

La Muse

Docent Dates

Council Meetings begin at 10 am, coffee at 9:15.

November 5

Paramount Road Trip

November 7

Charlie Wylie, *A Time of Gifts*, Photography

**November 21
NO MEETING**

December 5

Idurre Alonso, Associate Curator of Latin Collections, Getty Research Institute, *Mexican Modernist Photography*

December 10

Holiday Party 6-8 pm
Grassini Wine Taste Rm

**December 19
NO MEETING**

January 16, 2019

Regular meeting

Future speakers will be announced as information becomes available.



Angel Del Temblor (Angel of the Earthquake, 1957. Gelatin silver print. Image 9 1/2 x 6 5/8 in. SBMA. On view November 25, 2018—February 17, 2019 INTERNAL USE ONLY

Dear fellow docents,

It's almost November! And wonderful things are happening at the SBMA: First up is that *Let It Snow!* is well underway and the tour I saw on Friday was positively spectacular. I don't know how they made the gallery *feel* like winter and not just look like it, but it really made me appreciate again how much work goes into creating the backdrop and setting the scene for a show to best showcase paintings and other objects—a true art form in and of itself. The guards swore the thermostat was the same in both Preston Morton and Ridley Tree, but I don't know...observe a tour if you haven't already (and bring your friends and possible future docents). It will make you want to go sledding.

Next, don't forget that ART WORKS talks begin on November 1 and run through December 6, starting with *Spirantia aera, vivos vultus-- "Breathing bronze, living faces": The making of portraits at Aphrodisias and Rome* presented by Chris Hallett, Professor of Roman Art, UC Berkeley. All talks are now on Thursdays at 4:30-6:00 in Mary Craig Auditorium.

Then of course there is the magnificent trip Mary Joyce has planned for us to Paramount Pictures on November 5. A record number of docents and friends have signed up. How much fun will that be?! See Mary Joyce's report below.



Mary Ellen Hoffman,
President

Things are happening within the council itself at the operations level, too. At the November 14th board meeting, the board will be discussing, and hopefully approving, the new bylaws that the museum staff have reviewed and approved—without changes! Once the Board has approved them, they will be presented to the full council for acceptance at either the December or January meeting. Kudos to Ralph for spearheading the project with a little help from his friends—me and Joan Dewhirst. Not sexy, but a necessary and a rewarding exercise. Once finalized, you will find the bylaws online and no longer in the Directory, which will be ready soon, hopefully also in November.

NOTE: For meeting dates, be sure to refer to the Dates column of *La Muse*. During the holiday season our schedule changes to accommodate the Santa Barbara School District school calendar. There will only be one council meeting in November, on the **7th**, during which Charlie Wylie will speak to us on *A Time of Gifts and photo rotation in RT Gallery*. Then, as if this wasn't all enough, *Paths of Gold*, our lovely Japanese Screens and Hand scrolls exhibition will open on November 11!

There will also only be one meeting next month, on **December 5**, because of the Holiday Party on December 10 and the beginning of the school holidays on the 19th. Also, note that we have only one meeting to begin the new year on **January 16, 2019**. *La Muse* has the current dates in each issue, as does our website.

Finally, with the holidays just around the corner, I'd like to leave you with this quote by the great British statesman, Benjamin Disraeli, as it captures for us all no matter our religious affiliation or none:

"The greatest good you can do for another is not just to share your riches but to reveal to him his own."

So, to the beginning of merry and productive times, the warmest of wishes,

Mary Ellen

From our Vice President



Mary Joyce Winder

Dear fellow docents,

Our Paramount trip is right around the corner! Are you ready for your close-up? Thanks for all the positive comments expressed; it really means a lot to me.

SAVE THE DATE FOR OUR HOLIDAY PARTY—Monday, December 10th 2018, from 6pm to 8 pm at the Grassini Wine tasting room in the Historic El Paseo District in downtown Santa Barbara. Address is 24 El Paseo, Santa Barbara, CA 93101. Phone (805) 897 3366.

