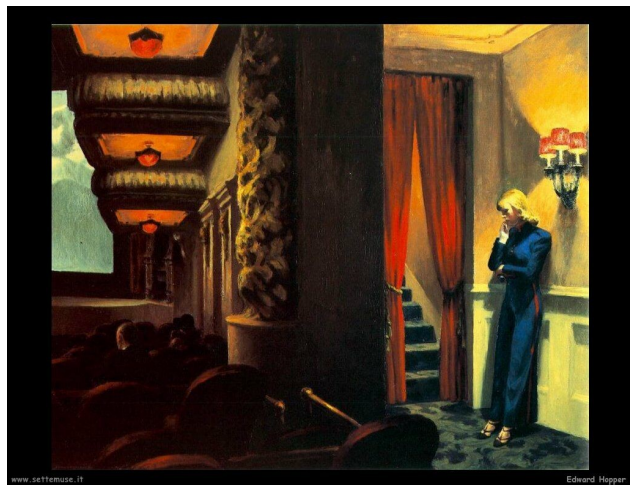
The highest price for the ugliest painting: that was the supposed Leonardo sold for \$450m last month. Does anyone really want to look at this monstrous Jesus, a heavily restored hippy scarcely anybody believes in? This was an alarming low point, where art sank from mere investment to cultural boast: Abu Dhabi buying a surprisingly un-Islamic painting for its new Louvre, all sides presumably insured against the future discovery that the painting is no better than it looks.

A shameful year for the art trade, then, but a golden year for art. 2017 gave us Russia and America as never before. A tremendous succession of masterpieces flew in

from the US, including Grant Wood's deathless *American Gothic* – the long-faced couple standing sentry before their wooden house, pitchfork in hand – in Britain



Grant Wood *American Gothic*, 1930. Oil on Beaver Board, 78 x 65.3 cm (30 3/4 x 25 3/4 in.) Friends of American Art Collection,



for the first time at the Royal Academy, along with Charles Sheeler's eerie Ford Plant in Winter and Edward Hopper's hauntingly mysterious *New York Movie* (left).

The Royal Academy also brought us Jasper Johns's famous flag paintings, their mood running from funereal to magnificent, while the Barbican's first British Jean-Michel Basquiat survey showed the art to be as vivid and volatile as the dead art star himself (*below left*). The American Dream was questioned by artists from Rauschenberg to Ruscha in mordant prints at the British Museum, and by a generation of black artists in Tate Modern's rousing *Soul of a Nation*.

Several shows marked the Russian Revolution, but none so dramatically as the Royal Academy's Revolution: Russian Art 1917-32, where one saw avant garde masterpieces in the opening galleries and learned their makers' fate – suicide, murder, disappearance – at the end.



Tate Modern's terrific Red Star Over Russia (*next page*), showing how art influenced politics, and vice versa, is still on. It includes some of the very few images of Trotsky

Right: The Bolshevik, 1920 by Boris Mikailovich Kustodiev at the Royal Academy. State Tretyakov Gallery. *Left: Jean-Michel Basquiat, Untitled*, Photo 1982





Yevgeny Khaldei, *Red Star Over Russia*, Photograph over 50, and instantly renewed itself. Stars on the rise included Artangel's Andy Holden, with a brilliant

that weren't Stalinised.

Tristram Hunt quit politics to take over the V&A, escaping Corbyn for culture. Maria Balshaw succeeded Nicholas Serota at the world's largest art empire. Tate's Liverpool and Modern had great art aplenty, if not always well curated. But Tate Britain (Hockney's sell-out show an exception) remains unmoored, with some truly blind curating: the timid and chaotic Queer British Art and Impressionists in London, which lacked almost everything, including the necessary impressionists.

The Turner prize came of age, lifting the bar on artists over 50, and instantly renewed itself. Stars on the rise included Artangel's Andy Holden, with a brilliant



show about bird's eggs (left), and Emma Hart, whose darkly humorous ceramics won the Max Mara prize.

Galleries exchanged art for our benefit: Caravaggio went from London to Edinburgh; Glasgow sent Degas to London; Sidney Nolan Claude Cahun and Matisse

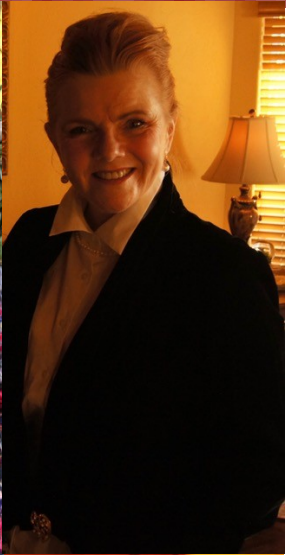
are still touring Britain. But above all, 2017 was a year of faces I can't forget. Käthe Kollwitz's profound self-portraits, head in hand, in charcoal and chalk, at the Ikon Gallery, Birmingham (left). Hokusai's late self-portrait, face creased with mirth. Wolfgang Tillmans's shot of Neil MacGregor as an ascetic saint (Tate Modern), and Barkley L Hendricks's smooth self-portrait (below) as a black superman in aviator shades (Soul of a Nation). Practically all of Chaïm Soutine's awkward and mutinous bellhops and pastry chefs at the Courtauld (above). Most of all, Cézanne's great self-portrait in bowler hat and overcoat, (left) looking quickly back over his shoulder, as if suddenly aware of us but still on his way to somewhere else, in this case the luminous, claggy mass of his paint.



Barkley L. Hendricks, *Family Jules: NNN (No Naked Niggahs)* 1974

Docents Celebrate Friendship

Photos by Pma





THE LAST PAGE

From an exhibition of Alfred Stieglitz's large-format photogravures including *The Terminal* (10 x 13 in). **Photogravure: Master Prints from the Collection Alfred Stieglitz Center.**

*Submitted by Barbara Boyd
as a comparison with Bellow's*



George Bellows, *Steaming Streets*, 1908
Oil on canvas, 38 3/8 x 30 1/4" SBMA

Lori Mohr, Editor
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