

Docent Dates

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

May 2

Joan Tanner and Julie Joyce on contemporary drawing

May 8 (3-5 pm)

Provisional Recruitment Reception

May 16

Kathy Rae Huffman:
A History of Video in art in conjunction with
Nam June Paik's "TV Clock"

June 1 (5:30)

Graduation and Service Recognition Ceremony

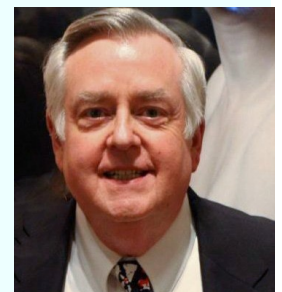
Henry Tonks, British, 1862-1937, *The Fortune Teller*, 1914, oil on canvas. 221/2 x 18 in.



Dear Colleagues,

Congratulations to the members of the new Docent Council Board elected at our April 18th Council meeting. They as well as the current Board will meet on June 13th to mark officially the transfer of responsibility. All docents can look forward to an exciting year under the leadership of president-elect Mary Ellen Hoffman.

The reception for potential provisionals will be held on May 8th from 3 to 5 o'clock. Please plan to attend. We will start off in the auditorium with a description of the provisional training program, followed by 3 mini-tours in the galleries, and conclude with a get acquainted reception. It is important that as many docents as possible attend the reception in order to meet the potential candidates and answer their questions. You are our best salespersons, and a face-to-face conversation does more than anything else to encourage others to join the Docent Council.



Ralph Wilson,
President

The Graduation and Service Recognition Ceremony will be held in the auditorium on Friday, June 1st at 5:30. This is our opportunity to congratulate the provisionals on becoming New Actives, to honor those Docents who have reached a personal milestone of service to the Council and the Museum, and to recognize the Docent of the Year. The program will be followed by a reception in the galleries. It is a fun evening and one to which you may invite family and friends. I look forward to seeing everyone at this evening of celebration.

These are two of our most significant annual events—the one paving the way for the future, the other recognizing the successes of the past. As we move towards the end of the current Docent year, your presence at both functions is important and I hope you can join us.

Ralph

From our Vice President



Mary Ellen Hoffman

Greetings to Everyone,

Who can believe another docent year is coming to a close? It sure seemed daunting when I started out as your vice president last summer! Planning trips both local and afar, the holiday party (twice...) I wondered what I'd signed up for, but I'd like to think that despite the tragedies of the fire and mudslides, we can look back at some fun and enjoyable events together.

We started the year with two local outings to The Santa Barbara Historical Museum to see exhibits by Edward Borein and Edwin Deakins, returning a few months later to see *Sacred Art in the Time of Contact* displaying objects from the Chumash and the California missions in the 17th-18th centuries. In between we got up to Westmont to see *Modern Art Comes to Santa Barbara*, all works from their permanent collection, followed by an enjoyable lunch in the cafeteria with Westmont students.

Our Fall bus trip took us to LACMA to see part of the *LA/LA* exhibit and the *Casta* show—primarily works by Mexican artists before by 18th century, artists whose works were considered of sufficient quality to send back to Spain. Most of these works had never publicly been displayed.

Our Spring trip took us in a very different direction down to the Norton Simon to see the Degas show, *Taking Shape*, an exhibition with many of his small working sculptures cast in bronze only after his death when the clay models were discovered in his studio.

The Thomas fire led to cancellation of our holiday party to have been hosted by Josie Martin at her lovely home in Montecito. Mass evacuation followed by the tragic mud slides and their aftermath prevented rescheduling during the holiday season. Two months later with the town still reeling, we very much needed our annual get together. David Reichert and his wife, Diane came to the rescue, opening their beautiful home to celebrate our love and friendship.

So, that's it for me as your VP. Let me close by saying that it has been an honor and a privilege for me to serve you in that capacity. (Hey, I made it rhyme! Don't worry, Ralph will remain the Poet-in-Chief!)

Let's have a strong turnout for our provisional recruitment event, then in June honor our fellow docents at the Graduation and Service Recognition Ceremony, a wonderful way to end our year together.

With warmth and affection,

Mary Ellen

From our Student Teams Chair



Karen Brill

I had a very sweet moment on a recent high school tour. With my interest in the Asian collection and a particular fondness for our Guanyin, I shared that object with my group. At the end of our tour, several girls picked the Bodhisatva as their favorite piece. I was so touched. They planned learning more on their own about mudras. What a pleasure to make this kind of connection. It really highlights the influence we docents have in opening students to art.

