

Docent Meetings

ZOOM Links will sent for each Zoom meeting

Sept 16

Larry Feinberg,
Welcome and Update
on Reopening

October 7

Alina Kozlovski, Dept.
Curatorial Asst: Teaching
art & archaeology
w/ SBMA antiquities

October 21

Alina Kozlovski, Dept.
Curatorial Asst: Race
and ethnicity in the
ancient Greco-Roman
world

Docent Meeting dates
through January 2021.
Lecture topics TBD

November 4

November 18

December 2

December 16

January 6

January 20

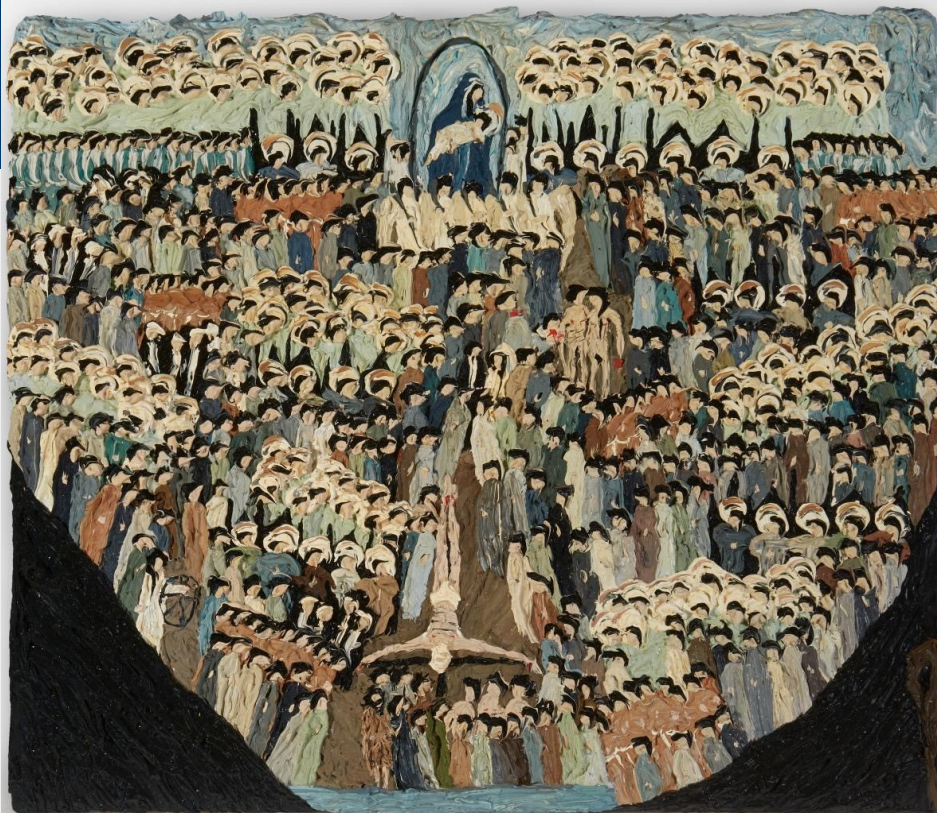


Image: Jeni Spota's *Giotto's Dream (St. Peter's)* 2008, 12 x 14 in. oil on canvas, re-visions the style and spirit of Giotto, the 14th century Italian painter. We sense a natural flow and eddy through the crowds of angels, worshippers, nuns and priests, projecting a world moving to the rhythm of a single

power, where all share an identity protected by a loving God.

Dear Docents,

I am starting off with a message to us from Larry Feinberg, our Museum Director:

"While we can never adequately repay our wonderful docents for all of the thought, energy, and time they devote to enlightening the Museum's visitors, we would like to show them our appreciation by offering them free membership this year." ■

Docents, you will agree this is a wonderful gesture of appreciation. We thank you, Larry, for your support of our council. I believe I speak for all docents in saying we are invested in staying connected to the Museum in these uncertain times, and grateful to Patty and Rachel for their work in finding alternate ways for us to stay involved.

Speaking of which, Interest Sheets were sent out to all active docents and the response has been encouraging—we have solid support for all activities that were put forth to the council. The tentative plan is to begin the Community Pen Pals and Travel Talks in September, and the Storytelling Workshop Training in late October. Guide by Cell will be rolled out after that. Research projects will be ongoing. More information will be forthcoming as we begin to plan for the implementation of these different strategies we have, as a council, to weather the contin-



Patty Santiago
Docent Council
President

ued closures and our inability to tour.

