

La Muse

FUTURE DATES

SBMA Closure Update

SBMA will remain closed until at least May 15. All events and programs (including docent meetings, board meetings, and touring) are cancelled until June 1st. The Graduation and Service Awards ceremony will be postponed.



Editor's note: Image: Wright Ludington's gift of our Matisse "Madame du Pompadour," 1951. In conjunction with Sarajum's article on research papers (page 2) and the re-opening of Ludington Court, I am reprinting an article on Wright Ludington written for La Muse in 2000 by the late Marty Molof, class of 2007, about the patron whose tremendous contribution to the museum helped shape our permanent collection, not only in antiquities, but in paintings as well, gifting some of our most iconic works. LM

Matisse, "Madame du Pompadour," 1951. Lithograph. Gift of Wright S. Ludington

Dearest Friends,

In a season when bunnies hide eggs and leprechauns talk, anything is possible, including the beginning of the end of this pandemic, apparently. Our governor is finally talking about the plan to reopen business rather than the plan to open emergency hospitals. Still, though we have apparently "flattened the curve," we have a long way to go. So, if you have finished all of your puzzles and cleaned out your closets, and are now eyeing your sock drawer with distaste, the docent council has new projects to keep you busy. If you have a sewing machine and a stash, the museum is seeking fabric face masks for the guards. Even with the museum closed, museum staff still must provide security for the collection. Please see Michelle's latest email for details. Also, in anticipation of the reopening of Ludington Court in the fall, Research Chair Sarajum Quazi has put together a list of objects that need research. Please see her article on the next page. For those of you who started after Ludington Court was closed, this is a good opportunity to learn about our Greek and Roman collection. For those of you who have been around a little longer, I think you will find pieces that you have never seen before needing research. Be sure to let Sarajum know what object you want to research to avoid competing papers. Lori Mohr has included a 2009 paper written for *La Muse* by the late Marty Molof about Wright Ludington, a man we should all be familiar with. Finally, please keep sending in your *La Muse* news. You may think your life under quarantine is too humdrum and boring to be of any interest, but that is simply not true these days. If you doubt me, just google Andrew Cotter. Videos of his dogs Mabel and Olive fighting over a toy have generated 15 million views according to the Hindustani Times. So yes, we do want to hear about what you are doing or not doing. It has to be at least as intriguing as Mabel and Olive.

This too shall pass.

Molora

Molora Vadnais,
Docent Council
President



From our **Research Chair**
Sarajum Quazi



Hello everyone,

Hope you all are doing well and staying safe. During this strange time, confined in your home if you are running out of projects to work on then here is something you can think about. I've gathered up a list of art work that needs research papers. On our website these artworks have a good amount of information under the comment sections. So, you can use that and do some more research of your own to write a paper. I selected them from our upcoming exhibition coming in September, 2020.

[Thayer Reopening Checklist:](#)

1.



Black-figure Kylix (wine cup)

Greek, Attic, ca. 540-530 BCE
ceramic

object: 4 x 8 7/8 in. (diam.) (10.2 x 22.5 cm)

SBMA, Gift of Wright S. Ludington

1955.3.2

III, A, 03 (23 Aug 2011)

2.



Moche Mask

Pre-Columbian, Moche, 100-700 CE

copper alloy, bone, muscovite

overall: 8 3/4 x 5 5/8 x 4 in. (22.2 x 14.3 x 10.2 cm) 3/1/2019

SBMA, Gift of Wright S. Ludington

1960.2

III, Q, 04 (20 Nov 2019)

3.



Portrait Head of a Bearded Man

Roman, mid 3rd century CE

bronze

object: 11 1/2 x 8 1/2 x 8 1/2 in. (29.2 x 21.6 x 21.6 cm)

SBMA, Gift of Wright S. Ludington

1971.51.2

II, Rack 2, SH 01 (6 Nov 2019)

Ludington Court Reopening checklist:

4.



