

DOCENT DATES

November 3

Charlie Wylie, Curator of Photography and New Media, will speak on the newly installed photographs in the Works on Paper Center in Davidson Gallery.

November 17

Geoff Dyer on How to Look at Photographs

December 1

Tony de los Reyes, Artist

December 13

**Holiday Party
2:30-5 (see notice).**

January 5, 2022

January 19

February 2

February 16

March 2

March 16

April 6

May 4

May 18



Zach Harris, *Twelve Months (for 2020)*, 2016-17, water-based paint on carved wood.

Zach Harris is an LA artist, born in 1973 in Santa Rosa, California. His deft and complex syncretic art, not only mixes philosophies, religions and mythologies, but painting, carving and sculpting that delights, excites and challenges! This work is one of an on-going Calendar series, meticulously carved and painted on wood, in which Zach Harris invites us to leaf through the calendar pages of the past year, re-experiencing our lives in the bas relief of his carving, like a votive object dedicated to our movement through time.

Submitted by Ricki Morse

Dear Docents,

October ushered in the return of students to our Museum. What a welcome sight, eager young people once again exploring the art. A very big thank you to our Student Team Chairs, Irene Stone and Teda Pilcher, for their diligent work in getting the their teams going again after a very long hiatus. Most student groups have been from the local junior high and high schools, with a few elementary classes as well.

In this issue, take a moment to read Christine Holland's heartfelt tribute to former Docent Jerry Jensen, who passed away recently. Jerry's family asked that donations be sent to the Docent Council in his memory. To date, we have received \$5,400. The board has been discussing how best to use this wonderful gift, from purchasing a work of art, to endowing a lecturer for the Council. Your ideas are welcome.

Please join us for the Social Hour at Ridley-Tree Education Center on Wednesday, November 10th at 10:30 a.m. immediately following the Docent Council Board meeting. The new directories will be distributed at that time.

As we go into November, I doubt any of us need to dig very deep for reasons to be thankful. Not this year. You can feel it in the air. ■

In gratitude,
Patty

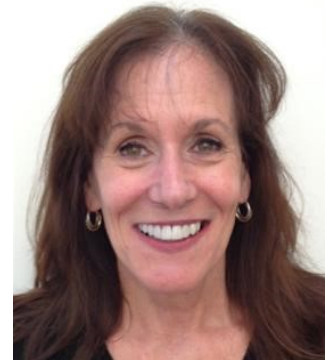


Patty Santiago,
Docent Council
President

From our **Student Teams Co-chairs**
Teda Pilcher and Irene Stone



In October we had a good showing of students, ranging from third grade to college. Everyone—students, teachers, and parents—expressed pleasure with being back in the museum in it's new spaces, getting reacquainted with our extensive collection. Our New Active Docents shadowed some teams to observe more experienced docents, but they will be stepping up to full student touring soon. In October our docents con-



ducted 7 regularly scheduled and 2 special request tours: 4 groups from Peabody Charter School, UCSB Extension (English Learners), Cabrillo High School in Lompoc, Knox School and an after-school program. The total number participating was approximately 170 students, that's without counting additional teachers and chaperones. I would say that is quite a good start to our new service year!

Our November tours will begin with two secondary school groups of 50 each. Plans are in process for offering varied route configurations to avoid congestion and insure smooth movement through the Museum. It is wonderful to see such enthusiasm among docents and staff as we take our visitors around the museum. ■

Happy Thanksgiving to all!

Teda and Irene

From our **Membership Chair**
Pattie Firestone



Thank you, Rachel and Patsy, for the Social gathering at the Ridley-Tree Education Center in October. Be sure to join us this month, Docents, for a chance to reconnect beyond Zoom. The time counts as hours, too! Please email me yours—both time spent in touring and your research hours. ■

Thanks!

Pattie.Firestone@gmail.com, 301-520-5775 (mobile)

Pattie

From our **Adult Teams Co-Chairs**
Laura DePaoli and Denise Klassen



Laura DePaoli

The numbers for September are in and they look great! (Our touring numbers lag behind a month compared students due to data collection upstairs). We averaged 10 visitors per adult tour and our Meet Me at the Museum team was especially popular. Thank you to everyone who is touring this fall. It feels good to be back.



Denise Klassen

SBMA Docent Adult Touring Statistics 2021-2022

	September			
	Adult Tour Totals	Highlights	Facing Forward	Meet Me at the Museum
No. Tours	25	12	8	5
No. Attendees	241	100	76	65
Ave Attendance	9.6	8.3	9.5	13.0

A FEW REMINDERS:

We have **black surgical masks** at both desks, and we are asking that they be used for touring, as it is so much easier to hear your great tours through them.

