

Docent Dates

Lectures 10 am
Coffee 9:15

October 2

Michelle West on *Cosmos*; Larry Feinberg update on renovation.

October 16

Artist Russ Crotty, featured in *Cosmos* and SBMA permanent collection.

October 30

Getty Bus Trip

November 6

Melinda Gandara on *Alfredo Ramos Martinez*; 1 PM walk-through of the show w Rachel Heidenry.

December 2

5-7 pm *Andrea Gallo's Home*

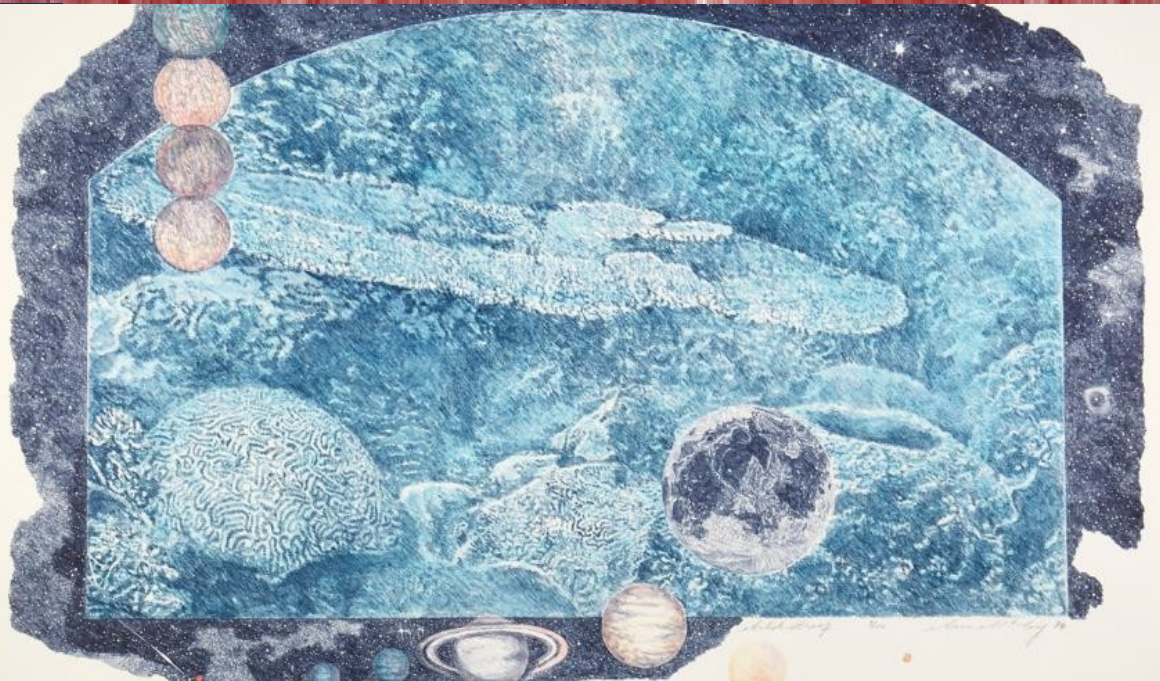
December 4

Charlie Wiley or curatorial assistant on Miyajima exhibit

January 5, 2020

Rachel Heidenry on Latin Amer rotation; (spring SBMA newsletter, recent acquisitions).

Docent Council meetings will be published as dates become available.



Ann McCoy, *Untitled* (detail), 1978. Offset color lithograph. SBMA, From *The Observable Universe: Visualizing the Cosmos in Art*. September 29, 2019 - February 16, 2020 Gift of Charles Craig, Contemporary Graphics Center, and the William Dole Fund. INTERNAL USE ONLY

Happy Fall Season to all Docents!

The Docent Touring year has launched with a great beginning. There are over twenty new members of the Provisional Class starting their training. I can feel the electricity and excitement in the air. Remembering the exhilaration and joy of starting the Provisional training class brought up a warm feeling of nostalgia that often accompanies the Fall Season. While remembering what it was like to be a beginner, learning about so many art terms, movements and artists, I experienced an overwhelming sense of heartfelt appreciation for all Docents that help with the ongoing education of each other.