Achilles and Troilos

Roman, late 2nd century CE

marble

object (a): 20 x 16 1/2 x 8 in. (50.8 x 41.9 x 20.3 cm)

object (b): 12 1/2 x 9 x 4 in. (31.8 x 22.9 x 10.2 cm)

SBMA, Gift of Wright S. Ludington

1992.37.1a,b

Cooke's Crating Warehouse, Crate SBM.16 (22 Oct 2019)

5.



Pepliphoros

Roman, 1st century BCE or 1st century CE

marble

object: 40 1/2 x 10 1/4 x 11 1/4 in. (102.9 x 26 x 28.6 cm)

SBMA, Gift of Wright S. Ludington

1978.4.2

Cooke's Crating Warehouse, Crate SBM.24 (22 Oct 2019)

6



Achilles and Troilos

Roman, late 2nd century CE

marble

object (a): 20 x 16 1/2 x 8 in. (50.8 x 41.9 x 20.3 cm)

object (b): 12 1/2 x 9 x 4 in. (31.8 x 22.9 x 10.2 cm)

SBMA, Gift of Wright S. Ludington

1992.37.1a,b

Cooke's Crating Warehouse, Crate SBM.16 (22 Oct 2019)

7.



André DERAINE, French, 1880-1954
Still Life with Pumpkin
1939
oil on canvas
overall: 40 x 52 in. (101.6 x 132.1 cm)
frame: 53 x 65 x 3 in. (134.6 x 165.1 x 7.6 cm)
SBMA, Bequest of Wright S. Ludington
1993.1.4
I, 07 F (19 Nov 2018)

The artworks without artist's name (#1 through #6) can be found on our website under the [Art](#) dropdown list, [Artist](#) and then search through the [Unknown artists](#). For the last one use the artist's name.

Besides these 8 artworks if you want more options then please look at the original checklist on our website under the [exhibition](#), select [Coming](#) and then scan through the two checklists. Out of these two checklists the following [already have research papers on our website](#):



SWING PAINTER, Greek, Attic, active ca. 550-525 BCE
Black-figure hydria (water vessel)
Greek, ca. 530 BCE
ceramic
object: 18 1/2 x 17 x 13 1/2 in. (47 x 43.2 x 34.3 cm)
SBMA, Gift of Wright S. Ludington
1955.3.4
III, Q, 05 (23 Mar 2016)



Agnolo GADDI, Italian, 1350-1396
Saint Ursula
ca. 1388-1393
Tempera and gold on panel
overall: 27 1/4 x 16 1/4 in. (69.2 x 41.3 cm)
frame: 29 1/2 x 18 1/2 x 1 1/2 in. (74.9 x 47 x 3.8 cm)
SBMA, Gift of Mr. Arthur Sachs
1946.6.2
Director's Office (8 Apr 2019)



Saint Paul Preaching Among the Ruins
ca. 1750
oil on canvas
overall: 39 1/2 x 54 in. (100.3 x 137.2 cm)
frame: 44 1/2 x 58 1/2 in. (113 x 148.6 cm)
SBMA, Gift of William P. Nelson Estate
1948.27.1
I, 09 B (26 Nov 2019)



Franciscan Monk Meditating on a Skull

ca. 17th c.

oil on canvas

Overall: 38 1/4 x 28 1/8 in. (97.2 x 71.4 cm)

SBMA, Gift of Katherine Harvey, Wright S. Ludington, Mr. and Mrs. Sterling Morton and Mrs. Eugene L. Patterson

1954.1

I, 09 F (1 Oct 2014)



The Madness of Nebuchadnezzar

Flemish, early 17th c.

oil on canvas

overall: 37 3/4 x 58 1/8 in. (95.9 x 147.6 cm)

frame: 47 7/8 x 67 7/8 in. (121.6 x 172.4 cm)

SBMA, Gift of Wright S. Ludington

1957.4.2

I, 12 F (28 Jul 2010)