Please remember that all docents are responsible for finding their own substitutes and that you should **notify your team leader** if you've changed your touring schedule.

Sweeping all the new galleries requires a bit more time so please be sure to arrive at the museum 15 minutes before the start of your tour. This will allow for plenty of time to sweep.

Please remember to fill out the **Red Book**. It is located at the front visitor's services desk. It is especially important for us to have an accurate count of the group sizes we are touring this year. ■

Happy touring, and Happy Thanksgiving!

Laura and Denise

Remembering Jerry Jensen By Christine Holland

Our Docent family is saddened at the passing of fellow docent Jerry Jensen. He was in the Provisional Class of 1999 and served for many years as an Active Docent, universally remembered as a gentleman in personality and dress (he always looked sharp), as well as an excellent steward of the Museum who loved sharing his enthusiasm for art with our visitors. In addition, Jerry served as a mentor for provisional students many times, and served on the planning committee for the SBMA Collectors' Council group for several years. He and his wife Nancy generously hosted Docent Holiday parties at their home. A quiet, friendly man, Jerry enjoyed cooking and entertaining good friends.



Photo by Lori Mohr, *La Muse* 2014

Jerry Jensen came from a large family of Danish immigrants, the first of them to attend college. After serving in the Army, he earned an MBA in 1961 from the Harvard Business School, which led to a career in business management with the RAND Corporation, a policy research institute in Santa Monica. After retirement, he moved to Santa Barbara, where he made many friends through the Newcomers Club and later through our Museum. He met and fell for Nancy Lieberman, with whom he spent many happy years through their shared love of dance, art, travel, cooking, and good food.

We will remember him as as a dedicated Docent whose service was a contribution from the heart. Jerry and Nancy have generously designated the SBMA Docent Council as the preferred recipient for memorial gifts. ■

Christine Holland

HOLIDAY PARTY Monday, December 13, 2:30-5

Josie Martin is opening her beautiful home at 1501 Sinaloa Drive.
Last names A-H, please bring a savory
Last names I-Z, please bring a sweet

RSVP to karenhowsam@icloud.com

From our Fellow Docent, David Reichert



In October, I began a half-time job as Archivist for the Santa Cruz Island Foundation, founded in 1985 by the late Dr. Carey Stanton, the last private owner of Santa Cruz Island. In 2019, the Foundation purchased the building at Linden and Carpinteria Avenues in Carpinteria, which is being converted to a museum and archival center that will open to the public at some point. This center—the Foundation’s Chrisman California Islands Center—is where I am doing my work.

The Foundation’s interests extend far beyond Santa Cruz Island. It collects, preserves, maintains (and will eventually exhibit) archival materials, works of art, antiques and artifacts relating to all the islands of The Californias. Here in Santa Barbara, we know best the four Northern Channel Islands—Anacapa, Santa Cruz, Santa Rosa and San Miguel. In addition, the Foundation covers the Farallon Islands, 27 miles off San Francisco, Año Nuevo Island, between San Francisco and Santa Cruz, and the Southern Channel Islands consisting of Santa Barbara, Santa Catalina, San Nicolas and San Clemente along with several islands of Baja California, Mexico.

Among the highlights of the collection are the doughnut stone used in conjunction with foraging for food, once owned by Juana Maria, the Lone Woman of San Nicolas Island, and a small wooden rowboat dating to early in the last century that was once number 91 in a tourist rental fleet at Avalon in Catalina. The collection also includes items from Dr. Stanton’s fine collection of early American furniture and clocks. He and Richard Diebenkorn met during their freshman year at Stanford University and became lifelong friends, Stanton standing as best man at Diebenkorn’s wedding. After the late doctor left medicine and moved to the Island in 1957 to manage ranching operations, Diebenkorn and his family visited frequently, the artist drawing subject matter from the surroundings. Dr. Stanton collected 45 Diebenkorn works, now property of the Foundation that will go on exhibit along with substantial holdings of California art, including works by Carl Oscar Borg and Alexander Harmer.

The Foundation’s archival center contains books, journals, photographs, and manuscripts, at the heart of which are extensive original records of the companies that owned and worked Santa Cruz and Santa Rosa Islands during the latter third of the nineteenth and most of the twentieth century. These are the Justinian Caire Company and Santa Cruz Island Company for the eponymous Island, and Vail & Vickers of Santa Rosa Island. From the antique rolltop desk once used on Santa Cruz by ranch manager Henry Cowie Duffield, Jr., I have begun the process of cataloguing and summarizing this material to make it more accessible to scholars, who will eventually be able to access the material for their research.