How fortunate we are to have each other. The Docent Council would and could not function without all the various participants willingly helping each other. This generosity of spirit has kept us together as a Council for over fifty years. This sharing and caring attitude has contributed to the enrichment of the entire group and to the individual docent since the beginning of this organization. As Docents, we are encouraged to express our individuality through the tours we create. The upshot of this encouragement is two fold, resulting in both happy Docents and an appreciative visiting audience. Please take time this Fall Season to enjoy the Museum and all it has to offer. Everyone should feel free to take a



Mary Joyce Winder
Docent Council President

tour from one of our Docent touring teams. Often times, revisiting a piece of art and letting a Docent introduce the artwork to you through a different pair of eyes can be quite rewarding. It may bring insights heretofore unbeknownst to you.

I never have stopped being impressed by all of you, and the hours everyone contributes to keep our organization intact. As President, I have witnessed this first hand with the amount of work each of the Board Members contribute to ensure we continue functioning as a Council. Their work is done with a compassionate attitude, to make certain we consider our touring docent's interests and wellbeing. It is wonderful to be in an organization where the individual is so highly valued. The synergism of this Council with all its members working together and individually is a major key to our success.

It is going to be a great year!

Thank you everyone for everything you do,

Sincerely,

Mary Joyce Winder

Docent Council President SBMA ■

From our Vice President



Patty Santiago

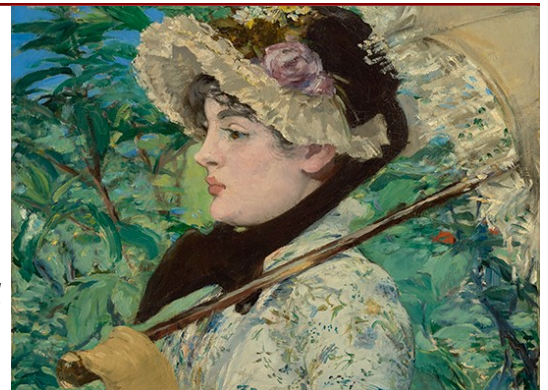
Dear Docents,

The first docent bus trip is scheduled for the end of October. We will be traveling to the Getty Center on Wednesday, October 30th to view the exhibition, "Manet and Modern Beauty". We are scheduled for a curator led tour that is limited to 30 participants. The bus will leave, as usual, from the Santa Barbara Visitors' Center on Cabrillo and Garden Streets at 8:00 a.m. and will return around 5:00 p.m., depending on traffic. The cost is \$55. The provisional class has also been invited to participate. However, rather than the curator led tour of the Manet exhibition, Ralph will be touring the Impressionist Hall with them. The Manet exhibition has been at the Chicago Institute of Art all summer and has received many positive reviews, so it should be a very worthwhile

trip. I hope to see you there.

Patty ■

From Getty Website: *Edouard Manet was a provocateur and a dandy, the Impressionist generation's great painter of modern Paris. This first-ever exhibition to explore the last years of Manet's short life and career reveals a fresh and surprisingly intimate aspect of this celebrated artist's work. Stylish portraits, luscious still lifes, delicate pastels and watercolors, and vivid café and garden scenes convey Manet's elegant social world and reveal his growing fascination with fashion, flowers, and modern femininity, as embodied in the parisienne.*



This exhibition has been co-organized by the J. Paul Getty Museum and the Art Institute of Chicago. It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

From our Student Teams Co-Chairs



Irene Stone

Students' Team co-chairs, Teda and Irene, met with Student Team leaders in September, where we disseminated information useful for student touring. Our thanks to Karen Brill, past Chair, for providing those materials. Student touring teams have been meeting, preparing for classes to arrive at the museum this month. Teachers schedule their classes in September, so there have been no tours yet. However, we got two Special Request tours, which are being done by volunteers. As always, we would be so pleased to have any of you volunteer as angels for student touring. Your help gives the team docents



Teda Pilcher

some cushion if they need a substitute.

Our Security Dept is updating Emergency procedures so we did not hand out that information at the meeting. Security will present the new guidelines at a Docent Council meeting.

We are still looking at organizing VTS workshops for touring docents, perhaps in conjunction with the provisional class training. That information will get to you once plans are solidified. Meanwhile, we are enjoying the new exhibitions, excited about ways to implement VTS for student tours as well as their interactive activities.

Irene and Teda ■

From our Adult Teams Co-Chairs



Vikki Duncan

We are heading into a new service year touring interesting exhibits following a great "track record" from three months of summer touring. Visitor numbers were quite good—Docents toured a total of 771 visitors on a total of 113 tours. The average tour attendance was 6.8.