Spouses and Partners are welcome to the Party. There will be a red wine and a white wine selection to enjoy. There will also be a Soda Stream pouring sparkling water. Coffee will also be available.

There will be a Docent Art show during the event. All docents are welcome to display their art at our Holiday party. Each artist will be given a brief time to introduce their art. This art show will enlighten us to our peer's talents and will provide stimulating conversations between friends and all guests. Please contact me to arrange a place in the art show.

I will be bringing more details about the party to our next Council Meeting. Any suggestions, questions or comments, feel free to contact me. *Mary Joyce*

**Paramount Monday Nov 5
8 am Cabrillo and Garden
Bus boards at 7:45**

**Holiday Party Monday December 10 from 6-8 pm
Grassini Wine Tasting Room at 24 El Paseo
(805) 897 3366**

From our Student Teams Chair



Karen Brill

We are off to a good start with student tours! In October we toured 2nd through 9th grades, with tours for 3rd through 8th grades already scheduled for November. Docents toured 146 students this month.

Some among us have expressed concern about touring high school students, feeling out of their comfort zone. This month I am pleased to share an anecdote from a fellow docent, which is also a touring tip about working with this age group. She reports the following:

Last spring, I was considering taking a LOA when I was scheduled for my first high school tour. I was anxious as I'd never toured that age group, and that feeling increased when I realized there would be 10 students. At first, they were the most serious and quiet group I'd ever encountered. They seemed as if they were on a trip to the dentist! In desperation, I asked them to choose art that reflected their personality, and I shared my personal choice first to put them at ease. They became very animated and enthusiastic to share their choices. The experience made them really look at the art. We were all disappointed when the tour ended. They were inspired by what they saw, and their response inspired me.

I hope that anecdote is encouraging. I have been away for a month, and one of the highlights of my time in Europe was docents watching a group of elementary school students make a "stained glass" creation from tissue paper. As the students imitated the windows of the Polish artist Stanislaw Wyspianski, bits of paper flew around the room, elbows jostled, eyes sparkled, and happy voices echoed off the walls. When they left the studio, the floor was a sea of multi-hued paper. I thought of our kids at SBMA, and delighted in the similarities and connection of art and kids around the world.

Karen



Left: Apollo window of Stanislaw Wyspianski, which refers to "Copernicus stopping the sun." Apollo is standing on the earth with the other planets of our solar system swirling 'round.

Right: Docents after the art project mayhem!



From our Adult Teams Chair



Irene Stone

Dear Docents,

We will soon have two fall/winter Special Exhibitions open for viewing when *Paths of Gold: Japanese Landscape and Narrative Paintings from the Collection* opens on November 10, joining *Let It Snow!* Both exhibitions are of great interest to the public. These shows will be rounded out by Docent's Choice tours providing a range of subjects and highlighting our rich gallery displays.

In September we toured 176 visitors in 42 tours for an average of 4.2 per tour, a bit of a drop from the summer months, but to be expected since school terms began and Special Exhibitions had yet to open.

Just a few reminders about the Red Book. The monthly touring calendar has been inserted in front of the reporting sheets. The information you provide in comments is most helpful. It is often interesting and helpful to note which visitors are first time to the museum, and those who are returning. As we will probably have more Special Request Tours coming up, please note that the place to enter information on those tours is in the next tab with the sheet labeled *Special Request Tours*. It does require the docent to enter the full information since we do not have the benefit of early notification for those tours.

This Red Book data is important, not only for our docent council touring information, but also for its use in applying for grants to support the educational activities of the museum. Thank you for your care in completing these sheets.

Happy Thanksgiving!

Irene

NEW EMAIL for Niki Bruckner: is niki.bruckner.sb@gmail.com

From the *La Muse* archives....



Docents Trip to San Francisco in 2010



Christine Holland touring Botticelli in 2015

Artist Edward Willis Redfield

Compiled by Barbara Boyd



Barbara Boyd

This is information gathered from various resources, so it's not an actual research paper, but hopefully useful touring information.