Although Larry has generously waived membership fees for the year, we still need to collect Docent Council dues from everyone. Thank you to all who have sent theirs in already. It is greatly appreciated. We do anticipate continuing to incur expenses, although most of that will be after the first of the year. If you have not done so, please remit a check payable to **SBMA Docent Council, \$35 for Active docents, \$45 for Sustaining docents** and snail mail to our treasurer: **Jeff Vitucci, 321 East Padre St., Santa Barbara, CA 93105**

Finally, I look forward to seeing everyone (virtually) at our first Docent Council meeting on Wednesday, September 16th at 10:00 a.m. via Zoom. The Zoom link will be sent out in an email to all docents on Monday, September 14th. For those of you who cannot access ZOOM that day, this and future Zoom Docent Council meetings will also be recorded and posted on the website so you can catch up.

With that, I welcome everyone to the new service year.

Patty ■



Paul Guido

Claude Monet's "Weeping Willow," 1918

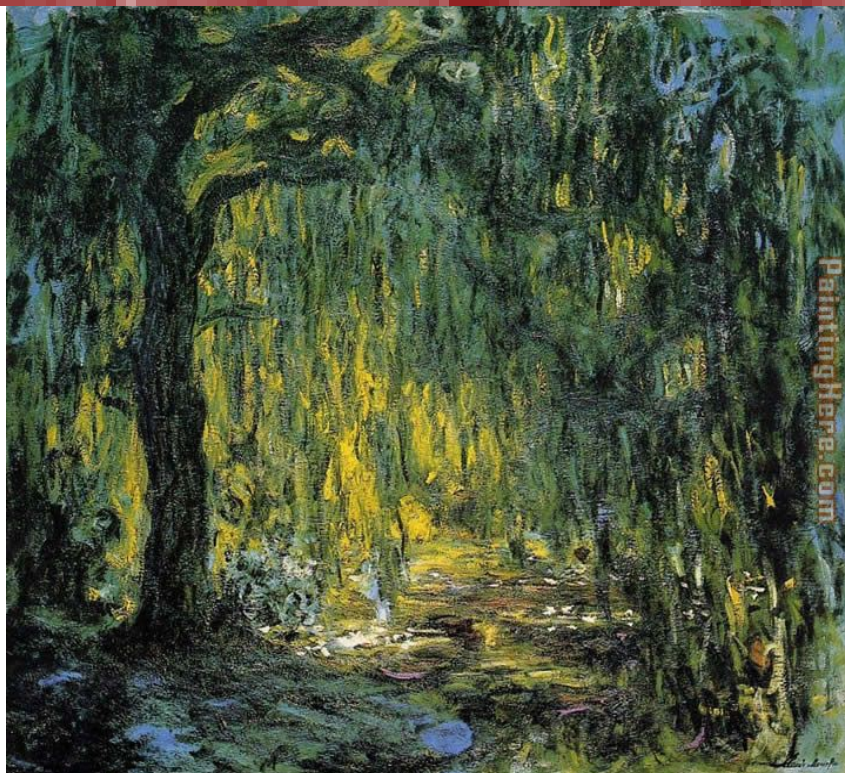
By Paul Hayes Tucker

Submitted by Paul Guido

Editor's Note: Paul's friend is professor emeritus at the University of Massachusetts Boston and a leading scholar on Claude Monet. This article was published in the Wall Street Journal, June 19, 2020.

Claude Monet was 73 years old in August 1914 when World War I began. Wealthy and well known throughout much of the Western world, the lauded Impressionist patriarch had been furiously working on a project that he had begun just two months earlier—monumental paintings of his beloved water lily garden that he had dug on his rural property in Giverny to create a personal Eden.

The water garden would preoccupy the aging artist throughout the war, and his efforts would culminate in the installation of 22 huge panels depicting it in the specially renovated Musée de l'Orangerie, which was opened in the Tuileries Gardens in May 1927, five months after the artist's death. The "Water Lilies" are some of Monet's most celebrated paintings, but they were not the only ones he produced during those years when the threat of death hung over every French household, Monet's included. He completed more than two dozen views of irises, hemerocallis and agapanthus along the paths of his pond and flower garden. He did several sketches of Honfleur during a trip to the Normandy coast in October 1917. He also began a series of densely layered paintings of the Japanese bridge he had built in



1895 over the northwest end of his water garden. He even painted two extremely rare self-portraits, poignant reminders of the introspection the war engendered.

But what perhaps absorbed him most was a suite of 10 paintings of one of the weeping willows he had planted on the shores of his pond in 1893, when he had purchased the property to construct his aquatic paradise. The tree had grown in girth and grandeur over the intervening years, its leafy arms now extending out over the dappled waters like an impassioned conductor energizing an orchestra. The trees in Monet's water garden are much less known than the flowers, but they were central to his vision of what that ideal space should include and thus dear to his heart.