In a year of change, we have yet another in transitioning from the way we schedule student tours. Requests for high schoolers increased this year while those for elementary students were down. Coverage was an ongoing challenge. In the past, we had enough docents to afford the luxury of a special team for the upper grades, junior and high school, but that is no longer working.

Our problem is easily solved as we move forward with the expectation that docents tour whatever grades present on their team's assigned day. Worry not. We will offer continuing education and work with you so everyone feels comfortable with this new model.

In April we toured 245 students—151 elementary school students; 94 high school. Thank you all for the wonderful year, especially with the fire and extra tours. All teams have done a terrific job! I look forward to continuing as your Student Teams Chair and welcome our New Active Docents to the surprisingly gratifying experience of touring kids and seeing art through their eyes.

Karen

From our Adult Teams Chair



Irene Stone

Dear Docents,

As of now we are maintaining a fairly stable touring calendar. March statistics show 39 regularly scheduled tours with a total of 191 visitors, an average of 4.9 per tour. Four tours had zero visitors. Again, there seems to be no pattern to this.

The calendar for summer tours will be sent to team leaders this week for selection. We are happy to welcome our soon-to-be-New Actives to *Highlights* tours.

The *Summer Nocturne* team will showcase our works on paper from the 1970s, and we will all have another opportunity to view Nam June Paik's *TV Clock*.

We are working on the 2018-2019 preference sheets, and would appreciate your comments about our present adult touring schedule. Do the regularly offered tours—Highlights of the Permanent Collection; Color; Techniques—capture the interest of our visitors? Do you suggest adding or deleting a tour? Is the new tour configuration satisfactory for our present situation with gallery space? Any suggestions, comments, questions, or concerns are appreciated. Please send to me at famstone5@gmail.com.

As we end this regular year of touring and board messages in *La Muse*, may I again thank you for your positive and generous support. Your flexibility and willingness to help cover tours on short notice is a long way to keep our dynamic docent family strong.

Irene

From our **Community Speakers Program**



Team Leaders Kathryn Padgett & Shirley Waxman

Dear Docents,

The Community Speakers Program had a very busy month presenting at nine different locations. A total of 198 people attended these CSP presentations of lively and informative talks. Our team members presented at the following locations: Val Verde, Arroyo Grande Book Club, Casa Dorinda, Maravilla Independent, Samarkand, Central Library, Alexander Gardens, Mariposa at Elwood, and at the museum to the provisional class.

The public continues to express appreciation for our outreach efforts.

Kathryn

From our **Membership Chair**



Mary Winder

Congratulations to these marvelous recipients on their Service Recognition. If there are any additions or corrections to the shown honorees please let me know. Let me remind anyone who has not recorded their Public Touring and Research Hours to please do so. The museum is gratefully aware of our vital role in the mission of educational outreach to the public. It is important to give the Education Department the number of hours we contribute from June 2017 through May 2018.

You can either fill out the sheets available at our two remaining meetings, or email your hours to me at marywinder@yahoo.com. I would greatly appreciate it.

It is with great honor that I present our Service Pin Recipients this year who will be honored at the Service Recognition and Graduation Ceremony Friday evening, June 1st.

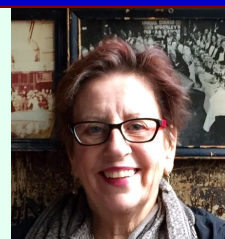
5 Year Service Pin (Class of 2013).
Sheila Prendiville (not shown)



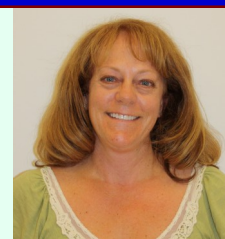
Nicola Ghersen



Denise Klassen



Pma Tregenza



Christy Close

15 year Service Pin (Class of 2003)



Josie Martin



Irene Stone



Mary Eckhart

From our Research Chair



Barbara Boyd

Here is an excerpt from Provisional **Sarajum Quazi's** research paper. You can soon read it in its entirety on our website so you can use it on your tours.

Barbara

Horse with Lady Rider
China, Central Plains
7th century

Earthenware with traces of pigments
13 1/2 x 9 3/8 x 3 5/8 in. (34.3 x 23.8 x 9.2 cm)

Gift of Dr. Phillip P. Ho in honor of his wife
Meichih (Michi) T. Ho.