Salvator ROSA, Italian, 1615-1673

Hagar and Ishmael Visited by an Angel in the Wilderness

ca. 1639-1640

oil on canvas

overall: 58 1/2 x 79 1/2 in. (148.6 x 201.9 cm)

frame: 67 1/4 x 89 1/4 x 4 in. (171.5 x 226.7 x 10.2 cm)

SBMA, Museum purchase by exchange

1969.8

I, 12 B (12 Jun 2015)



William Merritt CHASE, American, 1849-1916

The Lady in Pink (Portrait of the artist's wife)

1886

oil on canvas

overall: 68 1/2 x 38 3/4 in. (174 x 98.4 cm)

frame: 84 x 54 1/8 x 6 1/8 in. (213.4 x 137.5 x 15.6 cm)

SBMA, Bequest of Margaret Mallory

1998.50.24

Crozier Fine Art Services (Artex-Los Angeles) (25 Jan 2016)



Lansdowne Hermes

Roman, first half of 2nd century CE
marble

object: 86 1/4 x 40 x 13 3/8 in. (219.1 x 101.6 x 34 cm)

base: 6 5/8 x 21 11/16 x 26 3/4 in. (16.8 x 55.1 x 67.9 cm)

object weight: 1616 lb. (733 kg)

object with base (including aluminum pallet/steel frame/wood cladding): 1 Ton 180 lb. (988.8 kg)

SBMA, Gift of Wright S. Ludington
1984.34.1

Cooke's Crating Warehouse, Crate SBM.04 (22 Oct 2019)

For the [Research paper guideline](#) please go to our website select the [Art](#) drop down list, then the [Research process](#) and select the [Research paper guideline](#). Please let me know if there are any question, and I'm always open to any suggestion or feed-back.

Wish you good health. Take care and stay safe:)
Warm regards,

Sarajum

Wright Ludington: Benefactor Extraordinaire

By Docent Marty Molof (1936-2013)

Written in 2009 , Edited by Lori Mohr 2009



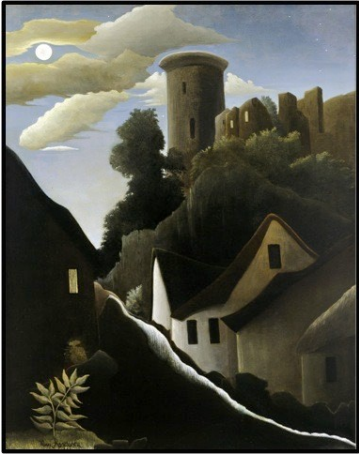
Marty Molof
Class of 2007

We're all familiar with the Greek and Roman sculptures in Ludington Court. But in fact, from the museum's entrance through Thayer Gallery, the gifts of Wright S. Ludington stand impressively on display: Kha'emweset, Gudea, Horus, Cycladic Figures, Greek and Roman bronzes, Fluted Columns, just to name a few. But were you also aware that Mr. Ludington's gifts go well beyond antiquities? Paintings include Rousseau's "Castle in

Moonlight"; Braque's "Nude With Basket of Fruit"; Matisse's "Pont St.-Michel". In the Asian Gallery we also find a large number of his gifts: Guan-yin, Buddhas and Bodisattvas from China; the Balarama from India; earthenware storage jars from Japan and on and on. You get the idea. He dedicated these as well as the antiquities collections to his father.



Wright S. Ludington
(1900-1991)



Rousseau "Castle in Moonlight"

The Registrar's records show that Wright Ludington was involved with the museum even before it opened in 1942 as it transitioned from the SB Post Office. His relationship with SBMA continued throughout his life: he donated 364 art works and provided funds for another 200! Mr. Ludington's gifts have helped shape nearly every area of our permanent collection.