In 1912, when severe winds and rains wreaked havoc on his horticultural handiwork, what Monet mourned most was the damage to his willows. Weeping willows, of course, evoke mourning by their very appearance no less than by their appellation, their drooping tendrils the very symbol of sorrow. It's therefore not surprising, given Monet's sensitivity to his nation's plight, that he turned to this tree to express the trauma of the moment. In letters to friends, he often expressed his pain and anxiety about the war, which arose not only from his inability physically to support France's efforts, but also from the fact that his only surviving child, Michel, had been conscripted and was at the front. Monet used his connections with government officials to keep his two cars from being impounded, and to secure a steady supply of otherwise rationed gasoline and materials to build a new studio. But he also donated works to patriotic causes, grew vegetables for nearby wounded soldiers and agreed to paint Reims Cathedral, which the Germans had bombed.

He also was adamant about his commitment to his art. Even when the Germans were within miles of Giverny, causing members of his own family to flee, he defiantly told his dealer Paul Durand-Ruel that he was staying behind because he would rather die among his paintings than abandon them to the enemy. The "Weeping Willow" paintings, which he began in 1918 when France's fate appeared to be in the balance, embody this call to duty, especially one of the most emotive examples in the series, currently in a private collection but regularly lent to Monet exhibitions. (Other versions are in the collections of the Kimbell Art Museum in Fort Worth, Texas, the Columbus Museum of Art in Ohio, and the Musée Marmottan Monet in Paris.)

It is a large, imposing painting (50 by 60 inches) that commands attention, but it's Monet's dexterous manipulation of his medium that makes it one of his greatest. His brush seems to both dance across and cauterize the surface of the canvas, evoking the drama and daring of his painterly act as well as the astonishing beauty of the moment he is capturing. The exact time of day is impossible to determine. It is irrelevant. What is certain and significant is the tactility of the tree with its flurry of quivering foliage; the physical sensation of the light that Monet sets against the somber, threatening darkness; and the palpability of the paint.

Instantaneity and the appearance of spontaneity had been the hallmarks of Impressionist landscape practice from its beginnings in the 1860s, but here they are elevated to an unprecedented level of grandeur and gravity—just like his favorite tree. Firmly rooted in the foreground but shrouded in shadow, the willow stretches toward the light like the artist himself, whose lifelong obsession had been the pursuit of the sun's transformative powers. Here, that quest has become an epic battle appropriate for wartime, when fear and regret were pitted against hope and regeneration.

Novel in Monet's oeuvre, in fact in the history of art, the painting ultimately is an affirmation of how a highly sensitive individual, at a time of unprecedented challenges, can stand strong and true to himself while providing critical guidance for his fellow countrymen and women. ■

Padmapani, the Lotus-Bearer

By Susan Tai

Written for *SBMA Friends of Asian Art*, reproduced in *La Muse* courtesy of Susan Tai



Susan Tai, Curator, Asian Art

Dear Friends,

This week we are sending you more images of the most beloved Chinese Buddhist bodhisattva, Guanyin (literally, "He Who Observes the Sounds of the World") from SBMA's collections. May you be touched by his (and her) presence at all times.

We hope that these images inspire you.

With warmest wishes,

Susan Tai, Elizabeth Atkins Curator of Asian Art

Holly Chen, Curatorial Assistant, Asian Art

Allyson Healey, Curatorial Support Group Coordinator

Left:

Bodhisattva Padmapani, the Lotus-Bearer (one of the earliest forms of *Guanyin* in China)

North China, Northern-Eastern Wei dynasty, about 500 CE

Limestone

H 35 1/4"

Gift of Wright Ludington

1968.33.1

Center:

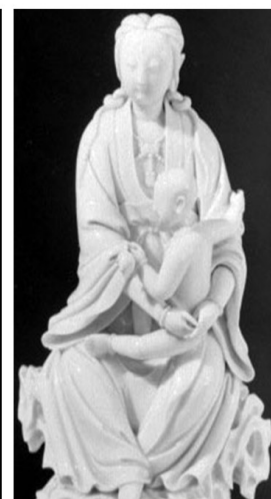
Guanyin, Bodhisattva of Compassion

North China, Jin dynasty (1115-1234)

Wood with polychrome

H 64 1/2"

Gift of Wright S. Ludington in memory of Charles Henry Ludington. 1983.27.11



Upper Right:***Bodhisattva Guanyin, Bearer of Children***

South China, Qing dynasty, 17th-18th century, Fujian province

Dehua ware, porcelain with white glaze and stamped seal "He Zhangnian"

10 1/4 x 4 3/4 x 4 1/2 in.