The archives catalogue, along with close to 17,000 pages of information about the Islands, may be found online at www.islapedia.com. ■

Time, Space and Connectivity: The Expansive Abstraction of Eamon Ore-Giron and Zach Harris

By Ricki Morse



I first encountered Eamon Ore-Giron at the 2018 *Made in LA* exhibition at the Hammer Museum in Westwood—an experience that opened and expanded my understanding of geometric abstraction. He designed this work for the entrance wall, playing counterpoint with the lines of the stairway and railings. As the geometry interacts with the architecture, you feel the painting expanding into the surrounding space. From the vanishing point at left center, the space opens into the museum, entering not only our space but bringing with it a universe of time and meaning—an experiential global history conveyed not by words but by the sharing of evolving space. The modulating colors dramatize the radiation from the point of origin outward, ultimately including the whole gallery—and our world. The orbs, like individual moments, shift, change color and shape in response to the momentum of the whole, conveying an interactive shared universal existence without boundaries or limitations. The



Eamon Ore-Giron (b. 1973), *Angelitos Negros*, 2018, mural, Hammer Museum.

energy generated by this happening is palpable—exciting, optimistic, inclusive, welcoming. We must engage it on its terms, a felt experience, not an idea but a unique moment in time which touches us as something we perhaps already know, something we inherently recognize. Ore-Giron took the title “Black Angels” from the first lines of a Latin American poem which became a cover band song in the 1970s. “Painter that was born in these lands but with a ranger’s brush, would you paint me a black angel?”

Our painter, born in Tucson, Arizona, to an Irish mother and Peruvian father, is painting us



Eamon Ore-Giron photographed in his studio in Highland Park, East LA, in 2018.

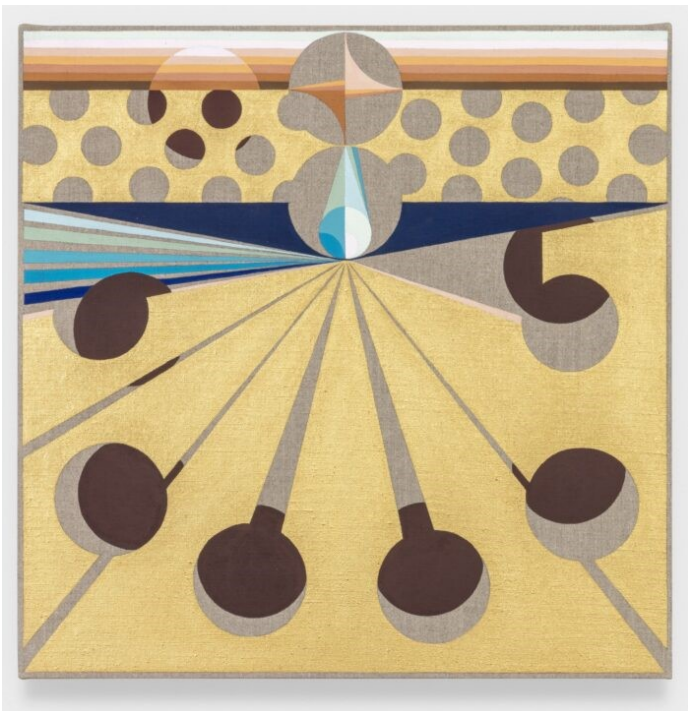
black angels—or perhaps the passage of a Black Angel, bringing into our world a mythological presence and with it the pre-colonial culture from which it sprang. With the formality of a ritual, he paints the spirit, inclusivity, history of black “angel”ness. The outsider painter re-translates Pan-American graphics from 13th century Peruvian textiles and stone pyramids as relevant in our world today. The glints of gold reflect Peruvian ritual ornaments and the melting of those objects for transport to Spain. Time and loss are shared, along with the spirit of the black angel, who is now welcomed.

Eamon Ore-Giron is widely educated through his own intellectual curiosity, travel and residency in Peru and Spain, as well as a BA from The San Francisco Art Institute and an MFA from UCLA. In 2020 he was awarded the Presidential Residency at the Anderson Collection at Stanford University. He is a founding member of OJO, a collaborative musical group which staged events involving the audience with the musicians in the performance, using Pan-American styles, simplified rhythms and improvisational guitar. The group produced videos and records and performed in many art museums and public venues from 2004-2013. More recently he has turned to painting and found that his graphics were shifting, flattening, as sight in his right eye deteriorates. His evolving style is best experienced in the series, *Infinite Regress*, of which our work currently in McCormick Gallery is one.

