

Docent Dates

Lectures 10 am
Coffee 9:15

September 18

Charlie Wiley, *Salt and Silver*

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

Docent road trip to the Getty Center

November 6

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

December 4

Charlie Wiley or curatorial assistant on Miyajima exhibit

January 5, 2020

Rachel Heidenry on Latin American rotation; (see spring issue of SBM newsletter for recent acquisitions).

Council meetings dates will be published as they become available.



Utagawa HIROSHIGE, Japanese, 1797–1858, Station 10 (detail), Odawara from the series *53 Stations of the Tōkaidō Road*, 1833–34. 1st month of Tempo 5. Color woodblock print. SBMA, Gift of the Frederick B. Kellam collection. On view July 7- October 10, 2019

Dear fellow Docents,

Welcome the Service Year 2019-2020. It has been a busy summer recruiting docents for our next Provisional Class. I began by creating a Provisional Recruitment Strategy. As you may or may not know, within the last five years there have been only two provisional classes. It was clear we were in need of additional docents, especially with newly remodeled galleries reopening in the Fall of 2020.

My basic strategy was to get our recruitment request out to as many potential interested groups and individuals as possible. With the help of the Education Department a brochure was created advertising the program by describing who we are and what we do at the museum, and inviting those interested to join us at our reception.

The recruitment brochure was also placed on the SBMA Website, with a new added feature allowing the application form to be submitted online. Digital copies of the brochure were then sent to 50 local service organizations, many of which advertised our recruitment event in their newsletters.

In addition to the digital copies, printed brochures were then mailed to over 50 galleries, art schools and art organizations. Most importantly, all the Docents were emailed with a request asking



Mary Joyce Winder
Docent Council President

them to share the brochure with anyone they knew that might be interested in becoming a Docent. Historically, we know word of mouth has been one of our most effective recruitment tools. A notice for the Recruitment Reception was placed on the Independent calendar of events. The press release was also sent to all local publications digitally and via mail. In addition, the museum placed an advertisement in the Santa Barbara Independent.

The result of all this effort was a turnout of more than 50 at the Recruitment Reception, out of which there were 37 self-identified potential candidates. A special thanks to my VP, Patty Santiago, for anchoring the reception desk with check-in and name tags. The volunteer spirit flowed forth with Docents giving great “mini-tours” — Loree Gold presenting Kehinde Wiley’s equestrian portrait; Ann Hammond touring our permanent collection; and Laura De Paoli presenting the Kallmyer exhibition.

Thank you to all who attended and talked with potential docents. To date we have 18 applicants of highly qualified individuals.

It is my honor and privilege to serve the Docent Council as President this year.
The Best Is Yet To Come,

MJ ■

From our Vice President



Patty Santiago

Dear Docents,

This summer several of us took local artist Mary Heebner up on her invitation to visit her studio, an offer extended last spring when she spoke to the Council. Our summer tour was a wonderful way to learn more about Mary’s work, as well as to expand our knowledge and appreciation of the wealth of art talent we have here in Santa Barbara. Mary was as generous and open during our visit as she had been at the museum. Her presentation was thoughtful and informative not only as she described varied techniques she utilizes in creating her art, but also as she delved into the thought processes that inform her work.



From the Mary Heebner website

I was struck by Mary's versatility. She showed us her large collages, but she also shared with us the beautiful handmade books she mentioned during her talk at the museum. Each page is a time intensive work of beauty, which involves not only creating the images, but she makes her own paper and bindings! Then, each book is carefully encased in a handmade, custom wooden box. Impressive! The artist has traveled the world with her husband, MacDuff, who, as a former photographer for *National Geographic*, shares her love of art and travel. Mary's trips all over the globe have had a major influence on her art. What a treat being welcomed into her studio for a closer look at



what makes Mary Heebner tick.

I am very much looking forward to several docent activities in the planning stages. Our first official trip will be to the Getty Museum (The Center in Brentwood) on Wednesday, October 30th. This will be a

great opportunity to have a special curator-led tour of "Manet and Modern Beauty". The exhibition is currently at the Art Institute of Chicago and heading next to the Getty. I will bring you details as we get closer, but save the date for what promises to be a fun day of art and camaraderie.

And, yes, plans are in the works for another docent visit to New York City in the spring!

As always, there are several exceptional exhibitions and galleries to see, so save a spot on your calendar. This promises to be an eventful year as we move through the last year of renovation at the museum.



