

La Muse

Docent Dates

Lectures 10 am
Coffee 9:15

March 4

Field Trip Pasadena

March 6

Eik Kahn on Sculpture;
Sara Bangser paper

March 20

Rachael Heindenry,
SBMA Curatorial Asst.
of Contemporary Art,
on Kehinde Wiley. Les-
lie Hay-Currie paper

**April 3 No Meeting;
in Lieu of Field Trip**

April 17

Dane Goodman and
Alison Saar on Sculpture

May 1

Mazie M. Harris, Asst
Curator of Photogra-
phy, Getty Museum.,
"Salt and Silver."
Gretel Rothrock paper

May 15

Julie Joyce with Chris
Kallmayer on interac-
tive installation, Con-
temporary rotation;
Sarajum Quazi paper

May 17 Service Rec-
ognition Ceremony



Augusto Escobedo, *Dancing Figures*, n.d. Aluminum. SBMA, Gift of Mr. and Mrs. Bernard Lewin. Below: *Kuba Mask (Pwoom Itok)*, Kuba artist, Democratic Republic of Congo, early 20th century. Wood and polychrome with cloth and beads. Gift of the SBMA Women's Board. Both images from *Out of Storage and into the Light: Sculptures That Tell Stories*, March 10-June 23, 2019

Dear fellow docents,

Just a few things to tell you or remind you of this month: Remember that we **DO have a meeting on March 6** with Eik Kahn speaking on sculpture. Also, we have our New Active, Sara Bangsar, presenting her research paper on Jenny Holtzer's granite bench: "The Living Series."



The also have the Bus Trip to Pasadena March 4, which Vice President Mary Joyce Winder will tell you more about in her message. There is **NO meeting on April 3rd**—mark your calendars!

This time of year marks the beginning of the nominations process for Docent Council Board members for the 2019-2020 service year. Ralph Wilson, Nominations Chair, will tell you more about that in his report, so be sure to look for that for any questions you might have.

Finally, as we continue to face the dwindling days of winter, there is a Japanese proverb that offers a way to help deal with the unusual cold: *One kind word can warm three winter months.*

See you in March, hopefully many of you on our bus trip! ■

Mary Ellen



Mary Ellen Hoffman,
President

From our Vice President



Mary Joyce Winder

Hello Docents,

The spring bus trip is just around the corner, Monday, March 4, 2019. We will be traveling to the Pasadena Museum of History. The Exhibition, *Something Revealed; California Women Artists Emerge, 1860-1960*, explores a century of California women artists, and their artwork.

The exhibition displays a long history of excellence in female-created art within California and proves that women artists could and did contribute to the evolution of style, technique, and exploration in the world of art.

There are over 250 pieces of art in this exhibition. Both Curators, Marie St. Gaudens and Joseph Morsman will tour half of our group through the exhibition for one hour, while the other half of our group will tour the Fenyes mansion led by docents. We will then switch groups. Every docent will experience both the exhibition and the mansion tour.

The Mansion offers a unique glimpse into life on Pasadena's Millionaire's Row. Family heirlooms and a unique California plein air art collection enhance the Beaux Arts-style home of Dr. Adalbert and Eva Fenyes.

The Schedule of the day is as follows:

PASADENA MUSEUM OF HISTORY – SPRING BUS TRIP

Monday, March 4, 2019

7:30 AM-Depart Santa Barbara near the Visitor Center on the corner of Cabrillo Blvd. & Garden St. Self-Pay

Public Parking is available in the lot directly behind the Visitor Center

Stop in Carpinteria and Ventura to pick up Docents

Arrive Pasadena Museum of History Approximately 10:00 AM

Tour Facility for approximately 2 hours

1:00 PM Bus Pick up to go to Old Town Pasadena for lunch.

Depart from Pasadena for Santa Barbara approximately 2:30 PM

Cost: \$67.00 – Check or Credit Card

If you are interested in attending, you can contact me via phone or email to reserve your seat on the bus. I can also take payment over the phone (805) 452-9063. We can accept both checks and credit cards for payment. Please feel free to invite a guest.