Our Community Speaker Program Docents gave a total of 26 talks to 641 attendees, with new topics ranging from ancient tragedies depicted in art to artistic vision, and Ramos Martinez. In all, the Docent's Choice,



Christine Holland

Sculpture, Contemporary, and CSP teams docent's

reached 1,412 individuals, offering terrific tours and presentations. We also want to let you know we heard the heartfelt thank-you Chris Kallmyer gave docents at the end of the final community performance of *Ensemble* on September 5th.

Now the *Salt and Silver* team is leading as many as 15 visitors on Sunday afternoons to look closely at

these astonishing early photographs, and *Observable Universe* team is preparing to tour what our visitors may experience as a companion show of world-view changing images a century newer.

As you know, there will be changes in the previously-scheduled exhibits for our service year. *Surrealism* has been cancelled, and *Dorr Bothwell* has been postponed indefinitely. We know that "Surrealism" was a popular touring preference. We also know that as docents we will adjust to these changes with our customary flexibility, and even good humor.

The Education Department will keep us updated as soon as they have new information. In the meantime, it appears that plans are in the works for rotating exhibits drawn from the Museum's new and exciting acquisitions of modern and contemporary works. Your Adult Tour Team leaders will be responding to this latest information to determine changes in touring teams and dates.

As always, if you have any questions, contact Christine Holland or Vikki Duncan. Meanwhile, we look forward to an excellent touring year ahead.

Vikki and Christine ■

From our Provisional Co-Chairs



Ralph Wilson

Dear Colleagues,

This past Wednesday was the first meeting of the Class of 2020. Vice President Patty Santiago is doing double duty by joining as Provisional Co-Chair. We have 23 provisionals in the class, and Lori will have to add extra pages to the November issue of *La Muse* for their biographies!

After a much appreciated welcome from President Mary Joyce Winder, we spent some time getting acquainted by us-

ing the Proust Questionnaire. Each provisional was given one



Patty Santiago

of the questions to answer, and at the end the accumulated answers produced an interesting and multi-faceted personality, indicative of the class itself.

Most of the day was spent with course description, expectations, and questions. Sincere thanks go to Mike Ramey and Gail Stichler for their explanation and demonstration of the website and its intricacies. Patty and I are working on assigning mentors to each provisional, and because of the size of the class, some docents who did not sign up will be asked to help. Being a mentor is one more way in which you can contribute to the success of the class and the future of the Docent Council.

When you see the provisionals, introduce yourself and thank them for their interest and participation.

Ralph and Patty ■

The Proust Questionnaire has its origins in a parlor game popularized (though not devised) by Marcel Proust, the French essayist and novelist, who believed that, in answering these questions, an individual reveals his or her true nature.

From our Evaluations Chair



Joan Dewhirst

Hello everyone!

Crisp breezes of autumn usher in the new Docent service year. It's an exciting time with new exhibitions, new teams, and new experiences as we continue to share the joy of art with our museum visitors.

For many of us, the start of a new year also means time to be evaluated. With the September 8th opening of the special exhibition *Salt and Silver*, team evaluations are already underway. And evaluators have been assigned to members needing evaluation on the Docent's Choice team (October-December). As soon as teachers schedule their class tours at the museum, evaluations will commence for the Student Touring teams.

We can take great pride in our peer evaluation system. It was created in 1998 and has continued to be refined ever since. Our goal with this process is to assure that our tours are factually correct, fresh, well balanced, interesting and object oriented. We all get anxious being evaluated, it is normal and we all understand the feeling. However, an evaluation should be considered not only as an assessment of performance, but as an opportunity for individual growth, improvement through constructive feedback. This collegial process is an important peer-to-peer method for strengthening our tours and each other so that we can offer our visitors the best possible museum experience.

Any questions, comments or suggestions please contact me. Joan dewhistr@aol.com ■

From our Membership Chair



Pattie Firestone

Please remember to keep track of your public and research hours. Record them before our docent meeting as you check in, or email me!

pattie.firestone@gmail.com

Pattie

SBMA EVENT

Space and Wonder: A Conversation with Russell Crotty
Thursday October 17th at 5:30 (Tickets required)

Artist and amateur astronomer Russell Crotty, whose work is featured in *The Observable Universe: Visualizing the Cosmos in Art*, talks about his interest in and artistic interpretation of the art and science of the universe.



From our Community Speakers Program



Team Leaders Kathryn Padgett
and Shirley Waxman

CSP gave 9 presentations to 185 people in September.