Patty ■

From our Student Teams Co-chairs



Teda Pilcher

Hello, docents!
Welcome to our new service year of student touring! We are fortunate to have four full and experienced teams to greet our students. As you know, we will be having traditional tour schedules for the 1st and 2nd Tuesday and the 3rd and 4th Tuesday teams, but the successful Artful Making program (shorter tours that include an art activity) will be expanded from the 2nd and 4th Wednesday time to add the 1st and 2nd Friday dates.



Irene Stone

As we are now touring grades 2-12, we hope to respond to your requests for reviewing student touring techniques. For now, we Teda (tedapilcher@yahoo.com and Irene famstone5@gmail.com) look forward to beginning our new year of touring and hearing from you.

Irene and Teda ■

From our Adult Teams Co-chairs



Vikki Duncan

Hello and happy late summer, Docents. We have had a good summer for tours despite having fewer galleries. Visitor numbers have been quite good— in June and July, we had an average of 6-7 visitors per tour. The Community Speakers docents were busy also (see the CSP report, next page).

We look forward to an exciting year. Your Board Committee and Adult Tour Chairs met in July to analyze your preference sheets and assign teams. We are pleased to announce that we have been able to accommodate so many of your first and second choices.



Christine Holland

Docents will be touring very interesting exhibits including "Salt and Silver"; "The Observable Universe"; "Alfredo Ramos Martinez"; "New Media"; Surrealism"; and "Dorr Bothwell", as well as creatively engaging visitors in "Docent's Choice" tours.

We thank you, as always, for filling out the Red Book information after your tours, including any "special request tours." And a reminder that if you have a touring change, please advise your Team Chair and the Adult Team Chairs, and Elena in the Education Department. The "official" master Adult Touring Calendar for each month will be sent out. Please, always double check your tour times, following up with your team leader and with us if you have any questions, so we don't miss any scheduled tours.

We look forward to seeing you at the first docent meeting, and are sure of an excellent touring year ahead.

Vikki and Christine ■

From our Provisional Chair



Ralph Wilson

Dear Colleagues,

Because of everyone's hard work, with particular praise to President Mary Joyce Winder for her masterful recruiting efforts, we currently have **18** provisional class applicants. The August 21st reception was extremely successful, and inquiries continue to be received from those in attendance and those who were unable to be there.

Mary Joyce, Patty Santiago, and I will begin interviews this week and into next. The first class meeting will be on September 25th, and I am looking forward to an exciting year with a very strong, capable, and enthusiastic class.

With Rachael's departure and Patsy's unexpected absence, we owe Kristy Thomas and Elena Hancock our everlasting appreciation for stepping in to keep our docent activities moving forward. The new class would not be happening without their always cheerful and efficient help.

Looking forward to a wonderful year,

Ralph ■

From our Membership Chair



Pattie Firestone

Welcome back everyone!

Thanks to outgoing Membership Chair Helene Strobel for her expert guidance as I begin my new role in that capacity. Since I am relatively new to the council (Class of 2018) most of you I know by sight, but not by name. This will be a great opportunity for me to get to know each one of you as you stop at the desk outside the auditorium before our meetings to check attendance and report your monthly volunteer hours. As you know, these cumulative numbers are kept by our Department of Education for funding purposes. So please remember to report them!

To review: **PUBLIC HOURS** are the actual hours you tour at the Museum.

RESEARCH HOURS include those spent at SBMA lectures and meetings, visiting other museums and other lectures, reading and researching art for pleasure or in support of your tours.

On the attendance side of my job, if you are going to be travelling or will miss meetings that you know about ahead of time, you can contact me. I look forward to getting to know everyone during the coming year. Let me know if you have any questions: Pattie.Firestone@gmail.com

Patty ■

From our Community Speakers Program



Team Leaders Kathryn Padgett and Shirley Waxman

The energetic Community Speakers (CSP) Team—Joan Dewhirst, Lori Mohr, Kathryn Padgett, Gretchen Simpson, Molora Vadnais, and Shirley Waxman—has had a very productive summer! During the past three months, the individual team members have created several new presentations that will be added to our Fall Brochure. CSP now has 27 diverse and interesting art lectures to offer to our community.