Here is a link to an article about the exhibition that Rosemarie Gebhart emailed to me. I found it fascinating. Or you can read the article on page 9 of this issue. [https://hyperallergic.com/485414/something-revealed-california-women-artists-emerge-1860-1960-at-pasadena-museum-of-Extraordinary California Women Artists Working from 1860 to 1960 history/](https://hyperallergic.com/485414/something-revealed-california-women-artists-emerge-1860-1960-at-pasadena-museum-of-Extraordinary-California-Women-Artists-Working-from-1860-to-1960-history/)

See you on the Bus,

MJ Winder marywinder@yahoo.com 805 452 9063 ■

Mary Joyce

From our Student Teams Chair



Karen Brill

In February, we had six elementary school tours and one high school tour, reaching a total of 167 students. Our Wednesday pilot program, which pairs an art activity with an abbreviated tour, is in great demand: four of the six elementary school tours were on Wednesdays. The high school group also did an art activity and tour. This program may be expanded to other touring days in the future.

We had a full house for our student touring forum. Thanks to all who attended and contributed ideas. We came away with some new tricks to try, as well as an infusion of ideas and restoration of enthusiasm! The Wednesday team's generosity in providing lunch for the group was much appreciated!

Here is a wonderful article that is **relevant to touring any age—including adults**. I hope that all docents will take a look.

An excerpt: *"What I found particularly powerful about the teens' suggestions is that they are not just relevant to teen audiences, but can also be used for younger and older visitors, too. In the spirit of continuing the conversation begun by these young people and our docents, I'd like to offer some of my own take-aways..."*

<https://blog.mam.org/2014/04/22/how-to-engage-teens-at-the-museum/>



Sara shares her thoughts on Jean Joseph Benjamin Constant's "Evening on the Seashore—Tangiers." Photo by Nate Pyper

Karen

From our Adult Teams Chair



Irene Stone

In January, *Let It Snow!* closed on January 6 and *A Brilliant Spectrum* opened on January 27, with *Paths of Gold* continuing throughout the month. During January, 237 visitors attended 40 tours for an average of 5.9 visitors per tour. (Averages per tour for previous 3 months: Dec - 5.6, Nov - 6.5, and Oct - 4.8.). The range of visitors were recorded as being from as far away as China, Nicaragua, and Ireland, from California, mainly Southern, and certainly Santa Barbara residents and Docents too!

Kudos are extended to the Community Speakers Program for their impressive program of community outreach this past year. The team presented 155 programs to a total audience of 1,789 persons. They are wonderful ambassadors for the museum as they present engaging lectures to a broad range of audiences over an extensive area of the Central Coast.

REMINDER: When you change the docent who is presenting an adult tour, please contact Rachael

(rkreips@sbma.net) , myself as Adult Team Coordinator (famstone5@gmail.com), and your team leader. In one email we will all be up-to-date with the changes.

SUMMER TEAMS NEEDS: Do we have volunteers to join Laura DePaoli (Team Leader) and Mike Ramey to tour the new Contemporary Art exhibition? The show will focus on an architectural installation focusing on sound and space by artist Chris Kallmyer (scheduled to open on May 23 in Preston Morton), and also include the Wiley equestrian painting as well as the array of contemporary art works in Ridley Tree.

In addition, the summer Docent's Choice team needs more members. I hope that as your summer plans crystallize, we can count on some support for these two teams. Please contact me.

Happy touring and viewing! ■

Irene

From our Nominations Chair



In accordance with the By-Laws of the Docent Council, the Nominating Committee consisting of Mary Ellen, Mary Joyce, Rachael, and myself are actively forming a slate of officers and chairpersons for the 2019-2020 Docent Council Board. Nominations close on March 15, the list of nominees will appear in the April 1 issue of *La Muse*, and the new Board will be elected by those active docents present at the April 17 Council meeting. ■

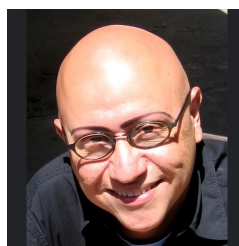
Ralph Wilson

SBMA Events in March

March 7 , 4:30-6
Art Matters Lecture
Brit Salvensen
A History of 3D



March 10, 2:30 pm
Parallel Stories Lecture
Alex Espinoza
Dismantling Hierarchies



March 14, 4:30-6
Art Matters Lecture
Brit Salvensen
View-master: Novelty
and Nostalgia



From our Community Speakers Program



Team Leaders Kathryn Padgett and Shirley Waxman

In February, the CSP Team gave 15 presentations to 366 people. Kathryn Padgett has created a very interesting new talk on black artists, in time for Black History Month in February, and the opening of the Kehinde Wiley Exhibition. The title is *Celebrating Black Artists in the United States*

This presentation introduces the audience to twelve very talented black artists in the United States, beginning in 1861 and moving forward to the present day. Their art is richly diverse, powerful, and moving. The audience will be introduced to Robert Scott Duncanson, Henry Ossawa Tanner, Jacob Lawrence, Jean-Michel Basquiat, and Kehinde Wiley to name a few of these artists.