Americans commonly associate snow scenes with the French impressionists and Flemish painters. However, there was a group of American impressionists who also produced many remarkable snow scenes. Of these Edward Redfield was the most prominent member of the New Hope School of landscape painting in Pennsylvania. His painting, *Landscape of a Snow Scene* is on view in our *Let it Snow!* exhibition. Redfield was revered for his bravura paint handling and immense canvases of scenes made along the Delaware River, many made *en plein air* in the biting cold of winter. Like this work, many of Redfield's scenes include rivers. Even when painting his well known New York City scenes, his focus was on the mood of the East River. The charismatic Redfield employed both tonalist and impressionist modes according to his requirements.

Redfield was proud of his ability to complete a large painting in one day. But before he began he would have spent days visiting the site, choosing his viewpoint, studying its nuances, and carefully planning how to paint it so that he could be ready to capture the light of an exact time of day. The palette is spare: Redfield uses a range of dove grays, green-grays, and blue-grays, pale yellow, and lavender to render the quietness of the snowy moment. Thick swaths of paint are brusquely applied, coming together when seen at a distance to create the appearance of a cold river, bare spikes of trees, and a landscape of frozen snow.

His impressionist landscapes are noted for their bold application of paint. Redfield's heavy impasto is vaguely reminiscent of Van Gogh, who also used a fairly thick impasto—but never as thick as Redfield's. Although



Edward Willis Redfield, *Landscape of a Snow Scene*, n.d., Oil on canvas, 20 1/2 x 28 1/2 in. SBMA.

Landscape of a Snow Scene is a relatively modest 20 inches by 28 inches, he would often carry a large canvas of 50 inches by 56 inches into the snow, and often under brutal winter weather conditions, either setting up his easel or roping the backs of his huge canvases to trees so that they would not blow away in the wind. He would vigorously paint an entire scene in one standing over the course of a frozen day.

Redfield showed early artistic talent and met and became life-long friends with Robert Henri (of the Ashcan School of American realism) when they were both students at the Pennsylvania Academy of the Fine Arts in Philadelphia. He later studied at the Academie Julian and the Ecole des Beaux-Arts in France where he admired the work of impressionist painters Claude Monet, Camille Pissarro, and Norwegian Fritz Thaulow.

While in France he met his wife. On return to America, they settled in Pennsylvania, near New Hope, in 1898. Like many of his generation, Redfield believed in painting specific locales because they had the potential to present nature in its most characteristic form. Centerville, Pennsylvania offered viewpoints, foliage, and scenery that could be differentiated not only from the Hudson River views of earlier generations but from European scenery as well. Redfield's scenes were not only Pennsylvanian but totally American, not seen as copying the style of the French impressionists as earlier American Impressionists, such as Childe Hassam, had done. Art critic and well-known artist Guy Pene Du Bois wrote, "The Pennsylvania School of Landscape Painters, whose leader is Edward W. Redfield, is our first truly national expression...it has restricted itself patriotically to the painting of the typical American landscape."

J. Nilsen Laurvik was an even greater champion of the art of Redfield. He wrote, "Among the men who have done most to infuse an authentic note of nationalism into contemporary American Art, Edward Redfield occupies a prominent position. He is the standard bearer of that progressive group of painters who are glorifying American Landscape painting with a veracity and force that is astonishing in the eyes of the Old World." Redfield and the other members of the New Hope group had a huge influence on twentieth century American landscape painting. He became regarded as the leading 20th century American painter of winter, winning more awards than any other American painter, with the exception of John Singer Sargent. His works were exhibited nationwide, and twenty-seven of them were featured at the Panama-Pacific International Exposition (1915) in San Francisco, an important venue for artists of the time.

Redfield was a harsh critic of his own art. In later years, he became dissatisfied with his early work. In 1947 he burned a large number of his early and/or damaged paintings that he considered sub-standard. Redfield stated, "I was outside one day. My insteps started hurting. It was very windy and I had a hard time keeping my easel up. So I quit." He stopped painting in 1953. The main reason though, was that I wasn't good as I had been, and I didn't want to be putting my name on an "old man's stuff," just to keep going."