Who was this man to whom we owe so

much? Wright Saltus Ludington was born in

1900 in New York City, the second of three sons of Charles H. Ludington and Ethel

Saltus. The Ludingtons were a prosperous family from Pennsylvania, spending winters in Santa Barbara where as a teenager Wright attended the Thatcher School in Ojai, which remains a prestigious academy to this day.

Ludington recalled that his father collected Asian Art while his mother favored and collected Impressionist works. Other early influences on his love of art were the family's books of photographs of masterworks as well



Ceri Richards, "The Pianist", 1944

as family trips to Europe. Wright drew and painted during his teens and furthering his own artistic interests studied at the Pennsylvania Academy of Fine Arts in Philadelphia and the Art Students League in New York City. After attending one year at Yale, he continued to paint and draw; his work was exhibited in galleries in both Southern California and New York to critical praise. In the military during WWII he applied his artistic skills when he was assigned to design camouflage for the U.S. Army.

In his early 20s Ludington started his collection purchasing works by Derain, Picasso and Braque—affordable yet somewhat daring for a young collector.

At the same time, he was acquiring a few antiquities from ancient Rome. From the beginning, acquisitions reflected his taste and not what was fashionable or necessarily considered a good investment.

He knew and supported important American artists through his friendship with Alfred Stieglitz, e.g., Sheeler, J. Stella and John Marin. He also knew and bought works of Stuart Davis, Arthur Dove, Marsden Hartley, Morris Graves and Mark Tobey, all among the greatest American artists of the 20th century. In addition, Mr. Ludington bought works of West Coast artists including many in the Santa Barbara area.

Ludington continually changed his collection. He bought art works, traded them for works he owned or sold objects to buy them. The collection was, if anything, eclectic, ranging from the



Matisse's "Pont St.-Michel"



Joan Miro, "Woman Fleeing Fire," 1917



ARCHITECTURAL DIGEST



ancient to the contemporary and representing almost all types of media. In "Wright Ludington: Four Decades of Gifts to the Santa Barbara Museum of Art", a Museum publication from 1982 by those who

knew and worked with him, Ludington is described as very confident in his judgment, having great artistic sensitivity and eclectic taste. Further, he was said to be modest about his collection as well as his own art, having an extraordinary and trained eye, not beholden to others for his choices, and always looking for beauty and quality in what he purchased. "I simply enjoyed certain pictures and objects. Whenever I liked one especially – liked it enough to want to live with it – and could afford to buy it, I did." Again referring to his collection, "The whole point of collecting is not only one's enjoyment, but the learning of what happened in this world creatively over the years: how one thing lead to another." A well-read man, he saw art in its historical context. Much of his extensive travel focused on art and architecture.

Displaying the art was central to what Ludington collected. He extended his sense of beauty, design and eclecticism to his homes. His father bought an estate in Montecito by well-known California architect, Bertram Goodue. When Charles Ludington died in 1927, his son inherited the property, renamed it Val Verde,



and made Santa Barbara his home, part of which he made into galleries for his growing collection. In 1957 Val Verde was sold and a new home was built for Mr. Ludington by architect Lulah Maria Riggs called Hesperides, oriented toward housing his collection. Hesperides is perhaps the culmination of Ludington's overall artistic achievements in showcasing his collection of art, furniture, and decorative pieces.

Henry Seldis (Harmony and Diversity in The Collector in America, New York, Viking, 1970) said, "Rare and exquisite pieces of furniture and many fascinating decorative objects, including ancient jewelry and glass vie for attention with major works of art. Astonishing juxtapositions of period pieces are harmoniously assembled every-

where." The large living room functioned as the main gallery with walls painted black in order to highlight the art works. One friend said that every inch was covered with pictures, even in the guest cottage! A recessed