It is said that talent is distributed equally among all genders, nationalities, and races; opportunity, however, is only distributed to a privileged few. Over time many black artists in the United States had to work twice as hard to get half the recognition of their white counterparts. Oprah Winfrey once said that, “excellence is the best deterrent to racism or sexism,” and the artists shown in this presentation exemplify this concept.



Jacob Lawrence, *The Migration Series*, 1977

CSP reaches community members who would like to learn more about the museum's exhibitions and collection and those who are unable to make it to the museum.

CSP public talks for March:

Central Library, March 14 at 5:15 pm. Molora Vadnais: *A Brilliant Spectrum: Recent Gifts of Color Photography*

Ojai Library, March 16 at 1 pm. Gretchen Simpson: *Artistic Visions of a Growing America: From Wilderness to Warhol, Part 1*

If you would like to see a presentation and cannot make it to a public talk, contact Shirley Waxman for other dates and time that might be available. ■



Docents on the Art Trail

Photos and narrative submitted by Pma Tregenza



Nicola [Gershen], Gail [Stichler], Christy [Close], and I traveled to Hancock Park in LA to the Marciano Art Foundation to visit the new Ai Wei Wei exhibition titled *Life Cycle* (ends March 3). It was spectacular. The drive was easy, the tickets to the special exhibition were free (but require a reservation), and admission is free.

This contemporary art collection had something for everyone in all mediums. We also visited Yayoi Kasuma's installation, Catherine Opie's photographs of her look into Elizabeth Taylor's home, Urs Fischer, Ed Ruscha, Mimi Lauter, Ugo Rondinone, and many more in a rotating collection.

Sunflower Seeds (below) (2010) is composed of 49 tons of individual porcelain sunflower seeds made

by 1600 artisans commissioned by Ai Wei Wei in China. *Spouts* (2015) is a pile together of thousands of antique teapot spouts dating back as far as the song dynasty (960–1279). *Life Cycle* (2018) is a bamboo boat with figures and

16 quotes. His sculptures were thin strands of bamboo and the kite figures were paper and bamboo. Very delicate and powerful at the same time. This is Ai's latest response to the global refugee crisis. ■



The Marciano Art Foundation is a contemporary art space in the heart of LA. Open Thursday through Sunday. 4357 Wilshire Blvd. LA, CA 90010



FROM TODAY, PAINTING IS DEAD:
Early Photography in England and France
On View at the Barnes Foundation in Philadelphia until May 12, 2019

One-time limited use permission



David Octavius Hill and Robert Adamson. *Lady Mary Hamilton (Campbell) Ruthven* (detail), 1847. Salt print from calotype negative.

I have included this as a useful review for those of us who are non photographers and appreciate 'big picture' information (no pun). The following history is from the website about the exhibition, featuring nearly 250 iconic pictures created between the 1840s and 1880s. All works are from the collection of Michael Mattis and Judy Hochberg. LM

On first seeing a photograph around 1840, the influential French painter Paul Delaroche proclaimed, "From today, painting is dead!" The story sounds far-fetched, but it captures the anxieties that surrounded the technology when it first emerged in the mid-19th century.

At the time of photography's invention, painting was (and had long been) the primary medium for recording images. The art establishment had rigid guidelines for style and an official hierarchy of subject matter: First came history paintings, which sought to impart moral messages. Portraiture was next. Then came scenes of daily life, or genre paintings. Landscape and still life ranked lower still.

History

From the 17th century until the end of the 19th century, the fine arts academies of Paris and London considered history painting to be the supreme visual art. Large-scale, theatrical pictures illustrating stories from history, mythology, or the Bible sought to enlighten the populace.