We’ll begin with the first Docent question, “What is flashe?” It’s a vinyl, opaque, flat paint made by the French company Lefranc Bourgeois, designed in 1954 for stage set painting, and quickly adapted by artists who found it had advantages over acrylic. It leaves no brush marks and dries to a soft, creamy, pliable-looking skin, adheres without a primer to all surfaces and resists the elements as it is elastic and permanent and does not fade. These attributes certainly explain why Ore-Giron chose it for his Hammer mural.



Eamon Ore-Giron, *Infinite Regress, LXV*, 2019, flashe on linen, SBMA.



Eamon Ore-Giron, *Infinite Regress*, 2021, mineral paint and flashe on linen, Anderson Collection, Stanford University.

On to more esoteric concerns—what is “infinite regress?” It is an epistemological question of great interest, epistemology being the study of knowledge. Infinite regress proposes the possibility of a continuous cycle of related ideas which form a closed circuit, each leading back or forward to another. Ore-Giron is suggesting just such a universe—one in which (for a rough example) the Peruvian pyramids, the Egyptian pyramids, the Alaskan totem poles relate to one another in expressing a common human desire or yearning or meaning which can be expressed in art. That is the artist’s proposal—that it is possible to understand the universe as an interrelated knowing, that we are informed and enriched by the deep connections with the past which generate a new present, which is related to an ancient past. In this cycle of past and present

there are no borders and no ending, offering the possibility of universal commonality.

In viewing other works from this series, we begin to get the feel of his constructs, the celestial zone above, our world below, a tangible force moving within or across the orbs as they transverse the space. Individual orbs respond in different ways, take on varying shapes, recalling Peruvian gold images now vanished, but retrieved here.

In *Infinite Regress LCV* Ore-Giron presents this interconnected informative process as an enhanced universe, balanced, rich, stable and beautiful. It is also in motion reaching back, pushing forward, generating energy. In 2020 Ore-Giron published a book entitled *Infinite Regress* containing his paintings in this series along with the poetry of Edgar Garcia, a Pan-American professor at the

University of Chicago. You can join their conversation on U tube to get a first-hand experience of the artist.



Eamon Ore-Giron, *Infinite Regress*, 2019, flashe on linen, SFMOMA.



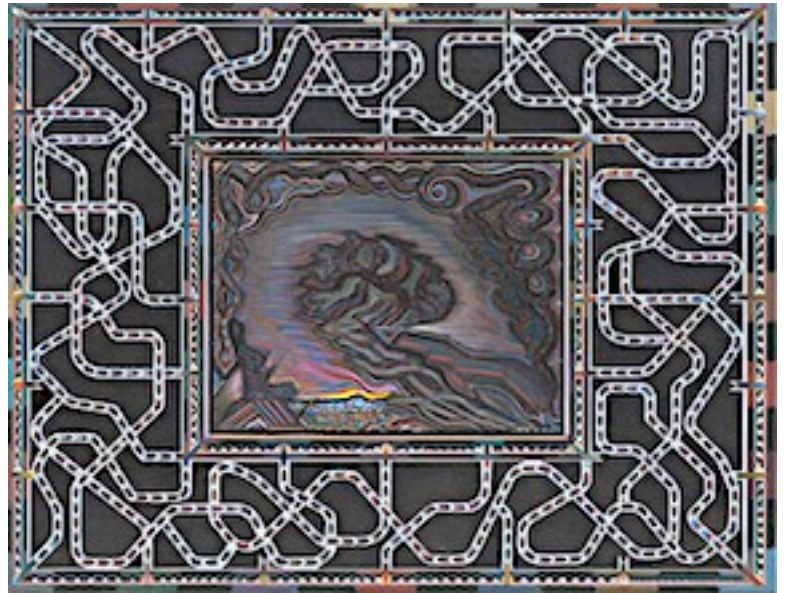
Zach Harris (b.1976) in his Los Angeles studio in 2015.

Zach Harris Artist/Craftsman and Dreamer, Shaman of the Human Psyche

Los Angeles first viewed Zach Harris at the *Made in LA* exhibition at the Hammer in 2013 when he returned from 13 years in New York City, most of which time, he says, he spent at the Met, viewing their enormous collection of hand-crafted objects from all over the world. He also traveled extensively in the Far East, visiting temples and museums, establishing his daily practice in art-making and meditation. Born in 1976 in Santa Rosa into a fourth generation Angelino family, Harris attended first UC Santa Cruz, then Bard College in New York, receiving his BA in 1999, and completing his MFA at Hunter College in 2006. He and his family have now settled in Los Angeles, his studio near his

home in Highland Park.