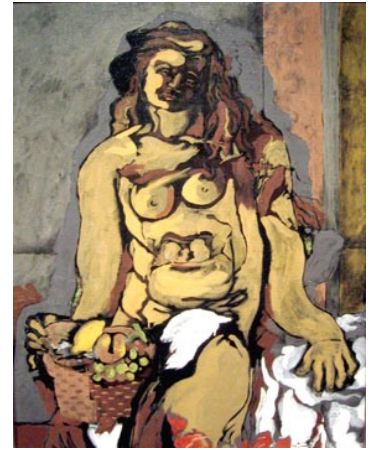
Andre Derain, "Still Life with Pumpkin," 1939



Paul Nash, "Flight of the Magnolia," 1944.
Pencil, pen, ink, charcoal on watercolor paper

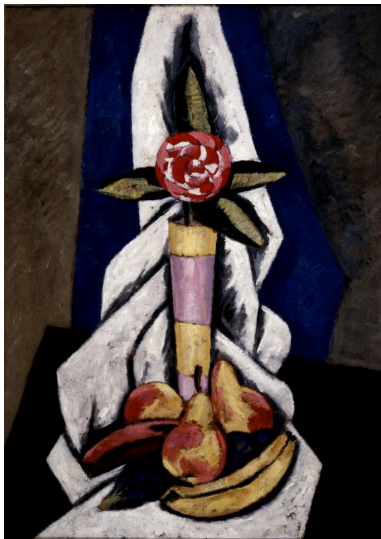
niche in the living room housed the Lansdowne Hermes. In the February 1973 issue of Architectural Digest, the writer said, "In his collection, Wright Ludington had pursued his own private vision with total assurance and impeccable judgment... No matter how great the diversity of objects, periods, styles, each acquisition seems to have found its ultimate home in the harmoniously orchestrated Ludington collection." His home was also honored for "distinguished decoration" by the National Society of Interior Designers.

Wright Ludington gave Hesperides to the Museum in 1974 who in turn sold it for the endowment and building fund. He had a new home built by the same architect who built Hesperides, Lulah Maria Riggs along with Joseph Knowles, Jr. The home named, "October Hill" in Montecito had sea and sky vistas and strongly reflected



George Braque, "Nude with a Basket of Fruit," 1924

Ludington's great sense of beauty and design. He made some of the original sketches for the home. The home was featured in the March 1983 issue of House and Gardens.



Marsden Hartley, "Still Life" 1929-39

In addition to his continual gifts of art and funds Wright Ludington was one of the driving forces in establishing the Santa Barbara Museum of Art and played a major role in its design and development. He was one of the members of the Museum Association formed after the post office building was purchased in 1941. Initially 20 of the founders pledged \$500 per year for 5 years to help finance the operations. He worked with architect David Adler in designing Ludington Court around the Leutrophorous which he bought in New York. He continued his active interest and involvement with the Museum as president of the Board in 1950 and 1951 and was later made an honorary trustee.

Wright Ludington lived a long, prosperous life of art, beauty and generosity. He died in 1992 at the age of 91. The quality, beauty and importance of SBMA is, to a great extent, due to Wright S. Ludington.

The author thanks Heather Broadhead, SBMA Librarian for providing the materials from which this article was written.



Marty was a classmate in 2006-07 along with Ann Hammond, Tracey Miller, Gina Chalmers and me. It was a small class. He tagged us "The Fab 5". As provisionals we always sat together in the auditorium, ate lunch on the library lawn, and helped each other with assignments.

Our first summer as Active Docents we went on each other's tours to offer support. Every few months we gathered at each other's homes for lunch. Quirky, affectionate, guileless, Marty was our glue. Those six years as The Fab 5 bonded us as docents and friends.

On his dream trip to Greece the year before his death, Marty returned with a gift for each of us. Whether treating us to a play, or giving us beautiful art books at Christmas, Marty made it clear we were special in his life. And he was special in ours.

The Docent Council held a memorial for Marty at Ridley Tree, a fitting tribute to his memory.



World War Coronavirus and Artmaking

By Josie Martin



We all know that Art and the love of it takes many forms. I don't draw, paint, sculpt; I don't shoot photos, I don't etch or sketch. I compose. Not only words, but my environment. One of my deepest pleasures is to arrange "objects" around the house. I dust them too, but it's not housekeeping, it's "artkeeping."