Technical limitations prevented early photographers from taking pictures of this kind. (Long exposure times, for example, made it impossible to capture complicated multi-figure scenes.) But as cameras became faster and easier to carry, photog-

rappers realized they could narrate important events as they happened. Increasingly, in the 1870s and 1880s, photographs accompanied news stories in the press.

Roger Fenton. *The Valley of the Shadow of Death* (detail), 1855. Salt print from collodion-on-glass negative



Portraiture

By the end of the 18th century, Enlightenment thought (which centered on reason and intellect) had increased the popularity of portrait painting. Successful artists sought to convey a sitter's personality, or inner life, in addition to capturing physical likeness.

Early photography struggled with such nuance. The daguerreotype, the first popular photographic portrait medium, required an exposure time of several minutes to produce a detailed picture. Sitters had to remain perfectly still, in bright light, for extended periods of time. They often appeared rigid and expressionless in the resulting images.

Nonetheless, for a growing middle class who could not afford painted portraits, photographic likenesses were in great demand. Though they had only entered the market in 1839, daguerreotype studios in Paris were producing more than 100,000 portraits a year by the early 1850s.

Genre

In the early 19th century, genre paintings sought to evoke simple emotional responses. Because such pictures focused on ordinary moments rather than heroic narratives, fine arts academies ranked them below history paintings and portraits of distinguished individuals.

Genre painting readily translated to photography. Scenes of daily life could easily be staged for the camera, which is why they were among the earliest multi-figure compositions captured by photographers. Middle-class consumers—who once would have bought etched or engraved reproductions of paintings—decorated their homes with these sentimental scenes.



Marie-Alexandre Alophe. *Untitled*, c. 1859. Albumen print from collodion-on-glass negative.



Peter Henry Emerson. *Gathering Water Lilies*, 1885

Landscape

Despite its modest status in the art world, landscape was a very important subject for early photographers. Working outdoors provided the abundant light that their processes required, and nature and cityscapes were easier to capture than people, whose movements made for a blurry image.

To push the boundaries of the new



Gustave Le Gray. *The Great Wave, Sète* (detail), 1857. Albumen print from two negatives.

medium, photographers developed more expressive ways of portraying their surroundings. These developments affected painted landscapes, which became more evocative and less concerned with strict visual fidelity, boosting their popularity.

Still Life

Still life paintings typically combined artfully arranged objects—including pottery, food, flowers, and other items from the natural world—to convey symbolic meaning. Wilting flowers, for example, would have been understood as a reminder of the brevity of life. Still life called on a painter's skill to fool the eye and had been popular since the 1600s, but the fine arts academies viewed it simply as mimicry.

Early photography could have displaced painting as the preferred mode of making still life images. The qualities associated with a successful still life—detail, clarity, little evidence of the artist's hand—were easily and automatically achieved with a camera. Instead, the medium's potential for seamless realism seems to have led more ambitious photographers to other types of subject matter.



Adolphe Terris. *Untitled* (Ornamental capitals from the reconstruction of the Marseille Cathedral) (detail), 1868. Cyanotype from collodion-on-glass negative

The Last Page



Titian, "Portrait of a Lady in White," circa 1561, oil on canvas

From the LA Times: **Titian masterpiece comes to the Norton Simon: Why 'Lady in White' is worth seeing in living color.**

Titian's knockout painting "Portrait of a Lady in White" might be misnamed. The three-quarter-length, roughly lifesize figure of a winsome but chaste young woman dressed in luxurious satin and dripping pearls is more accurately described as "Portrait of a Lady in Every Shade of White You Can Imagine — Plus, for Good Measure, a Bunch of Shimmering Golds."

Color is always the Venetian painter's calling card, and no Venetian was better at it than he. When that color is essentially limited to one — in this case, lead white — Titian fans the pigment out into a wide spread of tonalities, warm to cool.

Mostly the range of tones

comes from the subtle addition of shades of gray, but sometimes faint hints of blue, yellow and earth-red can also be detected humming within the hues. Light-reflective white satin, semi-transparent white voile, pure white highlights on bracelets, the lustrous gleam of white pearls...

Click here: <https://www.latimes.com/entertainment/arts/la-et-cm-titian-lady-white-20190118-story.html>



Editor Loriwindsormohr@gmail.com