Redfield died on October 19, 1965. His paintings are in major museums, including the Metropolitan Museum of Art in New York City and the Smithsonian American Art Museum in Washington, DC.

Museum Directors on the challenges of climate change and mass tourism

Anita Somers Cocks, The Art Newspaper, October 30, 2018



"Among the major challenges described by the directors, the Louvre's stood out for the shocking fact that its 8,500 sq. m of stores are at risk of flooding by the river Seine until the new conservation centre at Liévin-Lens, 200km from Paris, is completed next year. The Louvre is training its resident firefighters to handle objects, and they have been given a list of items that must be saved at all costs.

Located in earthquake-prone California, the Getty has protected all its works, with bases for sculptures, for example, that swivel internally to absorb seismic movement rather than transmit it to the figure above. (Our SBMA is on it as well with the renovation!) Mass tourism poses a challenge to nearly all the museums, with no radical solutions proposed. The Louvre, for instance, spreads its more than eight million visitors over a longer day and with timed tickets. *To read more,*

<https://www.theartnewspaper.com/news/fixes-for-flood-quake-and-sheer-popularity>

From our Community Speakers Program



Team Leaders Kathryn Padgett and Shirley Waxman

The CSP team has been very busy this month, giving 10 presentations for 215 people. The presentations included *Monsters; Japanese Stencils; POP Art; American Art; European Art;* and *Women Artists*. The Santa Barbara Yacht Club, Central Library, Val Verde, Vista Del Monte, Villa Santa Barbara, Heritage House, Alexander Court, The Californian and Mariposa at Elwood Shores were among the venues where community members were treated to our presentations.

Shirley Waxman has created two very interesting presentations about women artists titled, *Independent, Innovative, and Determined: Women Artists from the Italian Baroque to Modern America, Parts One and Two*. Shirley reminds us that throughout time women have been making remarkable works of art, but have often remained in the shadows of their male counterparts. These women artists faced a multitude of challenges, from difficulty in being trained to selling their work and gaining recognition. Despite these numerous obstacles, today they are taking their places in art history. Shirley focuses not only on the context of their times, but also the fascinating stories behind their art.

The first part starts with Italian Baroque painter, Artemisia Gentileschi; and then goes to the Court painter for Marie Antoinette; on to the determined female Impressionists; the Mexican artist, Frida Kahlo; and concludes with the American Modern painter Georgia O'Keeffe. Part Two continues the exploration of the lives and art of passionate female painters,



Green Sway, 1975, Helen Frankenthaler

beginning with the Abstract Expressionists Lee Krasner and Helen Frankenthaler; Bay Area artist Joan Brown; through the 1970's Feminist art movement, concluding with some of the most ground breaking, defiant, and unprecedented artists of today, including Judith Shea, Hung Lui, Barbara Kruger, and Jenny Holzer.

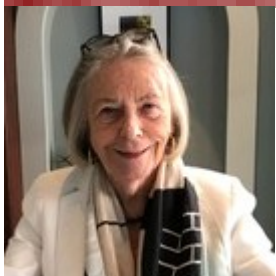
Shirley will be presenting these two lectures at the Santa Barbara Women's Club at 2pm on November 14th and 28th, and will present Part Two at the Central Library on January 10th at 5pm.



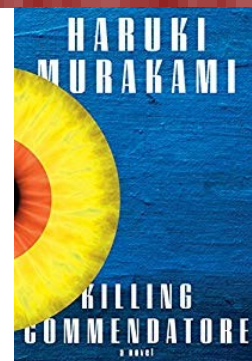
Self-Portrait as the Allegory of Painting, 1638-39, Artemisia Gentileschi

Killing Commendatore by Haruki Murakami:

A Book Review by Ricki Morse



The pages just turned themselves. By Chapter 11, I was totally hooked and had 53 chapters yet to go—what riches! Like the first Murakami I read, *The Wind-Up Bird Chronicle* (1995), our hero is an ordinary person, rather quiet, unobtrusive, somehow trustworthy and likable, sometimes funny, whose wife has left him. He begins a road trip with no destination, wondering when he will begin to feel like himself again. This road trip is a mundane prelude to the internal, expansive journey of the book, which begins when he is loaned a friend's house in the Odawara Prefecture on the central Pacific Coast of the main island. As the book is set in Japan, you may find yourselves reverting to Google Earth on occasion. I'll share some of my notations with you as we go along. Though the narrative is not dependent on these details.