Gift of Mrs. Lockwood de Forest

1984.53.10

Lower Right:

MUAN Xingtao (MOKUAN Shōtō)

Chinese (active in Japan), 1611 – 1684

Guanyin (Kannon in Japan), Bodhisattva of Compassion

Ink on paper, hanging scroll

17 1/4 x 26 in. (43.8 x 66 cm)

Museum Purchase, Peggy and John Maximus Fund

2014.93.2



Holly Chen, Curatorial
Asst., Asian Art

Guanyin 觀音, "He Who Observes the Sounds of the World," is a literal translation into Chinese of the Sanskrit name Avalokitesvara, the great Bodhisattva of Compassion. Guanyin, like the myriad of other bodhisattvas, vows to delay his own Buddhahood in order to guide other sentient beings along the path of enlightenment. Guanyin is best known for his role in the *Lotus Sutra*, where an entire chapter is devoted to describing his miraculous ability to transform to save souls from thirty-three different types of peril. It was in this capacity that he became the focus of a cult aimed at seeking his intervention in life-threatening situations.

From his introduction to China during the third-early sixth centuries to modern-day, Guanyin's image has undergone multiple transformations, in male, female, and even androgynous bodies. As the embodiment of compassion and mercy, a model mediator, a savior from perils, and as the bringer of children, Guanyin "observes the sounds of all," his multifaceted brilliance assured him a special place in popular devotional Buddhism as well as in the sectarian world of Chan/Zen meditation.

SBMA is home to a number of Guanyin images that effectively portray the evolution of representations of the bodhisattva from the sixth through the 19th centuries. The four examples selected here illustrate both the gradual evolution of Guanyin from a beautifully frontal, though distant, idol to a more approachable, humanized figure, and also the multi-faceted roles Guanyin served. The stone and wooden sculptures were no doubt part of larger temple complexes for the public, whereas the small porcelain Guanyin carrying a child and the meditating Guanyin painting were intended for personal worship at home and at a Chan/Zen monastery. In the Buddhist view, these images, no matter how humble, are more than just works of adoration— they are authentic transformations of Guanyin's body, sacred manifestations of his (and her) compassionate nature. They demonstrate, again and again, how central the artist's role was in realizing and molding Buddhist vision and in shaping spiritual practice. ■

Looking Forward to our New Contemporary Acquisitions

By Ricki Morse



Among the many restrictions of COVID-19, our closed Museum has deprived us of access to works of art that have become cherished friends and of camaraderie with our fellow docents. But what a great treat awaits us when we reopen. Julie Joyce has curated an exhibition not only for a grandly renovated space,



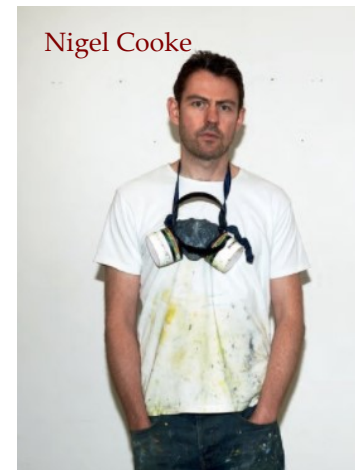
but as a reunion after the pandemic, and what a wonder the show is! Recently acquired works by 16 contemporary artists range from large oils on canvas to circular saw blades arranged like plates in a china cabinet. In the next several issues of *La Muse*, we will be reviewing *In The Meanwhile, Part 2*, (see March 2020 for Part 1) beginning with more representational oil paintings, each unique and extraordinary, requiring close observation. The largest of these, 79 x 94 in., oil on canvas, is Noah Davis' 2010 *in Boil and Margaret*, (above) the image as enigmatic as its title. The dark cloaked, masked figure is both ominous and protective, sheltering the girl leaning into his shoulder, cloaked and forbidding, strangely out of place against the soft blue sky. The brush strokes feel casually applied, lighter dripping strokes defining the texture of the cape. Davis pulls us into the surreal nature of the image, as if it might be vanishing. We are arrested by the untold story, the intimacy of the figures, the disparity of their individual worlds.

His 2015 canvas, *Untitled*, (below) feels spontaneously brushed, a domestic scene of two girls sleeping on a sofa, a man partially viewed seated to the left. Yet the man's lap is obscured by a strange dripping or frosted object and the colors of the abstract canvas on the wall are seeping down onto the girl's heads, as if entering their dreams. The black shoes dropped in the center of the carpet exactly reflect the angles of the girls' bodies. Again we sense a referenced story to which we are not privy.



