

## DOCENT DATES

### August 1

Proof of Vaccine due

### September 8

Recognition Ceremony

### September 14

Adult tours begin

### September 22

10 am meeting/lecture  
Curator James Glisson on  
the bronze exhibition.

### October 1

Student tours begin

### Future meetings:

### October 6

### October 20

### November 3

### November 17

### December 1

### December 13

HOLIDAY PARTY 4-6

### January 5, 2022

### January 19

### February 2

### February 16

### March 2

### March 16

### April 6

### May 4

### May 18

## Hockney



The Joy  
of Nature

## Van Gogh

This exhibition poster celebrates a pairing of 40 Hockney landscapes with 10 Van Goghs. Displayed at the Van Gogh Museum, Amsterdam in 2019 and at the Houston Museum of Fine Art in the Spring of 2021, it allows us to share in the emotional vibrancy with which the artists displayed their views of nature. *Submitted by Ricki Morse*

Dear Docents,

Mark your calendars for September 8th! Our Service Recognition Ceremony is a tribute of longstanding duration which we can honor those Docents whose commitment to the Council has reached a milestone. You're part of that.

July 9th was a memorable day. Docents are likely still aglow from the reunion at Shirley Waxman's gorgeous home. What an uplifting event! Everyone seemed absolutely buoyant greeting each other face-to-face after 18 long months. Docent Council President Patty Santiago was absolutely gleeful as she addressed the group, her tone reflecting the general vibe of the party. She thanked our hosts, and acknowledged Ricki for master-mining the plan with her usual unabashed enthusiasm, as well as the dogged follow up on invitees to make sure no one slipped through the cracks. Additional help came behind the scenes from Denise Klassen and Irene Stone, on the scene with Ken Waxman tending bar, and Yours Truly as Stephanie



Waxman's parking attendant sidekick. The huge turnout confirmed Ricki's sense that we needed an in-person reconnect before September. Shaded by a canopy of mature olive trees, Ken and Shirley's lush garden provided the perfect relaxed setting in which to celebrate what makes this Docent Council strong—our bonds with each other. I hope our New Actives felt that, verified that yes, we are a real organization, a body of which each of us is part.

What a joyous way to emerge from the pandemic!

■ Lori Mohr

From our **Membership Chair**  
**2020 & 2021 Service Recognition Awards**



Patti

Dear Docents,

Our Service Recognition Ceremony is September 8th at 10 A.M. in the auditorium. There will be no additional meeting that day. Our next meeting and lecture will be September 22.

Come show your support for our fellow docents! *Pattie*

## 2020 RECIPIENTS

### 10 YEARS

Susan Billig  
Vikki Duncan  
Andrea Gallo  
Rosemarie Gebhart  
Molora Nichols  
Gail Stichler

### 15 YEARS

Christine Holland

### 20 YEARS

Laura DePaoli  
Loree Gold

### 30 YEARS

Ricki Morse

## 2021 RECIPIENTS

### 5 YEARS

Erika Budig  
David Reichert  
Patricia Santiago  
Joanne Singer

### 10 YEARS

Mary Ellen Hoffman  
Ralph Wilson

### 15 YEARS

Scarlett El-Khazan  
Paul Guido  
Susan Northrop  
Gretchen Simpson

### 20 YEARS

Karen Brill  
Jean Smith

### 25 YEARS

Niki Bruckner

## 2021 CHANGE OF DOCENT STATUS

### Leave of Absence (LOA)

Amelia Carleton  
Robert Coronado  
Leslie Hay-Currie  
Mary Ellen Hoffman  
Joanne Singer  
Mary Joyce Winder

### Active to Sustaining

Linda Adams  
Gwen Baker  
Karen Brill

### Resigned

Sara Bangser  
Molora Nichols

## From our **Adult Team Co-chairs**



Laura DePaoli

Dear Docents,

Adult Team Assignments are here! Please find the 2021-2022 Adult Team Assignments attached below. We ask that you review the assignments closely to make sure that the teams you have been placed on still work with your schedule for the up-