Surprisingly, the first chapter reveals the ending and the factual events of the story, but by this time we are clear that what is apparent is not all that is happening. The mountain house is owned by a friend's father, a famous painter, now hospitalized with dementia, who chose to paint in the ancient style of the Asuka Period (538-710 AD) depicting mythic stories. A hidden painting in the attic depicts not an ancient Japanese story but a scene from Mozart's opera *Don Giovanni* but set in an ancient Japanese setting and titled, "Killing Commendatore." It inspires our narrator artistically and begins to loosen the fixity of time and space in the narrative.

I felt a clashing of discontinuities and a sense the world was not what it seemed, out of joint. But next it slid together, truth being truth in whatever age or garment. Somehow, through narrative, music and image, human reality pervades, allowing us to be present to the whole array. The juxtapositions of 8th c Japanese art, Mozart's opera *Don Giovanni* from 18th c Vienna, and a painter making portraits in a small house on a mountain in the 21st c come together. Our willing suspension of disbelief is facilitated by the ordinariness of the

artist painting portraits of his neighbors—a wealthy man and a 13-year-old girl. Our protagonist, who remains nameless, returns to painting, sparked by "Killing Commendatore" and by a new client who poses for him.

"It was just a temporary line drawing, but I could sense from that outline a budding, living organism. With that as the starting point, it would naturally expand from there. Something was reaching out a hand—but what was it?—and had flipped a switch inside me. A sort of vague sensation, as if an animal hibernating deep within me had finally recognized a premonition that this painting was going to be very different from any portrait I'd ever done."

Murakami's grasp of the creative process and his ability to involve us viscerally in it captivated me and continues to inform the narrative. Along with the painter we are touched by a strangeness and some possibility of following a different path toward some personal unfolding of the future.



Photo by Yoko Ono for Time Magazine's 100 Most Influential People of 2018. Bing image, public use.

We are companions in a surreal adventure buoyed by our identification with the painter and the inherent believability of his desires.

Haruki Murakami was born in 1949 in Kyoto, and grew up in Kobe, a seaport city full of foreigners and American sailors. He read the paperbacks the sailors traded in book stores, soaked up the American pop world and found a lasting bond with American jazz, especially Miles Davis, and American detective fiction, especially Raymond Chandler. His father was an academic and taught Japanese literature; his grandfather was a Buddhist monk. Steeped in this culture, he yearned to travel, live in far places, yet his characters are Japanese, as are most of his settings.

Murakami studied in Tokyo, married a fellow student, Yoko, at 23, and opened a jazz club, Peter Cat. His first novel was started one night at his kitchen table after the club closed. After many revisions it was offered to and accepted by a publisher and won a major literary prize. This success allowed him to begin traveling to Europe, where he lived in Paris for some years, and to America, where he taught creative writing at Princeton and Tufts. Yoko is his first reader of each book and his most trusted critic. He has never become part of any literary group and does not have writer friends. He leads a highly regimented life, particularly during the first months of writing a new book, rising at four in the morning, writing for several hours, then running and swimming and listening to jazz. A devoted marathoner, running is a necessary part of each day.

Translated into 50 languages, his novels have sold in the millions globally. He resisted the translation into English of his first few books, but with *A Wild Sheep Chase* (1982), which he says is his favorite, the world began to read his work. With the exception of *Norwegian Wood* (1987), a realistic novel, his works explore the borders between reality and imagination, fact and fable, finding truth and possibility in both.



From the archives: Pma Tregenza and Teda Pilcher, enjoying a twirl on wheeliechairs at the Hammer.

Bryce Canyon National Park, Utah.
Photo by Doug McElwain 10/20/2018

THE LAST PAGE



Nicola Ghersen: Images from Morocco



Nicola with her dad, mom in back.)



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