This summer (June, July, August) the CSP team gave a total of 26 presentations with 643 people in attendance which is an increase from Summer 2018 when we presented 15 talks to 383 people. ■

Public Talks for September:

September 12 at 5:15 pm, Central Library:

Kathryn Padgett: "Texture, Emotion, Fragments: How Rodin Shaped Modern Sculpture"

September 21 at 1 pm, Ojai Library:

Lori Mohr: "Walls that Talk: Murals from the 1930s"

September 24 at 7 pm, Vista del Monte

Gretchen Simpson: "Artistic Visions of a Growing America: From Wilderness to Warhol"

Revisiting Fritz Scholder's *Indian With Three Faces*, 1970

By Ricki Morse



The Ridley-Tree Gallery with its rotations from the permanent collection continues to provide reunions with many of our major works. So I was delighted to find Fritz Scholder's *Indian with Three Faces* on display. My sister Mollie introduced me to his work after she saw his paintings in San Francisco and visited his studio in Scottsdale. I have been drawn to his work ever since. He is a powerful, assured artist with all the daring and passion of post-modernism.

Because he is able to represent his experience graphically, we need no background to enter his work. It is immediately clear that this is no idyllic Indian Chief. The background of broken/slashed scarlet strokes feels frantic, unsettled, hysterical, yet the figure is almost vague, cloaked in a bland shroud, prominently floppy rabbit ears askew. The face is blurred, reticent, almost secretive. As we observe, three faces emerge, and in my experience also reabsorb into the background: two animalistic profiles and a quietly anguished frontal face. The only details are given to two traditional Indian artifacts, a peace pipe and native woven, fringed scarf.



Fritz Scholder, *Indian with Three Faces*



Fritz Scholder, (1937-2005)
Post-modern expressionist
painter, sculptor, print-maker,
in his Albuquerque studio, in
1970

In Indian thought each person has his own animal identity. Our quiet, shy rabbit man shows us not only the artifacts we associate with his tribal heritage, but also his alienation, suffering voiced as a silent moan. One image captures both sides of Native American life: the widely admired crafts and myths and the desperation of tribal disenfranchisement.

Fritz Scholder saw himself as an artist from early childhood, but didn't see himself as an Indian artist until the late 1960s. But it is a new Indian artist he embodies. In interviews with the Smithsonian in 1970 he said; "Upon my arrival in Santa Fe in 1964, I vowed that I would not paint the Indian. The non-Indian had painted the subject as a noble savage and the Indian painter had been caught in a tourist-pleasing cliché."

Later he wrote, "I retracted my vow of 1964 for several reasons, one of

these being a teacher's frustration on seeing a student with a good idea fall short of the solution. After class the immature struggles with paint and concept haunted me. One winter evening early in 1967 I decided to paint an Indian." "Although I never called myself an Indian artist, it soon became evident that it was time for a new idiom in Indian painting."

Fritz Scholder (1937-2005) grew up in Minnesota, son of a German/Indian father, himself one quarter Luiseño, a California Mission tribe, though he did not identify with the Indian traditions until later in life. In grade school, first in Minnesota and then in North Dakota, his artistic talent was recognized and encouraged, and he studied art in college, first in Wisconsin and later in Sacramento, when his family moved to California where he studied with Wayne Thiebaud, who introduced him to Pop Art and shared in his first cooperative gallery show to enthusiastic reviews. Offered an internship at the Univ. of Arizona in Tucson, he taught and completed his MFA there in 1964 before accepting a teaching post at the newly formed Institute of American Indian Arts in Santa Fe. Many national and international exhibitions followed, highlighted by his show at the Smithsonian Museum of American Art in 1970. Most of the images and interviews in this article come from that catalogue.

In 1972, Scholder developed an extensive adobe-walled compound in Scottsdale, Arizona, at the same time exhibiting throughout Europe and the United States and traveling extensively to collect artifacts, receive honorary degrees and absorb the work of European artists. Chief among these was the painting of Francis Bacon, with whom he felt a connection. We see the presence of Bacon's irreverence

and darkness in Scholder's figures, including in our own *Indian With Three Faces*. The expression of deeply held anguish is profound in *Indian and Contemporary Chair*, so much so we almost have to look away. We identify the figure as female from the arm with bracelets, raised as if fending off a blow. The plastic chair separates her from the earth and offers her no protection. This raw confrontation with domestic violence, one of the most grievous ills in modern reservation life, becomes the artist's subject. Scholder wrote in 1970: "But the positive does not exist without the negative, and the role of the artist is not to compromise, but to express the truth as he sees it with all the power of which he is capable."