The big red glass duck needs a new spot. He's been prominently living on the heavy chrome and glass coffee table for years.

Surely he'd like a change of scene; he seems less *quacky* than when we brought him home from the

Pilchuk Glass Blowing School just outside of Seattle. He's big, where shall he go? Maybe on the buffet?

Pride of place had been reserved for the ceramic teapots on the curved shelf in the dining room ever since we moved here in 2002. It's



high time for it to go on the new Lucite



tea cart now. I gently transfer them, marveling that Evitalia, one of my "three graces" housekeepers, has faithfully dusted them without mishap week after week. Can't trust me with all this housekeeping now that we're not to let anyone enter our homes. I already cracked one of the olive green salad plates while rearranging it on the Ikea metal rack.

Rearranging: it is both composition and Spring cleaning. Were it not for the leisure of this surreal "lock-down" as my son calls it, I'd be touring instead. Everything must be properly placed, color-coordinated in the glass front cupboard too. Years of usage have resulted in a tumble of mismatch. Move out the vintage orange Fiesta-ware plates. Only green will do to echo to the pale jade tiles below.



I've probably re-positioned the cheap French Cristal-d'arques glasses often before this edict to shelter-in-place. But the green Rhine wine glasses I received from Terri Pagels before her

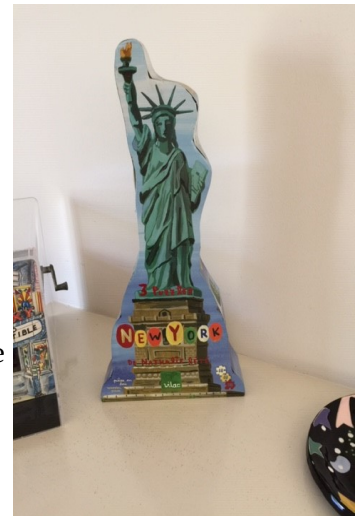
death always stay put as a kind of memorial. She was an enthusiastic fellow docent in my Provisional Class of 2002 taught by the very wise and patient Shirley Waxman. Three years later, Irene Stone and other members of our class took turns visiting Terri as the unrelenting cancer fought its way through her system. She'd serve us Trader Joe's Two-Buck Chuck and tiny tea sandwiches at her house on Overview Drive. I admired the vivid green stemware as she poured a perfectly chilled wine.

"Those are Rhine Wine glasses!" I exclaimed. "Where did you find them?"

"In there." Painfully, she hobbled to the kitchen cabinet above the refrigerator and opened it to at least three dozen. "Do you want a few?" She started to grab them down. Terri knew there would not be anymore spirited garden parties or large noisy meetings in her future, though we never said so... I only accepted four.

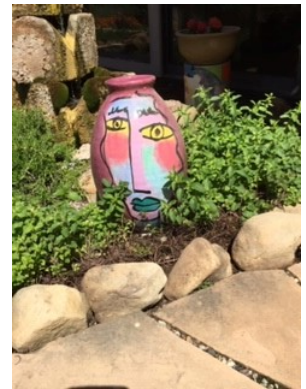
Two months later she was gone.

The papier-mache Statue of Liberty that I bought upstairs at Pierre LaFonds in the toy section needs another spot too. She comes off the teacart to a more noble place next to the Lucite Red Grooms Theater playing the movie, Tarzan. It was one of the first “serious” pieces of art Ed and I bought in Pacific Palisades at a private cliff-side home that was “downsizing.” It’s really not serious, its’ whimsical, as is all of Red Grooms work. Huge installations one could walk through—circuses, beach boardwalks; the best known piece is the New York subway that I had seen at MOMA. Grooms sketched droll cartoons and then built them. He must have had a big crew for these constructions.