Denise Klassen

coming year. If you have any conflicts, concerns, or questions, contact Denise Klassen [nyceklassen@icloud.com](mailto:nyceklassen@icloud.com) or Laura DePaoli [lauradepaoli@icloud.com](mailto:lauradepaoli@icloud.com) right away so we can make adjustments. At the request of the museum we are changing our tour times this year. Tours will start at 1 p.m. on Tuesday, Wednesday and Thursday. On Friday, Saturday and Sunday tours will be offered at 11:30 am and 1 pm. Our Ten Talks team is small; please let us know if you would like to join the team. Also, our Community Speakers program is looking for additional members. Adult touring starts on September 14th, and we are very excited to be back in the museum sharing our wonderful collection with visitors. We hope you are looking forward to this touring year as much as we are.

Happy touring, Denise and Laura

**Tours start at 1 p.m. on Tuesday, Wednesday and Thursday.**

**On Friday, Saturday and Sunday tours start at 11:30 am and 1 pm.**

## SBMA Docent Rosemarie Gebhart

### SANTA BARBARA STUDIO ARTISTS OPEN STUDIO TOUR



FROM WEBSITE: The annual tour takes place over Labor Day weekend (September 3-6, 2021, \$25 fee). Santa Barbara Studio Artists members are all chosen by a jury, with works showcased in collections from Los Angeles to New York and Paris.

<http://www.santabarbarastudioartists.com/studios-tour-2021>

## Standing Bodhisattva Padmapani, the Lotus-Bearer

By Susan Tai, Elizabeth Atkins Curator of Asian Art



Susan Tai

Standing Bodhisattva Padmapani, the Lotus-Bearer

Northern-Eastern Wei about 500 CE

Limestone, wooden lotus pedestal is a 20<sup>th</sup> century addition, H 35 1/4"

Published: Osvald Sirén, *Early Chinese Sculpture*, vol. II: pls. 106 a-b, (London: Ernest Benn, 1929-1930)

Gift of Wright Ludington

1968.33.1



Holly Chen

This beautiful stone sculpture, with downcast eyes and a gentle smile, represents Padmapani, the Lotus Bearer, identified by the lotus bud he holds in his left hand. He is one of the earliest types of Buddhist figures introduced from India to China and is the earliest Buddhist sculpture in SBMA's collection.

By the 5<sup>th</sup> and 6<sup>th</sup> centuries, Buddhism and Buddhist image-making flourished for the first time in China under the state patronage of the Toba Wei rulers in the north. Padmapani, like other Buddhist figures, emerged from earlier Indian heroic-looking votive models to figures with more Chinese features and gentler demeanors, attesting to the brilliant role artists played in molding once-foreign visions of Buddhist imagery to appeal to Chinese devotees.

Padmapani here is fully clothed in a robe and wearing a cape-shawl which loops around his body. His garments and ornaments, including his cylindrical, trifoil crown, were influenced by the prevailing Confucian dress of the Wei court. This sculpture was originally part of a larger assemblage of Buddhist figures in a cave temple. He greets the viewer from above with his right hand stretched out in a "no-fear" gesture (*abhaya mudra*). The lotus bud he holds serves as a metaphor for enlightenment, as it blossoms amid murky waters. SBMA's Padmapani is somewhat squat with a disproportionally large head. These odd proportions may be a purposeful choice on the part of Wei artisans to visually compensate for the sculpture's placement on high, rocky cliffs. Such adjustments to normalize proportions from different vantage points may be seen on other Wei sculptures now removed from their original cave temples. Padmapani was also one of the earliest forms in which Guanyin, or Avalokitesvara in Sanskrit, the great Bodhisattva of Compassion, appeared in China. Of the myriad of bodhisattvas, all of them bound to the enlightenment path with the vow of liberating all sentient beings before entering Buddhahood, Guanyin emerged over the centuries as China's most beloved deity who protects and grants wishes to anyone who calls upon him. ■