Noah Davis died in 2015 at the age of 32 from a rare cancer, ending an already-booming career. Born in Seattle, the son of a prominent attorney, younger brother to a noted videographer, and husband to Joan, a sculptor. Noah was a charismatic and widely admired member of the LA art world. Educated at Cooper Union in NYC, he left before graduating, moved to Los Angeles, and by 24 was being shown in galleries. In 2013 Noah and his brother, Kahlil, and wife Joan founded the Underground Museum (UM) in Arlington Heights. They brought works of art to three deserted store fronts in an area which had never seen a gallery or a museum, a largely Black and Latino community, and expanded the sensibilities of L.A. curators and gallerists who along with his family continue to support and grow the UM.

Our next artist, Nigel Cooke, British, b. 1973, followed his Master's degree in Art





with a Ph.D. at Goldsmith College, London, writing his dissertation on the “death of painting.” Our 2010 *Shipwreck with Spectator I* (left) certainly belies that thought. Another large work, 86 x 76 in., it powerfully draws us into its roiling movement, pulling our gaze into the tumult to catch the movement of bodies tossed in the waves. We become the spectator of the painting’s title, our gaze denied explicit details of the unfolding tragedy, searching for answers in the cascading water.

Paired with Cooke’s *Love* (2019, right) the two paintings provide an opportunity to look with eyes set



for representation, yet drawn into an abstract expressionist work by the same artist. We find that the vocabulary and ideas stimulated by *Spectator* guide us into *Love*, an awareness of undulating depth, an experience of swooping/swaying motion and of emotional depth as well as an invitation to search the canvas for more to be revealed. And we are struck by the emotions evoked, from *Spectator*’s fear of death to *Love*’s passionate life.

Nigel Cooke mounted his first one-man show in 2000 at Chapman Gallery in London and has continued to build a following with works ranging from obscure trompe l’oeil figures and objects dotted on urban landscapes to the abstracted movement of ribbons of energy. He often contrasts the flatness associated with the modern concern about the “death of painting” with Byzantine flattened images displaying the recurring history in art of the dimensionless image. His work consistently explores the interface between depth and surface, demanding that the viewer experience both surface and depth in a single moment. Though he now lives and works at his studio in Kent, he remains very active in London’s gallery world. At this Spring’s Frieze Art Fair in NYC, a recent Cooke painting sold in the six figures..

Now for something entirely different and simultaneously fourteenth century, meet Jeni Spota, (below, in



her studio) a New York artist, b. 1982, whose hordes of saints and worshipers crowd the canvas and evoke the art of Giotto (1267-1337). She also projects a naïve, deeply held faith belying her intense research into late medieval art history and the resounding technical and artistic sophistication of her painting. She began her art studies at Yale, received



Giotto, *Last Judgement*, Arena Chapel in Padua, 1303,

her BFA from NY State University, Prospect, and her MFA at the Art Institute of Chicago. At 25 she got her first gallery show at Sister (now Kathryn Brennan) in LA, which sold out before the opening.

I found that to enter her work, I had to go back to Giotto, my one college art history class decades ago, and I focused on the frescos of the Arena Chapel in Padua, completed in 1303. Our image here (page 7) of the altar depicting the Last Judgement displays Giotto's unique imaginative design, the river of sinners to the right offsetting the tiers of saints and angels, flanked by the elders of the Church, witnessing the last judgment of Christ. In our cover image on page 1, not only does Spota reinterpret Giotto's subjects and designs, sometimes borrowing specific images, and even borrowing from a contemporary film about Giotto, but she also developed her unique palette and paint application to produce her reimagined "frescos." The fresco wall painting technique requires that the paint be applied while the plaster is still wet, thus providing colors and images preserved in the walls, the term fresco being the Italian word for "fresh."

Jeni Spota's interpretation certainly provides the freshness of the original with her heavy impasto surface feeling like wet paint you could dip your finger into, but also captures tiny details of figures, accomplished it would seem with a pin. Her muted palette of subtle and softened tones, suggestive of an old painting, is applied with a modern flourish, almost an abandon, totally unexpected in a medieval painting. Happily our donors collected her work, passing on five to us—four oils and a pencil drawing. Three of the oils on canvas works are included in this exhibition, two displayed here.

Jeni Spota's *Giotto's Dream*, our cover image, draws us into the crowd surging around the Madonna and child,



To Jeni from Thailand, 2010

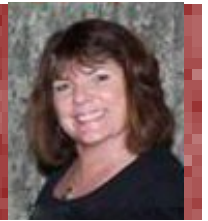
reflecting today's St. Peter's Square and the crowds attending the Pope's mass, the crowd clearing around the crucified Christ, his body forming the cross, in their center. The surreal merging of present and future is consistent with medieval paintings, the canvas designed to provide a vision of the sacred story. The grouping by colors delineates groups of nuns or monks or priests by their robes, providing an image of the ancient hierarchy still extant. Each has his or her own place and all is in balance.