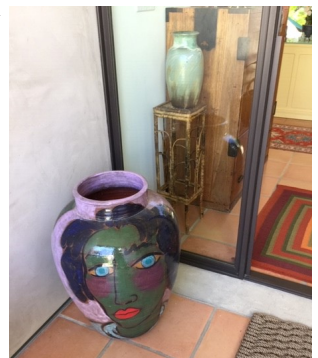


While I was on the Board of the Junior Art Center at Barnsdall Park, L.A. in the late ‘80s, he was invited to spend Saturday teaching children enrolled from all over Los Angeles. He arrived wearing a gold crown, a crisp ruffled collar and pointed shoes. A big huggable bear of a man, a jester crouching way down to the child-sized tables to help six-year-olds mix their newspaper strips and starch to make the armature for the charmingly twisty sculptures they would become.

Alas, this was long before Smartphones and constant photo-taking. I have no picture of that glorious day. Only a few months later I pressed Ed to buy the small Lucite theater, a study for a larger one. It makes me smile whenever I look at it.



By our front door I pick up the big ceramic amphora crafted by Mattie Leeds, the Santa Cruz potter that my brother, Mark Levy, introduced us to. Leeds’ best pieces were sold at the much-missed Gumps in San Francisco. The two large jars we acquired were “seconds” or maybe even “thirds.” Though my own ceramic-teacher brother would scoff at the idea of an accomplished potter keeping anything flawed.



The Leeds jars have both the Red Grooms silliness and unmistakably, Picasso’s weeping women feel. We could never own a Picasso, but these were wonderfully satisfying all the same. We did find a Wilfred Lam at a gallery in San Miguel de Allende that resembles a Picasso. Lam studied in Paris when Picasso was doing Cubism. The Lam stays on the wall, I don’t dare move it.

It’s curious how we ignore and overlook for weeks, months, even years, the crafted objects that decorate our homes... like a view out the window one stops noticing even if it is the majesty of the sea. Things become subtly invisible, but then one day they leap out of their frames or off a buffet and come alive again to remind us of the thrill they once generated and that can still cause those small flutters of the heart as only art can do.

From Jeff Vitucci



The attached are the lyrics to a song by Chuck Brodsky that has always stuck in my mind over the years. Sheltering in place, social/physical distancing, or however one wants to call it can be a challenge. For some it may raise questions regarding whether anyone cares for them anymore, or vice versa, when not being able to reach out and touch each other. We know, of course, that is not the case, and, in fact, is frankly just the opposite given the times in which we find ourselves. While I don't know what the new normal may be, I think there are simply some things that will never change, that being we are all in this together.

We Are Each Other's Angels (1995)

Chuck Brodsky

Well I hope to see you later – 'cause it's time for me to go
That's my ride that just pulled over – and it sure was good to know you
So, go answer your calling – go and fill somebody's cup
And if you see an angel falling – won't you stop and help them up
We are each other's angels – we meet when it is time
We keep each other going – and we show each other signs.

Sometimes you'll stumble – sometimes you'll just lie down
Sometimes you'll get lonely – with all these people around
You might shiver when the wind blows – and you might get blown away
You might lose a little color – you might lose a little faith
We are each other's angels – we meet when it is time
We keep each other going – and we show each other signs.

Thank you for the water – thought I was gonna die out here in the desert
But you quenched my thirst
Let's break a little bread together – I've got a little manna – it was a gift
From someone who was passing by and offered me a lift
We are each other's angels – we meet when it is time
We keep each other going – and we show each other signs.

THE LAST PAGE

More from When the Museum is closed



Submitted by Paul Guido



Submitted by LM



Garden Art

Left: These are two of several by Ed. The goat was done all in the garage with his welders tools. Doesn't design, but copies well!

Right: A birthday gift from Ann Hammond to Lori Mohr—Ann's barrel art in red. The paper mache heart has been stored during inclement weather.



Your next issue of La Muse will be next week, April 29th.

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