EXCERPT:

The Horse with Lady Rider is a clay funerary sculpture once buried with a deceased person to provide comfort in their afterlife.

The lady rider wears a hat and a close-fitting outfit suited for the activity. A tight-sleeved jacket, embellished with decorative borders on her upper arms falls right above her waist, a fashion that derived from the Central Asian region. She wears a black head wrap under her hat, which could be removed and carried under her elbow, and which conceals part of her braided hair and neck. Originally evolved from a body-length veil designed for modesty and protection from the elements, the head wrap was a radical fashion development from the earlier Central Asian social custom.

Her exotic horse, a symbol of her wealthy status, has a red mane and spotted flank, resembling the modern Appaloosa breed, which is known for its spotted coat pattern. This horse was popular in northern China throughout several Dynasties. Figures of horses were placed in tombs because they were symbols of wealth and part of the comfortable lifestyle that the nobility enjoyed during that era. The horses were precious status objects of desire, imported from Afghanistan and Turkmenistan on the Silk Road, an ancient network of trade routes connecting Asia with the Middle East and Europe, and which for centuries was central to cultural interaction between them. The horse is both a religious and political symbol. The "heavenly horse", also known as Ma-Wang, so named when the Han emperor Wu believed that such mythical horses could carry him to heaven, was also the symbol of the life force in the pre-Buddhist and early Buddhist theology. From pre-Buddhist theology, brought to China from India, the horse was a reminder for believers to be aware of the need to keep a constant balance between their inner wild nature and their duty to others.

Docents in New York City



Gail Stichler

NYC travelers have returned home from a magnificent adventure in Manhattan after days of visiting museums, enjoying wonderful meals together and evenings going to plays and concerts. Museums included the Met, MoMA, the Whitney, the Met Breuer and the Asia Society. Docents also visited the Guggenheim, Neue Gallery, the Tenement Museum, the Brooklyn Museum, the Barnes in Philadelphia, and the Cloisters.

Thanks to Provisional Sara Bangser, one special highlight was a visit to the Blum and Poe Gallery on the Upper East Side where her son is a partner. Matt gave us a tour of the gallery before introducing us to their current featured artist, Dave Muller, who talked about his work and artistic process using music as an expression of culture and personal identity as seen in his exhibition *Sex & Death & Rock & Roll*.

It was a great pleasure exploring Manhattan with energized and engaged docents and friends, all of us sharing our love of art.



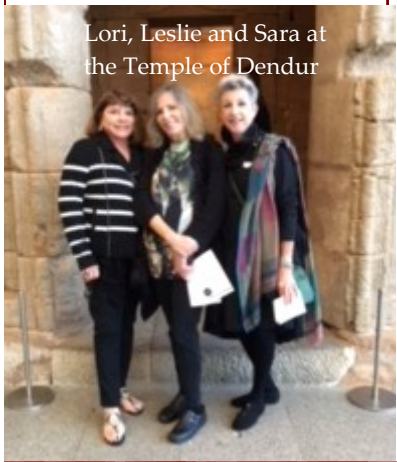
Shonebare sculpture



Artist Matt Muller. Acrylic and sign enamel on gessoed wood.



Docents got together at the MET exhibit "Color the Temple." Website info: With its weatherworn sandstone, the temple could fit in naturally with the earth tones of "The Mummy." But Egyptologists know that this temple, like many others of the ancient world, was painted with vivid colors and patterns. The show is a marriage of research and projection-mapping technology. Visitors can now glimpse what the Temple of Dendur may have looked like in its original, polychromatic form more than 2,000 years ago.



Lori, Leslie and Sara at the Temple of Dendur



Many of us enjoyed a docent tour of *Grant Wood: American Gothic and other Fables* at the Whitney.

From the NY Times: The exhibition reveals a complex, sophisticated artist

whose image as a farmer-painter was as mythical as the fables he depicted in his art.

Wood sought pictorially to fashion a world of harmony and prosperity that would answer America's need for reassurance at a time of economic and social upheaval occasioned by the Depression.