October Public Talks:

Hill Road Library

Monsters: The Dark Side of Human Imagination

Speaker: Kathryn Padgett

1070 Hill Road, Ventura

Wednesday, October 9 at 6 pm

Ojai Library

*Independent and Determined: Women Artists from Italian Baroque to
Modern America-Part 1*

Speaker: Shirley Waxman

111 East Ojai Ave, Ojai

Saturday, October 11 at 1pm

Ventura County Museum

Walls that Talk: Murals of the 1930s

Speaker: Lori Mohr

100 East Main Street, Ventura

Thursday, October 24 at 6:30 pm

To request an e-brochure
describing our CSP talks,
email us at: communityspeakerssb@gmail.com

Kathryn and Shirley ■

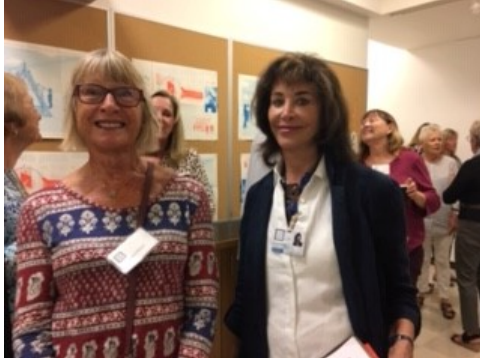
From the upcoming exhibition, *Alfredo Ramos Martínez: On Paper*

Alfredo Ramos Martínez, *Los Amantes*
(*The Lovers*) (detail), ca. 1930. Water-
color and gouache on paper / Acuarela
y aguada sobre papel. SBMA, Gift of
the P.D. McMillan Land Company

Opens October 27



Docent Meeting 9/18, Welcoming Provisionals
Photos courtesy of Teda Pilcher



Class of 2020



Nature through the Eye of a Needle
Isabel Downs

**Nature through the Eye
of a Needle**

Isabel Downs Fiber Artist

Faulkner Gallery East Santa Barbara Public Library,
40 E Anapamu St

October 1, 2019 - October 31, 2019

Reception "First Thursday" October 3, 2019 5-7:30 pm

isabelsquills.virb.com | ifdowns@gmail.com

The BAUHAUS ART SCHOOL at 100

By Pattie Firestone



Pattie Firestone

This summer the world celebrated the 100th Anniversary of the revolutionary Bauhaus Art School, which began in Weimar Germany. I was lucky enough to be in Aspen, Colorado for a two-day conference on the Bauhaus. In the early 20th century, the Bauhaus school revolutionized the art world. The brainchild of architect Walter Gropius, it established the principles of modern design and produced a genera-

tion of artists who would go on to design such iconic buildings as the MetLife Building and Whitney Museum of American Art in New York.



Bauhaus design, Whitney Museum of Art

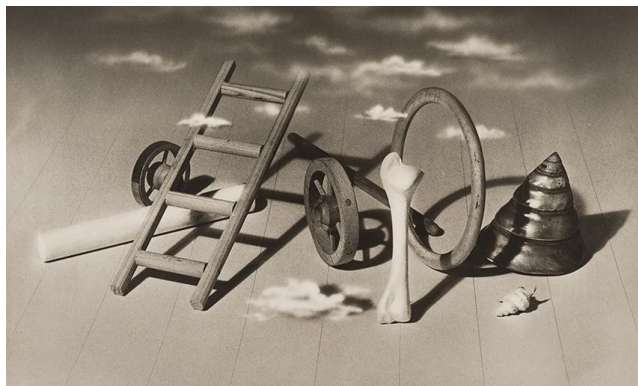
Bauhaus is not a style but a philosophy, a way of thinking, with a mission to unify art, design and crafts as a

symbol of a new and modern future. In 1919 Walter Gropius became the Director of the Academy of Applied Arts & Architecture and the Academy of Fine Arts, merging the two into a new institution he named Bauhaus. Over its short 14-year life, the school had three locations and three directors. The curriculum required a foundations course including color theory, psychology of design, and study of materials with an emphasis on experimentation—education very different from one focused on drawing from plaster casts, or copying the “Masters.”