To Jeni from Thailand, 2010, (left) is a much more light-hearted piece, including playing cards inserted into the impasto surface seemingly at random observed by the traditional framed central figure (perhaps Jeni herself). From the ridge of mountains at the top the vegetation of the landscape encircles a fragments of a letter and an envelope, which shows the wear of having been kept, saved—presumably the one referenced by the work's title.

The challenge of reviewing paintings I have never seen reflects the loss we have all felt in the Museum's closure, but also adds to my anticipation of actually being able to stand for as long as I want before Noah Davis's *in Boil and Margaret*, Nigel Cooke's *Shipwreck with Spectator I* and Jeni Spota's *Giotto's Dream*. ■

A Little Mohr Conversation

Part 2: Lori's Interview with Merci Eichholz, January 2009



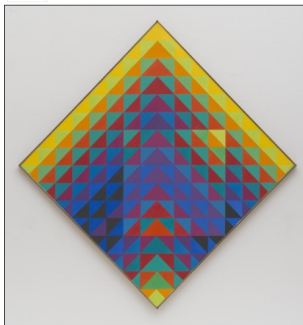
This interview took place in her home prior to the show, *Merci: Gifts and Promised Gifts from the Robert and Mercedes Eichholz Collection*, — a cross section of the late 20th century art amassed by this couple in the 1960s and '70s. At the end of Part 1, (July 2020 La Muse) Merci was telling me about her Hans Hoffman piece and meeting the artist.

Merci: We met Hans Hoffman. We were up at the Kootzes in New York. Sam [Kootz] had a gallery on Madison Avenue and he had a show for Soulages. Of course we went to the opening.

Lori: How exciting to get work directly from the artist!

Merci: Yes. And Herbert Bayer [motions to *Triangulation*] ..he was from Austria and was the last of the Bauhaus teachers in Germany. He came to the U.S. to escape the Nazis. Bob and I got to

know him when we lived in Aspen from 1967-80, when Walter Peapke was building up that town from the old silver mining town into a center for learning, music and skiing. He got Herbert [Bayer] to come out and do the architecture. The architecture stinks – but his art was excellent.



Bayer, *Triangulation with Hidden Square*, 1970, Acrylic on canvas.

And he had a studio; we bought both pieces out of his studio.

Before we left Aspen for Santa Ynez, Herbert got news that he had heart trouble; the doctor told him he had to move to sea level. So he came to Santa Barbara, bought the house up Middle Road. Atlantic Richfield built him a studio, but he hated it here.

Merci: And there's this Luis Jimenez [*Alligator*, 1997, below]. You remember eight, ten years ago when they had that art on State Street...giant sculptures, painted alligators. I met Luis and I told him that I came from alligator country – and how much I'd like to have one of his alligators for my yard. But I was told the paint wouldn't withstand the moisture/dripping from the trees. So, no sculpture. Well, later on he sent me this watercolor as a gift. It's in my bathroom, painted bright like the sculpture.

Lori: That memory sure brings a smile! Merci, people collect art for any number of reasons – aesthetics, art sponsorship, investment. What drove Team Eichholz?

Merci: Art was never an investment. It was something you wanted to live with. Bob loved looking at art. And he



would get tired of things, want new things. He had a Modigliani, and he sold it for two pieces—this Picasso that will be in the show [*Two Women on a Sofa*, not shown here) and another piece.

Lori: It sounds like he was comfortable maneuvering in the art market.

Merci: Well, that was the art market in the '60s, which wasn't what it is today. Today you have to be a billionaire to buy a really fine piece of art.

Lori: [Smiling] So I hear. You have a strong collection of Latin American art. Is that from your travels?

Merci: No. My mother was from Guatemala, so I have an interest in that area. There was a very fine gallery in New York on 57th street which no longer exists that sold Latin American art and that's how we got so much.



Hoffman, *Simplex Muditis*, 1962

Most of these [in the show] came from galleries, but not all. The Wolcott [*Jitterbugging*]...now I knew her, not well, but she lived near me. And she had a photograph of this Depression era 'Juke Joint.' And of course, I'm a child of the Depression.

Lori: Merci, what other works of art ever effected you emotionally?

Merci: Well, there's a photograph, a Nell Campbell [*Lower 9th Ward, New Orleans, LA, June 23, 2006*, not shown). I got that because I come from Louisiana and it told the story of the flood: on this old beat up house, someone had written 'Baghdad,' and it really told two stories. That's what attracted me to it. Our home was along the Mississippi River, the northeast corner north of Vicksburg.

Lori: That explains the southern drawl in your voice.