Fritz Scholder died at 67 of diabetes, at the height of his artistic powers. ■



Scholder, *Indian and Seagull*, 1968, oil on canvas



Fritz Scholder, *Indian and Contemporary Chair*, 1970, oil on linen, Smithsonian

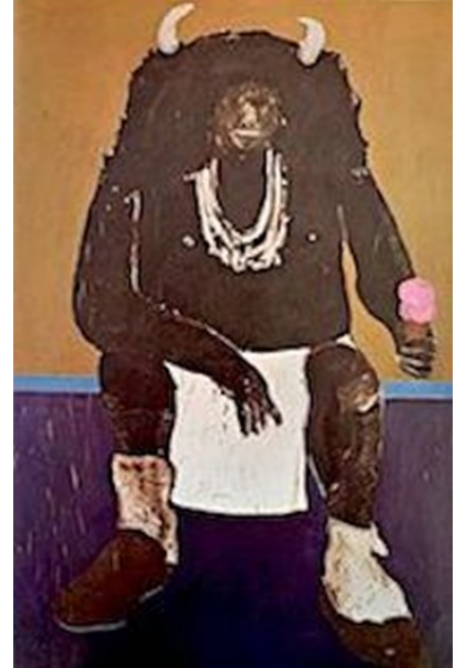
Gallery *Fritz Scholder*



Super Indian No.1, 1968, oil on canvas . "I see in the Indian consciousness the hope of the country." ~ Fritz Scholder



Indians No. 19., 1967, oil on canvas. "In a century of cybernetics and moon walking, the Pueblo Indian continues in tenacity, his ties with his mother, the earth." ~ Fritz Scholder



Super Indian No.2, 1967, oil on canvas. An Indian dancer takes a break with a strawberry ice cream cone, certainly a nod to his early teacher, Wayne Thiebaud.



Last minute note from Ricki: Vija Celmins, an artist in our SBMA collection with an oil and several drypoint etchings, gets an in depth discussion in the latest *New Yorker*, Sept 2, 2019. "Surface Matters, The Timeless Work of Vija Celmins." Vija Celmins (b. 1938) Latvia, painter and widely collected print maker.

<https://www.newyorker.com/goings-on-about-town/art/vija-celmins-8>

Celmins, *OdeanView*, 1983, Drypoint Print

Art Show Featuring Docent Isabel Downs



Isabel Downs

Conejo Valley Art Museum

September 21, 2019—January 5, 2020
275 N. Moorpark Rd Suite 193
(Janss Market Place)
Thousand Oaks, 93158

Open Wednesdays - Sundays 12-5pm
Reception September 21, 5-7 pm
Artists' discussion Saturday November 2, 5-7pm



The Conejo Valley Art Museum
presents an Artists' Reception
*Sewjourners -
Our Journey in Cloth*
Saturday, September 21 5-7 pm
Conejo Valley Art Museum
275 N. Moorpark Rd. Suite 193
(Janss Market Place)

CNAM
PO Box 1816
Thousand Oaks, CA
91326

CNAM

For further information, please call
the CNAM at 805.373.0054

San Francisco School Board May Save Controversial George Washington Mural

By Carol Pogash, *New York Times*, August 10, 2019 Photos by Jim Wilson, *New York Times*

Editor's Note: All summer I have been following this controversy while presenting my Community Speakers Program, Walls that Talk: Murals of the 1930s, which includes three works by Victor Arnautoff, the renown muralist whose work is at issue here. Last week, the city finally settled the issue. The SF Board of Education voted unanimously to cover up [vs. destroy] the murals at George Washington High School.



One of 13 murals that includes images of slaves and a dead Native American, which some parents felt traumatized their children.

The San Francisco school board is reconsidering a decision to destroy a series of historic Depression-era murals depicting slaves and a dead Native American, following

widespread complaints that the move amounted to censorship. A proposal released by the board on Friday no longer calls for painting over the 13 frescoes at George Washington High School called "The Life of Washington" by artist Victor Arnautoff. Instead, the proposed resolution calls for the artwork to be covered with panels or other "material, means or methods." The measure, which the board will consider on Tuesday, also says the murals would be digitized for art historians to access.

The resolution appears to be a compromise: the murals would survive, but would not be visible at the school. "If the school board adopts this, it's worth applauding," said Jon Golinger, the executive director of the Coalition to Protect Public Art, a group of artists, historians, educators and free speech advocates who formed to save the murals. "They are taking off the table the notion of permanent destruction of these murals."

"The Life of Washington" frescoes were painted in the mid-1930s and funded by the Works Progress Administration, a New Deal agency that provided jobs for the unemployed, including artists, during the Great Depression. Arnautoff, who was a Communist, depicted Washington in a critical light, showing him as a slave owner and a leader of the nation that annihilated Native Americans.