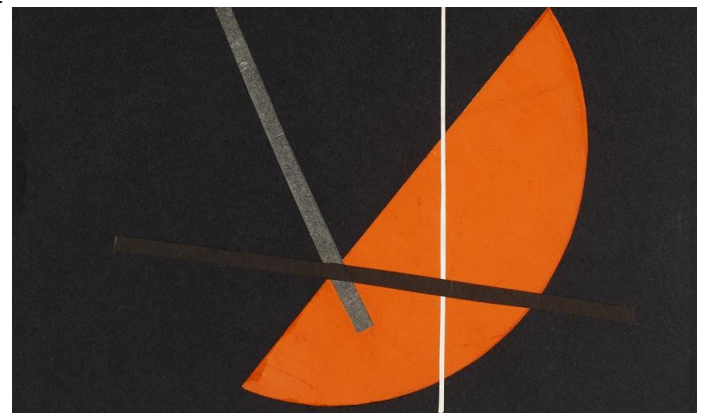
The preliminary course was designed by Johannesburg Itten, who had great influence in the first years of the Bauhaus,

revolutionizing art education. He demanded self-expression, experimentation and discipline as the essence of art, teaching a psychological analysis of color, meditation, breathing, gymnastics and manipulation of materials— art as a mental cleansing like his mystical religious practice: “Colors must have a mystical capacity for spiritual expression, without being tied to objects.” He published a book, *The Art of Color*, which describes his ideas as a furthering of Adolf Hölzel's color wheel. Itten's so called "color sphere" went on to include 12 colors.

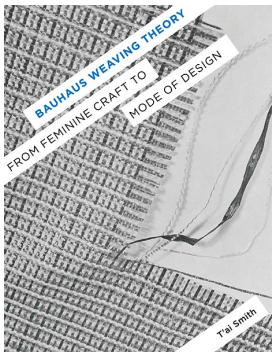
Women and couples from diverse socio-economic backgrounds and cultures made up a majority of students. Director Walter Gropius summoned international avant-garde artists to teach workshops ranging from textiles to metalworking, cabinet making, typography and wall painting, with a focus on the intersection of form and function. Though



Still Life (detail) Herbert Bayer, 1936. Gelatin silver print, SBMA



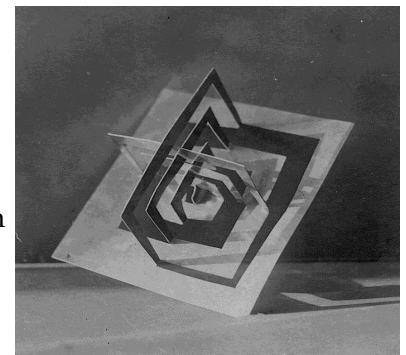
László Moholy-Nagy, *Composition (detail)*, n.d. (ca. 1922-23) Paper collage on paper, 12 x 11" SBMA



Gropius was an architect, architecture was not added for 8 years. Marcel Breuer directed the cabinetmaking workshop. The abstract textile workshop's most famous student was Anni Albers. Marianne Brandt replaced Laszlo Moholy-Nagy as director of the metalworking workshop in 1928.

When the school budget dwindled, Gropius encouraged students to sell their designs to help with funding.

Women were steered into the weaving workshop, which was the most successful, creating "Warp & Weft," and other a contemporary ideas on weaving and textile design, which influenced all Bauhaus design.



Paper Art, Joseph Albers, Joseph Albers Foundation



Bauhaus art and design turned to the home, as artists began recreating living spaces with textiles, furniture, and ceramics incorporated into the design. Furniture transformed small spaces. Artists created goods for people, but their designs became the intellectual property of Bauhaus. (Marcel Breuer tried to reclaim his light weight, easy to clean, flexible, modern chair design but did not succeed until moving to the US.)



From The Incredible Legacy of Bauhaus Design, Smithsonian.com

In 1925, Bauhaus moved to Dessau, Germany, where the curriculum reached its height of influence.

Joseph Albers taught the foundation course, but his budget was so low students worked with collage, ready-mades and used materiality from their own world – records, plastics, photography, straws, paper folding, paper cutting, with exercises like creating a sphere from paper without losing its "paperness"(top). Art became a research science rather than a humanity.



Farbkreis, Johannes Itten (1961)

The Bauhaus encouraged cross pollination of ideas and cultures. Artists started looking at children's art, art of the "insane" and art from other cultures. At the same time the students – many of them communist, including Director Meyer – became more polarized, like the public, expressed through heated debates on color theories. When the Nazis came to power the school moved to Berlin before the party closed it in 1933. But the groundbreaking influence of the Bauhaus worldwide may be in its pioneering philosophy of art education, which continues to affect artists' training today.