Yet underneath its bucolic exterior, his art reflects the anxiety of being an artist and a deeply repressed homosexual in the Midwest in the 1930s. By depicting his subconscious anxieties through populist images of rural America, Wood crafted images that speak both to American identity and to the estrangement and isolation of modern life. (Website info)



Danh Vo, *Take my Breath Away* at The Guggenheim

By Lori Mohr



Danh Vo is a Vietnamese-born Danish artist whose art lies somewhere between performance and conceptual art. Leslie and I visited the Guggenheim

for a view of Vo's work of the past 15 years. The artist was born in Viet Nam and emigrated to Denmark as a child. He addresses themes of religion, colonialism, capitalism and artistic authorship seen through intimate personal narratives—what the artist calls “the tiny diasporas of a person's life”.

Objects absorbed into the work are frequently charged by knowledge of their former ownership or status as historical places.



Engine of Phung Vo's Mercedes-Benz.

(Label Info) This raw industrial form was once the engine of a used Mercedes taxi acquired by the artist's father after emigrating to Denmark from Vietnam, fulfilling a long-held dream of owning the brand. It might be seen as a symbol of desire, marking a successful integration into the structures of Western capitalism.

So you find thank you notes from Henry Kissinger, personal pieces that belonged to former Secretary of Defense Robert S. McNamara. There are personal things from important and ordinary people making the exhibit come alive in numerous installations, sculptures and photographs that he created or re-appropriated in order to share his opinions on the matters of immigration and colonialism.

Also included are assemblages that feature objects Vo has collected over the years, which feature everything from those thank-you notes from Henry Kissinger to the nibs of pens U.S. presidents used to sign documents.

The main installations concentrate on the legacy of colonialism and the fraught status of the refugee. Vo predominately focuses on European and U.S. influences in Southeast Asia and Latin America. Historical studies, coincidental encounters and personal relationships are all resources Vo uses in his art. As a result, found objects, documents and images chronicle social and political fissures in a personal and powerful way.

As the exhibition wound its way up the circular pathway of the rotunda, I became increasing aware of the visceral memory from that time, moved by the emotion and tension reflected in Vo's message and embedded in his materials. ~



(Label Info) Vo first encountered this opulent chandelier in a photo documenting the 1973 signing of the Paris Peace Accord, which formally ended the Vietnam War. While supposedly enacting a lasting cessation of hostilities, the treaty ultimately served only as a cover for the withdrawal of U.S. forces, after which conflict continued to roil in the region. A decade ago upon discovering the building would be renovated, Vo began complex negotiations to purchase the chandelier. While the artist's original interest stemmed from its role as witness to the consequence of Western intervention in the country of his birth, he was equally drawn to its dazzling decorative function, “designed to make you forget, to make you leave your sorrow behind.”

THE CHESS CLUB: UCSB 2018 MFA THESIS EXHIBIT

Submitted by Shirley Waxman

Images used with permission



Docents,

I went to an event at the UCSB MFA students studios. It was so interesting to talk to these young energetic and creative artists. Here's the info on their 'finale' exhibition at the AD&A Museum at UCSB.

Opening Reception May 18, 2018, 5:30 - 7:30pm

EXHIBITION DATES:

Saturday, May 12, 2018 to Sunday, June 3, 2018

Curated by Bruce W. Ferguson; accomplished curator & author,
President at Otis College of Art & Design

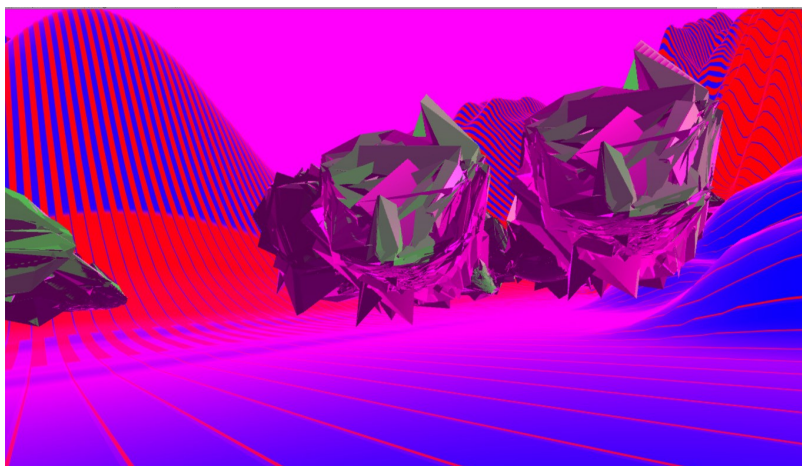
"Positioning of identity, in the artworld, is a multidimensional game of chess in which the object is to play simultaneously above, below, central, and to one side of the action, and to learn when to accentuate one position more than another."