In June, the board voted unanimously to paint over the frescoes, saying the images were offensive to Native Americans and African-Americans, some of whom pass the paintings on their way to class. That might have been the end of the murals, but the controversy exploded into a national and international story, with historians, politicians, educators, artists and others arguing that the board was whitewashing an important artwork, and history itself. In the last few days, the local branch of the N.A.A.C.P. joined the opposition.



One panel shows Washington's slaves working in the fields of Mount Vernon.

At times, the debate devolved into angry accusations. At a meeting where Robert W. Cherny, the author of "Victor Arnautoff and the Politics of Art," was speaking, a protester pointed fingers at the audience and shouted, "Genocide!"

In a news release on Friday, the school board president, Stevon Cook, acknowledged there were "strong passions on both sides." Where we all agree is that the mural depicts the racist history of America, especially in regards to African-Americans and Native Americans," he said in the release. In an earlier interview, Mr. Cook said that he was not "trying to erase the past," which he said should be taught in classrooms. His objection, he said, was to the prominence of what he called "violent murals" that extend from the school's entryway to its lobby, making it nearly impossible for students to ignore.

Mr. Cook said that he and the rest of the school board wanted students to "see images of themselves that inspire them and reflect who they are and what they can accomplish."

It is unclear how the other six members of the board will respond, but the fact that the president submitted the resolution indicates that the murals have a good chance of being saved.

Amy Anderson, a local parent and teacher who had led the charge to eliminate the murals, said on Friday that she believed the artwork was damaging to students. Ms. Anderson, who is Native American, said she recognized that she and her supporters were outnumbered. When asked for her response to the new resolution, Ms. Anderson said: "It's on their conscience. As a parent, I'm not giving up on my kid and not on this until the murals are painted down."

The other side is equally determined. Mr. Golinger, of the coalition to save the murals, said that the group could live with a covering like a curtain that could be easily pulled back, but would object to anything like a wall. His organization was working to place the issue on a ballot for city voters, and may still attempt to do so, he said. "We will continue to oppose putting up an impenetrable barrier that blocks



anyone from ever seeing these important works of art," Mr. Golinger said in a news release. "It's critical that any solution include a way for the murals to be made available for students, teachers and others to view them for educational purposes." ■

Docents thank you, Julie Joyce, for a decade of captivating shows!



Yinka Shonabare



Julie Joyce



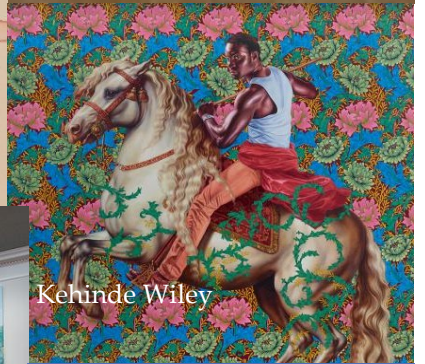
California Calling



Ori Gersht



Beatrice Wood



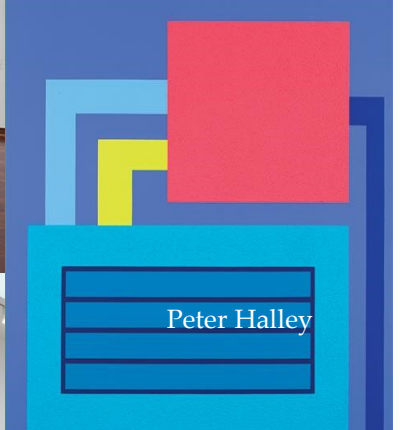
Kehinde Wiley



Chris Kallmyer



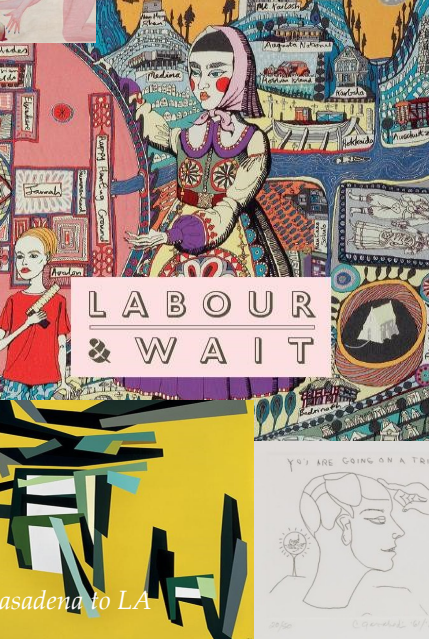
Charles Garabedian



Peter Halley



Summer Nocturn



Pasadena to LA



Valaska Soaresn