Merci: {Smiling} It's Jambalaya, that's how I explain my identity. I had a Spanish mother, so that explains Mercedes and of course Eichholz, of German derivation, was Bob's name. So, Jambalaya [puts hands out with palms up, smiling].

Lori: Did you discover any of your art in surprising places?

Merci: The Chinese terracotta horse [*Standing Horse*] my husband bought at Gumps.

Lori: In San Francisco? The department store?

Merci: Gumps was quite a fine dealer back in the '50s with a lot of real Chinese things – beautiful furniture. But Gumps changed owners. Now it's just a gift shop. But the horse is documented – from the Tang Dynasty.

Lori: It's wonderful! What about the Kim piece [*Waterdrops No. L6, 1978*]?

Merci: We bought that together on a trip to New York. This is an artist that only paints water drops – he's



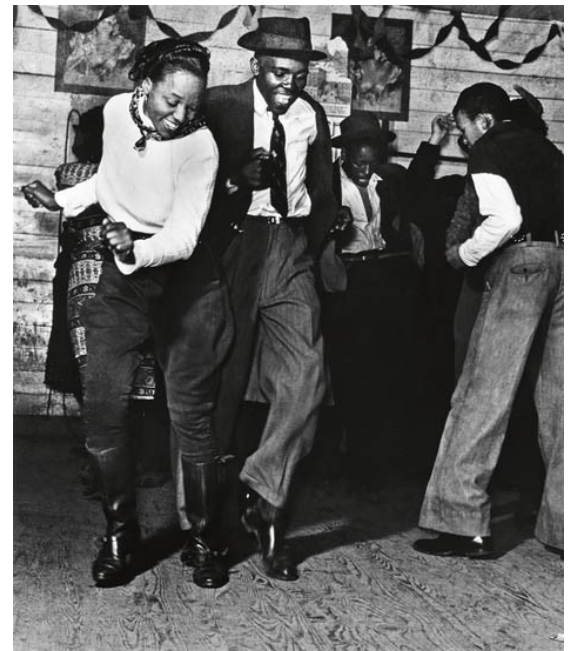
Korean – some of the canvases are solid water drops. Then this Olitski [*OGV, 1966*, next page]— he had a show at the Corcoran; his airbrush drawings are fantastic! Bob had always wanted one, but could never find a canvas small enough. Then we found this one. Same with this Shimomura [*Oriental Masterpiece 28, 1975*, next page]. We bought that together, too, from a Washington gallery. He's a third generation Japanese who went to Japan and after he came back all of his paintings were of Japanese people.

Lori: Mercedes, as a collector, choosing good contemporary art must be much more difficult than collecting from the established past. How do you find artists whose work you think will stand the test of time, not just be part of a trend, or fad?

Merci: [Exasperated sigh] If it hits you, it doesn't matter if it stands the test of time! And that's the point. You want to live with it. But people buy art today for the investment – that's why the market's gone up so high.

Lori: Was there a particular point at which you and your husband felt the need to plan for the future of your art?

Merci: It was before Bob died. He wasn't going to be bothered leaving anything to a museum. I talked him out of it. I asked him if he really wanted these going on the open market. I felt they should be in the public domain and I told him he really should put them in his will. This was after Marie Harriman worked with the National Gallery to establish "The Lending Collection," which was her request when she gave her paintings. Our request is that, to the extent possible, ours be so used.



Marion Post Wolcott, *Jitterbugging in Juke Joint, Clarksdale, Mississippi*, silver print, 1939, printed 1970s.



Lori: I see that the show has ‘promised gifts.’ Can you explain that?

Merci: Well, it’s a tax thing. For instance, the Gauguin there, the National Gallery already owns 30% of that. On the 50th anniversary I gave...I think, 10%. Each time you have to have it appraised and of course each time the appraisal’s gone up. My accountant gradually raised it to 30%. As for the Cubist Braque, I was constantly being asked by galleries to sell it – they always had a client. I kept telling them it wasn’t for sale. I have a friend who will not give her art to a museum; she’s leaving it to her kids and they’ll just sell it to pay estate taxes. That’s how prices on the market just escalate. I have one or two things doled out to each of my children but the rest goes out of the estate, given to museums, so no taxes.

Lori: Your gifts virtually guarantee that countless visitors from around the world will enjoy this art.

Merci: That’s the idea.

Lori: Mercedes, you’ve been heavily involved with the Museum

on many levels – as a trustee and major donor, since 1984. Your energy and generosity have helped shape this Museum for 24 years. You must feel such a strong emotional connection.