- Dan Fox, Author & Coeditor of Frieze Magazine

"All this twaddle, the existence of God, atheism, determinism, liberation, societies, death, etc., are pieces of a chess game called language, and they are amusing only if one does not preoccupy oneself with 'winning or losing this game of chess.'"

- Marcel Duchamp

Duchamp, following Wittgenstein, understood that the world as we know it is a language game. He used chess as a metaphor for "pure" art, a set of endlessly iterated and re-iterated "moves" which together constitute a language of sorts. Not language as a set of fixed or final rules or as a vehicle for predetermined meanings but as a succession of related speech acts.



Carlos Ochoa, *You Want You A Paradise?* (Scene 3), Virtual Reality, Computer, Controllers, Head Mounted Display, dimensions variable



Daria Noor Izad, *Mappings*, Gesso and Found Concrete on Raw Canvas, 60 by 94 inches 2018

What is a "move" in art? Some examples:

1. Erasing a De Kooning drawing.
2. Making a bull's head from the seat and handlebars of a bicycle.
3. Using ephemeral and malleable materials e.g. gum, erasers, chocolate, play-doh, cookie dough, and dryer lint to expose/explode stereotypes of female domesticity.
4. Using cut-out silhouette tableaux to re-enact in shadow play the catastrophe of racial-sexual violence in America.

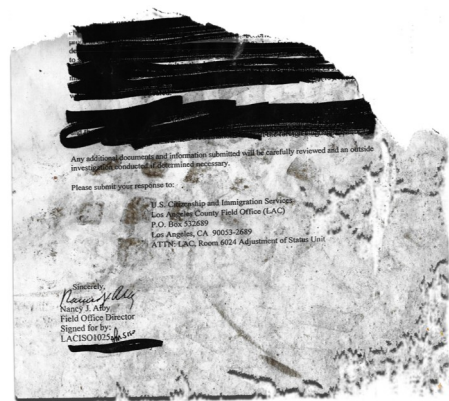
This year's graduating cohort of MFA Art students at UC Santa Barbara have titled their collective efforts, "The Chess Club" acknowledging the nature of the game as they position themselves for their next decisive "move": from students and trainees to professional artists. They are about to apply the strategies vital to sustaining their practice in the larger world, absorbed through the intense iterative process of two years spent inside the program. Where they differ, perhaps, from many of their peers in other schools is that this group appears to have acquired its peculiar edge, and, in the process, a slightly tongue-in-cheek take on the value of what they've learned at UC Santa Barbara not just from their professors, instructors and the visiting artists with whom they've worked, but also, as importantly, from one another.

What they value along with all the courses and the independent studies are the resilience and resourcefulness: the thinking, making, showing (and concealing) skills and tactics of fellow players; the other members of the club.

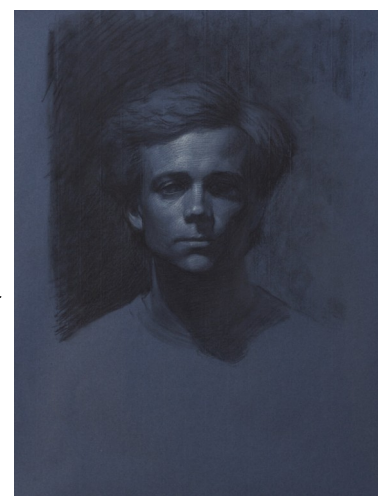
The 2018 UC Santa Barbara MFA Chess Club acknowledges, in other words, the unheralded, near hidden secret of higher learning everywhere, that is, that students teach each other. And that may be their most furtively productive pedagogical move to date; collectively checking in and checking out their peers, the other members of the club, as they grow from game to game, from one move to the next, adapting to new input, responding to critique. Because nothing after all is ever either won or lost for good, there's always one more play.



Jennifer Lugris, *Bliss*, Acrylic on Canvas, 36 by 48 inches



Robert Huerta, 1 & 2. *Notice of Intent to Deny*, Inkjet Print, 44 by 48 inches & 44 by 48 inches



Jimmy Miracle, *Self-Portrait*, Charcoal and Chalk on Blue Paper, 25 by 19 inches.



In our own Backyard

Submitted by Nicola Gershen

Carpinteria Arts Center

gary@carpinteriaartscenter.org

Registration will be
available at

www.CarpinteriaArtsCenter.org

SOON!