The complexity and totally absorbed nature of this painting allows us to experience Harris's relationship to his work. He says no work is ever finished. That would be destructive to the nature of his process. The meandering line which encircles and recircles the painting is a frame or the painting itself--crafted with the same care as the mysterious central image. Ancient icon, ritual emblem, secret message, psychedelic vision—perhaps all those things. Harris often spends two or three years on a single work, and always has many in process.



Zach Harris, *Subtle Body Tan/Purple Noon*, 2011-2013, water-based paint, wood, canvas, Hammer Museum.



He describes his experience of developing a painting as one of discovery, often covering the canvas with thousands of tiny, Bosch-like figures, to which he continues to add detail often with a pen or a dab of paint. He likes to begin his day in a meditative mode, retouching his works in process, discovering his next move. The carving is equally detailed, and as in this work, blurring the difference between painting and frame, even bringing the framing motif into the boundaries within the image.

When asked about his religious beliefs, Harris says that if he had to name one it would probably be Buddhism, though he does not see himself as a religious person, but rather an explor-

Zach Harris, *Linen Last Judgment*, 2014-2015, linen, wood, water-based paint, Phaidon Gallery.

er of the iconic, image-making mind of his species, reminding us of carefully designed 35,000-year-old cave drawings by our ancient ancestors. Our work now hanging in McCormick Gallery certainly speaks to this concept, the image being one of his mountain series, a figure to which he often returns. An unscalable peak, it seems roughly drawn, cathedral spire-like, an aspiration. Some works in this series seem to refer to *namaste*, the Hindu greeting, as the mountain becomes hands, palms together, lifted in greeting, a deeply relevant image as it honors “the divine in you as it is in me.” Perhaps it is through that universal commonality that we should view his works.

We again find that it speaks many languages from many ages. The carefully carved modern frame doesn't seem to match the work. On examination we wonder if the painting may not be in its original frame. The

tip of the red diamond at the top of the mountain is cut off and a brown area to the right suggests the image is out of alignment. Then there's the strange little collection of seemingly earthen spheres in the upper right corner, as if a mark of age, decay or damage.

The clouds rising along the side of the mountain grow larger, tracing a long passage of time. The red diamond on the peak seems iconic, suggesting an epiphany. This wondering captures the core of Harris's work. Boundaries are blurred—between painting and frame, between then and now, between the sacred and the profane, between what is and what is imagined.

Though their styles are deeply divergent, the visions of Eamon Ore-Giron and Zach Harris share the same roots in the cultural history of man, in his dreams, his icons, his community. They each view art as a common universal language, reaching beyond boundaries, dialect and individuality into human knowing. ■



Zach Harris, *Wine King*, 2009, paint on masonite, SBMA.

Docent Travels Around the World



From Doug McElwain's trip in October 2019: The Red Pyramid at Dahshur was constructed by Pharaoh Sneferu between 2575-2551 BCE. This is a photo I took of one corner. The outer layers of the pyramid were originally made of white limestone. During the Middle Ages, much of that was taken and used for building material in Cairo, leaving the interior red colored limestone that gives the pyramid its name. Here you can see that some of the red limestone was also "mined" for use as building materials. *Right:* This is a photo of the corbel-vaulted ceiling of the main burial chamber. A corbel vault is constructed by starting at the bottom, offsetting successive horizontal stones outward from the vault's wall. The stones are built into the wall to a depth that allows them to counteract the load on the exposed portion of the stones.



Leslie Hay-Currie October 2021, going down 246 steps inside the Red Pyramid to the burial chamber. The Red Pyramid is the largest of those at the Dahshur necropolis, believed to be Egypt's first successful attempt at constructing a "true" smooth-sided pyramid, as opposed to the "Bent Pyramid" (right) of an earlier effort.

Photo courtesy



Leslie and Rick

THE LAST PAGE



Steve and Beth were easily the tallest people there!

Our own Steve Hiatt two years ago, celebrating Dia de Muertos at the Hollywood Cemetery, the largest such event in the country—about 22,000 people pass through the gates in 24 hours. Day of the Dead (November 1st and 2nd) is one of the most important traditions in Mexican culture. The event draws Hispanic, Native American, and Tibetan families, many in make-up and costumes. Along with an array of food trucks, and a stage with live performances relating to the deceased and afterlife, the most meaningful thing is the hundreds of ofrendas, or altars, created by the families in celebration of their loved ones.

Editor Loriwindsormohr@gmail.com