Just as many of the smartest scientists fled Nazi Germany in the 1930s, many artists fled as well, taking the Bauhaus philosophy to the US, Italy, Russia, Argentina and Mexico. In the US Bauhaus teachers and students include Joseph Albers, Annie Albers, Walter Gropius, Mies van de Rohe, and Herbert Bayer. Joseph Albers became head of the painting program at Black Mountain College in North Carolina, teaching Robert Rauschenberg, Richard Serra and



Cromatic Gate", Herbert Bayer, SB



The Herbert Bayer Earthwork. *"A dam in the ordinary sense constitutes a radical interference with the natural configuration of the land. My intent was, therefore, to give the dams a natural appearance conforming to the landscape . . ."*
Herbert Bayer, King County Arts Commission newsletter, 1982.

Cy Twombly. Albers later taught at Yale. Laszlo Moholy-Nagy formed what later became the Institute of Design in Chicago. Herbert Bayer moved to Chicago and designed The Aspen Institute, including the first "Earth Works" 1950-1972 in Aspen, CO. A large collector of Herbert Bayer's work, the Institute announced at the summer conference that it will build a Herbert Bayer Research Center on its Aspen campus.

The biggest presence of the Bauhaus in Santa Barbara is the "Cromatic Gate" by Herbert Bayer, installed in 1991 at Cabrillo Park and Milpas St. paid for by ARCO after the disastrous oil spill in 1969. Herbert Bayer lived in Montecito from 1975 until he died in 1985, but the influence of the German Bauhaus school of 1919 remains with us.



The Alfredo Ramos Martinez Touring Team

Submitted by Ricki Morse



Women of the Ashcan Artists: Sensuous and Earthy

From Lori Mohr's CSP Talk: Uptown, Downtown

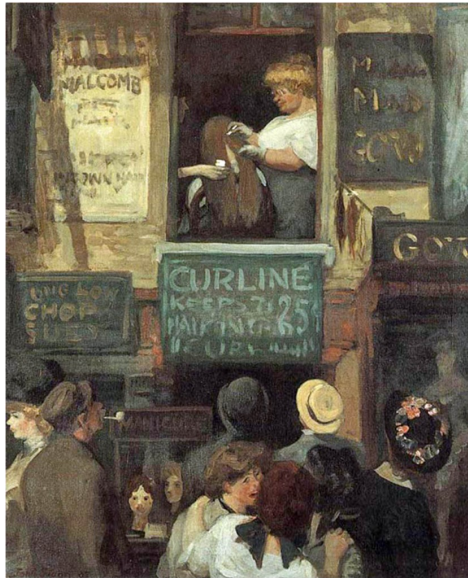


John Sloan's, *3 AM*, 1909. A woman stands at the stove barefoot in a nightie, hair down, smoking, preparing a meal while listening to her friend chatter. In contrast, the friend's proximity to the open door and her extravagantly plumed hat identify her with the outside world. In the era of Gibson girls, the full-figured woman evokes the earthy sexuality of the working class. Sloan earned the tag "Peeping Tom of art" for painting his observations from his Chelsea window.

In the early 20th century Ashcan artists saw in NYC a world being churned up, reshaped by engineering. Lower Manhattan was teeming with newly arrived immigrants, daily life in the city reflecting the convulsive changes wrought by industrialization, including the portrayal of women. Here's a sample from John Sloan, William Glackens, and George Luks.



William Glackens *At Mouquin's*, 1905 references new social spaces previously frequented by the wealthy, now popular with a growing middle class. Glackens addresses new social relationships too, with co-ed drinking, which shocked critics. The influence of Freud and the subconscious is seen in the woman, who seems melancholy as she gazes away from her partner.



John Sloan, *The Hairdresser*, 1912. The private act of grooming is performed for an audience, (unknown to the client). The concept of beauty hair salons for women was very modern, started by a woman who made a hair tonic. At that time women used to groom their hair in the privacy of the home, assisted by domestic workers, or by hairdressers visiting them at home.



George Luks, *Society Girl*, 1920



William Merritt Chase's *Lady in Pink* (SBMA) and John Sloan's *Salome* create quite a contrast. The lithesome biblical temptress strikes an animated pose that reveals her legs through her transparent costume. With glistening skin and bright red lips, she is the personification of all things sensuous compared with the gentleness of *Lady*, in her pink morning dress in soft light. The two different worlds are evident in costume, pose (notice feet), attitude, and palette.



John Sloan, *Sunday, Women Drying Their Hair*, 1912, depicts Three working women grooming themselves on a city rooftop. Rather than engaging in polite rituals in the elegant or exotic private habitats that American academics and Impressionists preferred to portray, these lightly clad women exhibit an easy camaraderie.