ADULT CLASSES

The Beauty That Is Carpinteria - A Two-Day Watercolor Experience

Saturday and Sunday, July 21 & 22, 9:00 AM - 4:00 PM

Presenter: Cathy Quiel

Beginning Drawing

6 Mondays, July 23 to August 27, 1:30-4:30PM

Presenter: Peggy Oki

Full Moon Painting, a Three-Day Workshop

Thursday, July 26, 5:00-10:00 PM, Friday, July 27, 6:00-10:00 PM, Saturday July 28, 2:00-5:00 PM

Presenter: Thomas Van Stein

Art for Healing

Saturday, July 28, 10:00 AM-3:00 PM

Presenter: Heather Young

Plein Air Painting at the Community Garden

Saturday, July 28, 9:00 AM-12:00 PM

Presenter: Leigh Sparks

"She" An Evening of Creative Play and Connection for Women

Friday, August 10, 6:30 PM-9:30 PM

Presenter: Wendy Brewer

Portrait Drawing

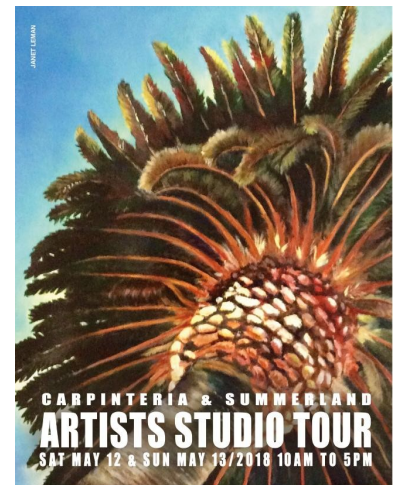
Saturday, August 11, 10:00 AM-6:00 PM

Presenter: Gary Saderup

Introduction to *The Artist's Way*

Sunday, August 26, 2:00-4:00 PM

Presenter: Maureen Foley



Sat & Sun May 12 & 13

10 AM-5PM

Spring & Summer Tours 2018

May 2, 8:00 am – 4:00 pm Museum of Contemporary Art, Los Angeles

\$50 members/\$55 non-members includes bus transportation and private educator tour
Real Worlds: Brassäi, Arbus, Goldin explores the ways in which three of the most influential photographers of modern life used the camera to reflect and transform the world around them.



THE LAST PAGE: Message from the Editor

I have always been proud to call myself a docent at the Santa Barbara Museum of Art, but never more than during this service year when each of us was effected by the Thomas and the tragedy of the mud slides, whether by direct impact to our homes, evacuation from them, or the free-floating anxiety that comes with an out-of-control situation.

It is with true awe that I think back to the myriad ways in which we pulled together—our student teams directly intervening with Montecito students by responding to requests for last minute tours from teachers desperate to infuse a sense of normalcy; our Community Speakers going out to present their talks as scheduled, their very presence no doubt as comforting as the art; our regular docent teams covering tours for those who could not make it into town; our provisionals who hung in there, devoid of concentration required for assignments, including their research papers, unsure how they would ever make it to the end; Ralph touching base to check on those among us effected by the devastation—who was okay and who was not— along with Rachael and Patsy emailing not only with museum closure updates, but reaching out with heartfelt concern for our well-being, a reminder from all three that we are indeed a family; David Reichert and his wife opening their home as a venue for reconnecting two months later, a particularly special moment to reflect on how our being docents bonds us in friendship.

My dear friend Leslie Hay-Currie told me how the provisionals pulled together, I suspect in a very different way than those who came before as they supported one another through the upheaval, a moment in their lives which forever will be linked with the historic events that shook our world in the winter of 2017-18. Wendi and Erika are to be congratulated for making it to graduation to bring seven new docents to our Council.

I extend my gratitude to the entire Docent Council Board and Community Speakers Program leaders Kathryn Padgett and Shirley Waxman for working with me on submissions—I do know how fast that monthly deadline comes around—and to all of you who submitted articles on and images of your travels, museum visits, book reviews, art-related topics that keep *La Muse* interesting.

As a strategy for ensuring longevity as your editor, I am taking a break during June and July, resuming publication with the August issue as a way of reconnecting a month before we begin our new year. Do feel free to send me any articles for submission by the last week in July. And of course I will publish anything our New Actives might like to share about their summer touring.

With pride to be among you, and affection for you all,

Lori

Loriwindsormohr@gmail.com