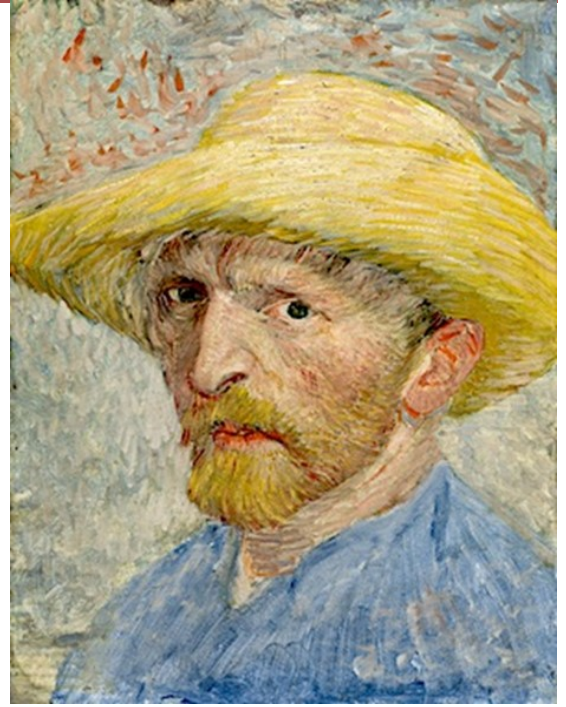
# Vincent Van Gogh, Father of Expressionism

By Ricki Morse

Part of an ongoing series for the Van Gogh exhibit, Fall 2022



AS WE BEGIN our exploration of the influence of Van Gogh on the art world, I find it important to reiterate where we are coming from. Over the months we have come to understand the motivations, the passions, the spirituality, the deep humanity of Vincent Van Gogh. As an artist we see his connection with nature and remember that he saw him-



Vincent van Gogh, *Self Portrait* 1887, oil on board, Detroit Institute of Art.

self as a realist. He had certainly been influenced by the Barbizon School of plein air painters, Cezanne's fragmenting of the landscape into planes, the iridescence and response to light of the impressionists, the flat, outlined, decorated images of Japanese woodblock prints. These same influences had radiated throughout Europe, beginning multiple schools of thought and practice. It is the art of this diaspora that we now compare with Van Gogh's painting, keeping ourselves anchored in the core Van Gogh spirit, which influenced various schools differently.



Ernst Ludwig Kirchner, *Self Portrait with Pipe*, 1907, oil on canvas, Private Collection. We recognize the gnarled tree trunks in the background echoing Van Gogh, as they blend the physical setting with the mood.

Two other events in France and in Vienna enhanced the influence of the new art styles. In 1839 the daguerreotype print became a practical means of recording images, and by 1850 photography was in popular use, providing duplicatable portraits and landscapes, freeing art from the traditional role of the only realistic representation. And in Vienna in 1899 a neurologist named Sigmund Freud published *Interpretation of Dreams*, positing an entirely new understanding of human feelings. He saw dreams as meaningful reflections of the "unconscious" mind and psychoanalysis as a process of free association which revealed the sources and meaning of human feelings, now seen as valid expressions of the individual.

With the arrival of the 20<sup>th</sup> century, Expressionism ignited among European artists with the vigor and broad scope of expression which we later saw in this country after WWII when abstract expressionism became the ruling New York School. As

we compare the European works with the earlier work of Van Gogh, we understand why he was heralded as the father of expressionism, and we can clearly see which aspects of Van Gogh's work they took for their own.

### *Die Brücke and Der Blaue Reiter*

In 1905 a group of young bohemian artists in Dresden formed around Ernst Ludwig Kirchner and adopted The Bridge as their symbol—initiating a movement into a new world more open to change.

They aspired to an expression of feeling, untutored by art schools, expressed in vivid, sometimes clashing colors and simplified forms. Germany's early wide acceptance of Van Gogh was the work of Jo van Gogh-Bonger, Theo's widow, who had translated the letters Vincent wrote to Theo into German and made them available to German art dealers, who began to buy and show his paintings. By 1912 over 120 Van Gogh paintings were in private hands in Germany. The expanding Die Brücke group now included Max Pechstein, whose iconic work is in our collection. The anti-academic, anti-conventional stance of Die Brücke is expressed in the harsh, flat areas of bright color, the black outlined planes, the harsh diagonals of the bridge supports, the yellow railings



Max Pechstein, *The Old Bridge*, 1921, oil on canvas, SBMA.