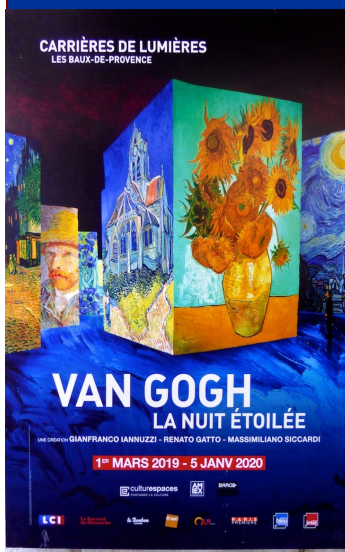
Merci: Well, after my husband died in 1983, the Museum saved my life. I’ve been stuck here ever since. [Chuckles]

Lori: Your contributions of time and energy, your gifted artworks, really transcend ownership. You’ve left an incredible legacy.

For that we all say ‘merci!’ ■



COVID-INSPIRED ART VIEWING



From Barbara Boyd: Have you heard about the huge Van Gogh shows of projected images in Les Baux and Paris? In Toronto an exhibition of his works was shown after converting a 4000 sq ft industrial space to project over 400 of his works from around the world—letting in 14 cars at a time (at \$100/car!) to view them! This was done with the help of Paris-based digital art project, Atelier des Lumieres.

Check out the amazing things they have been doing on their website.



<https://shuttersandsunflowers.com/carrieres-de-lumieres-2019-van-gogh-la-nuit-etoilee/>

From Two of our New Active Docents

Editor's Note: I reached out, asking a few questions so that we might get to know our new docents a little better. Thanks, Merle and Marco!



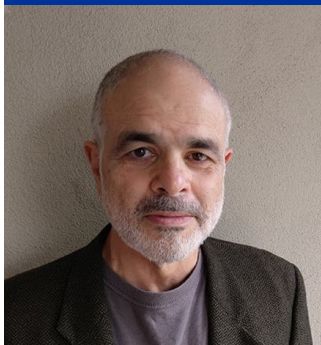
Merle L. Guadagnini: Which piece of art would I choose to own? I love the Monet's for their color and texture, but my all-time favorite is "Woman in Grey on Board a Ship Gazing at the Sea" [Ernest-Ange Duez, 1873]. I love the muted greys, blues, whites, the rich drapery of her silk or taffeta jacket and dress and her lovely porcelain-like profile. It feels to me like a very romantic composition of an age gone by. Yet at the time, it was considered a modern portrait because it was in profile instead of facing the viewer.



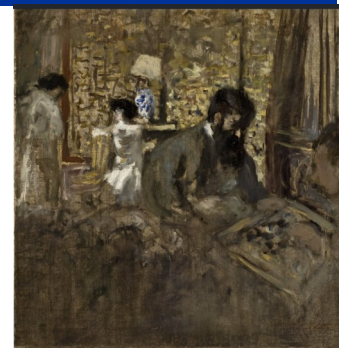
Zoom experience? It was good. We were able to finish our class w/ Ralph and Patty!

My own ongoing art education? I have enjoyed online sites, such as Frick's "Cocktails with a Curator" and "Travels with a Curator"; the National Gallery in D.C. had some wonderful videos of Vermer's work. Ralph has sent us some very interesting sites, especially one with a painting of an autopsy!

Life as a COVID docent-in-waiting? It does feel as if we have lost connection with the Museum but I know that will change soon enough. I am trying to go back and reread chapters of our "Living with Art" textbook to re-familiarize myself with what I have learned. Also, I am going to practice my tour presentations to feel more comfortable as if I were doing a tour. And positive thinking! I hope to see everyone again soon! *Merle*



Marcos Christodoulou: Edouard Vuillard's 1905 oil painting, *La Partie de Dames*, *The Game of Checkers* (top, right). Vuillard's generation adopted the loose manner of the Impressionists, the attention to common subjects (here a group of friends and family spending an evening at home), but they also absorbed other influences, especially from Japanese prints; their flatness, simplicity of forms, contrasting colors. They were not afraid to add details that are not



there, or exaggerate what is there. They're decorative. Free and loose with their use of color. Yeah, this painting would look good in any home.

Luckily, I already kinda have it. I was always captivated by this piece, and would always stop to look at it when it was hanging, so a few years back I tried to learn its secrets by copying it. Its (humbler) copy is already in our living room! [Editor's note: I had to twist Marco's arm to let me include it, arguing that that's what artists do—copy art they love to learn from it, possess it.]

ZOOM? Ralph and Patty rose to the occasion, did yeoman's work, came through for all of us and for the Museum. We were well on our way in the training when COVID hit. We smoothly morphed into remote-ness. But... but, I missed enjoying everyone up close, all those brilliant, well intentioned, motivated, lovely, and very different people. Tell me, someone, that we'll be together again! *Marcos*



THE LAST PAGE



Wolfgang Pug

October 1, 2005—August 13, 2020