Vincent Van Gogh, *The Langlois Bridge at Arles with Women Washing*, 1888, Kröller-Müller Museum, Otterlo, Netherlands.

slashing across the canvas. The complex but subtle geometry of Van Gogh's Drawbridge becomes more explicit in Pechstein's Bridge—flat areas of color like building blocks in the background extend the forceful reduction of detail, revealing a more abstracted image. Pechstein declared, "Van Gogh was the father of us all."

Der Blaue Reiter, the Blue Rider group, emerged in Munich in 1911 through the work of Franz Marc, who with Wassily Kandinsky reimagined the role of the artist as a symbolist, embodying in their images the power and passion inherent in nature and represented by symbolic colors. Marc felt that the horse projected the passion, power and organic vibrancy of mankind, blue the color of male being. Van Gogh's



Van Gogh, *Tree Roots*, 1890, oil on canvas, VG Museum, Amsterdam

influence was not one of style, but of intent. Van Gogh painted nature as deeply felt. He projected his passionate nature onto tree trunks and roots, branches of blossoms and landscapes communicating his experience of a scene. We see this same symbolizing in the powerful organic curves of Marc's milling horses, suggesting the beauty of a human body and presenting man and nature as one organic whole.

### The Secessionists

Vienna was home to the first contemporary art museum in Europe. The Secessionist Museum



Franz Marc, *The Large Blue Horses*, 1911, oil on canvas, Walker Art Center, Minneapolis.

opened in 1897 to display the work of the painters, graphic artists, sculptors and architects related to the Art Nouveau movement. Led by Gustav Klimt, they had resigned from the traditional organization and formed their own union. They rejected the hierarchy of arts placing painting and sculpture above graphic arts and craft, instead promoting a strikingly linear design style, which combined organic flow like leaves and stems with softened colors and intense, repetitive patterns. The art nouveau movement soon led into Art Deco in the 1920s, but from this time forward design became accepted in the fine arts as appropriate to the medium, though in the 19<sup>th</sup> century it had been rejected as unrefined and inappropriate.

Design became the most important element in Gustav Klimt's painting, as it was throughout the movement. Earlier, design had played a significant role in the art of Paul Gauguin and Vincent Van Gogh—from the flowers behind Gauguin in his gift portrait to Vincent, and Van Gogh gave it prominence in expanding the branches to cover the entire surface of the painting in his *Almond Blossoms* gift to Theo and Jo's new baby (shown here on p 10 from the July *La Muse*). Van Gogh incorporated the pointillism of the post-impressionists into his landscapes, combining it for decorative atmos-

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Gustav Klimt, *Portrait of Baroness Elisabeth Bachofen-Echt*, 1914, oil on canvas, Private Collection. Klimt's model was the daughter of a major benefactor.

phere in this garden in Arles. And it is echoed in Klimt's portrait of the Baroness.

To take a closer look at the dramatic quality of Van Gogh's sense of design, let's spend some time with one painting made of the beach near Arles (bottom, right).



Vincent van Gogh, *Portrait of Père Tanguy*, 1887, oil on canvas, Musée Rodin, Paris. Julian Tanguy was a paint grinder and often traded art supplies for paintings. Vincent was befriended by the fatherly Tanguy who displayed his pictures while he lived in Paris.



Left: Vincent Van Gogh, *Flowering Garden*, 1888, oil on canvas, Private Collection.



Vincent Van Gogh, *Fishing Boats on the Beach at Saintes Maries*, 1888, oil on canvas, VG Museum Amsterdam.



As the fishing boats left before sunrise, Van Gogh couldn't paint them at the beach. Instead he made sketches of the boats which he used in his studio to insert in the painting.

Notice that the boats leave no shadow on the beach and that their forms are exaggeratedly three dimensional against the rough sand. Particularly we are drawn to the linear complexity of the masts, which are configured in a delightful design arrived at in the studio.

### The Fauvists

Henri Matisse and André Derain were the leaders of the Fauvist movement in France. The "wild beasts" of the Parisian avant garde celebrated the expanding expressionist movement throughout Europe, rejecting representational art and traditional brushwork, opting for often decorative motifs, loose brush work, bright, even clashing colors. Matisse was at first slow to take up the German and Austrian stylistic changes, but in 1879 an Australian artist friend took him to a Van Gogh exhibition. The effect on Matisse's painting was almost instant. Van Gogh's work, though still grounded in realism, displayed in his brush work an intense focus, a felt connection to the observed world. His village painting in the last year of his life has a very human feel in the curves of the cottages, the sagging tile roofs. Matisse loosened his brush work and increasingly allowed his own humor and wit to enter his paintings.



Henri Matisse, *Les Toits de Colliour (The Roofs of Colliour)*, 1905, oil on canvas, Hermitage, St. Petersburg.



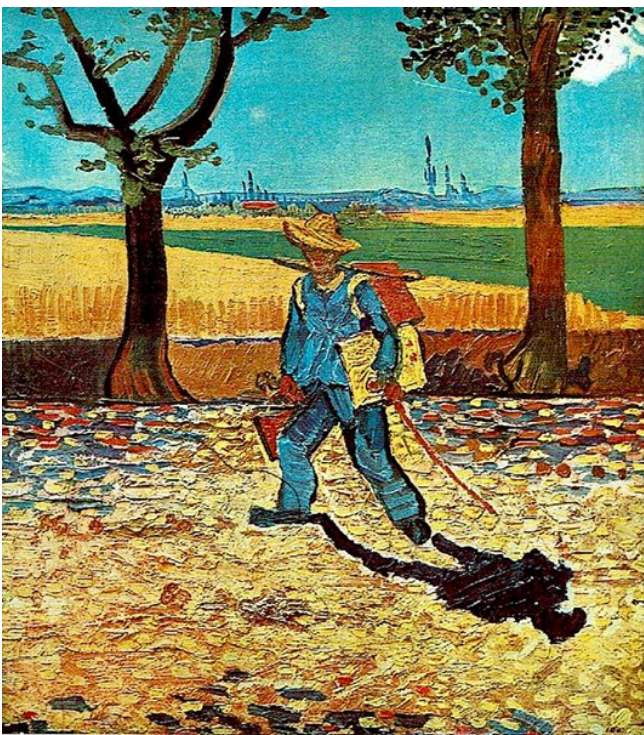
Vincent van Gogh, *Street in Auvers-sur-Oise*, 1890, oil on canvas, Metropolitan Museum of Art.

### The Shadow

In looking back at the images throughout the article, you will enrich your grasp of Van Gogh's personal presence in his art and will find that you really "get" him. While the article looks forward

into the various influences Van Gogh had on expressionists coming after him, we can reverse this process and expand our seeing. Look now at the Van Goghs above and see how they are uniquely his own private communication to us. Others borrowed paint stroke styles or linear design, but we gain a sense of his intrinsic message to us—his identification with nature, the power of his commitment to share the world as he saw it.

In the 1950s The British contemporary artist Francis Bacon painted a Van Gogh series, copies of a Van Gogh work lost during WWII, which exists today only in a glass photographic plate. In reaching into the past to capture the essence of Van Gogh, it felt appropriate to him to copy a lost self portrait of the artist walking along a road, casting a shadow. It is that shadow Bacon focuses on, and which he asks us to contemplate. ■



Vincent van Gogh, *Painter on the Road to Tarascon*, 1888, oil on canvas, copy of photographic glass print.



Francis Bacon, *Study for Portrait of Van Gogh*, 1957



Paul Gauguin, *Self Portrait dedicated to Van Gogh (Les Miserables)*, 1888.



Vincent van Gogh, *Flowering Almonds*, 1888.

THE LAST PAGE



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