

DOCENT DATES

March 2

Belinda Rathbone on
George Rickey
Luria Auditorium

March 16

April 6 Artist Nar-
siso Martinez, whose
artwork recently en-
tered the Museum's
collection

May 4

May 18



Van Gogh, *Iris*, May 1889, oil on canvas. J Paul Getty Museum, L.A.

Summer Break

Dear Docents,

I was fortunate to be included in a preview tour of the Van Gogh Exhibition yesterday. It is wonderful!! The amount of incredible art is amazing. It is an exhibition that we will be able to enjoy over and over again these next three months. I have said it before at the recent Docent Council meetings, but it bears repeating. Teda and Irene deserve much praise for their work on organizing the Van Gogh student tours. Tours are booked through the end of March. And, of course, Denise and Laura, the adult team leaders, have done a wonderful job of organizing that team with Christine as team leader.

It is a huge exhibition which has required many, many hours of research and planning to prepare for touring. (Be sure to report those hours). Thank you to all of the docents who have been doing this important work. The reward will be an exhibition that will not soon be forgotten. Needless to say, thanks also go to the Education Department and Patsy and Rachel, who have kept us informed and organized. And, again, much appreciation to Mike Ramey who has kept the website updated with more than enough information for our touring



Patty Santiago,
Docent Council
President

docents. This is an exciting time for the museum.

The revised dress code was approved and revisions will be made to the bylaws. Thank you to all of the docents who took the time to vote.

In another item of business the nomination process for Docent Council Board positions for 2022-2023 is now open. Any active docent can be nominated for a position and serve on the Docent Council Board. The deadline to submit nominations is March 15th.

And, finally, our next Docent Council meeting will be held in person. After two very long years, we are able to once again gather in the auditorium for our monthly meetings. See you there!

Patty ■

From our **Membership Chair**
Pattie Firestone



With Van Gogh finally here, we have all spent time researching the show. Remember to keep track of your hours! I want to hear you brag about being back at work!

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

Pattie ■

**The whole town is a-go-go over *Van Gogh*
at SMBA! See 14 ways to feel the vibe!**

https://santabarbaraca.com/itinerary/14-ways-to-experience-van-gogh-in-santa-barbara/?utm_source=acton&utm_medium=email&utm_campaign=traveltrade&utm_content=vangogh_january182022

Vincent van Gogh - Vase with Cornflowers and Poppies, 1890, 25 X 20 in. Private Collection.



From our **Student Teams Co-chairs**

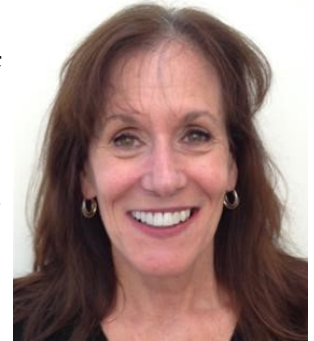
Teda Pilcher and Irene Stone



Irene Stone

The Van Gogh exhibition is opening with much fanfare and a full student tours calendar for the month of March. The tours are scheduled every Tuesday and Thursday morning, 10:00-10:45 and 10:30-11:15 throughout the duration of the exhibition for students in grades 3-12. We are grateful for all the docents who have volunteered to help with the large groups of students coming to tour this special exhibition.

What a great experience for us all!



Teda Pilcher

We are still having student requests for regular museum tours, so all student touring docents are staying on call. With all the uncertainties and modifications that have the potential to change our touring schedule, this is where we are right now, and we thank our student touring docents for remaining flexible and enthusiastic.

Teda and Irene ■

From our **Adult Teams Co-chairs**



Laura DePaoli

What a difference a month makes. We're back in the museum sharing our collection with visitors and the marvelous exhibition *Van Gogh: Through Vincent's Eyes* is finally here. As of this writing the paintings are on the walls, the press is arriving and it's time for the opening weekend parties!

We need to spend a moment on everyone's least favorite subject: wearing a mask while touring. Per



Denise Klassen

SBMA and California guidelines, for adult tours, wearing a mask is optional. Please do what makes you comfortable. If you prefer to wear a mask while speaking to visitors, please do. If you are fine without one leave it off. If you feel it's optional but would like to do what makes the group you're touring comfortable, carry a mask, offer to wear it at the start of the tour and go with what the visitors prefer.

Thank you and happy touring. ■

From our Webmaster

Gail Stichler



Many thanks go to Ricki Morse who began her research for the Van Gogh exhibition two years ago, offering us an early start on the show by sharing not only her research skills, but her 30 years of docent touring experience in leading visitors into the paintings in a way they not only get a better understanding of his work, but experience the feelings Van Gogh was so keen to communicate with us. First printed in *La Muse*, Ricki's seven research papers can be found on our website for your touring use within the Van Gogh Exhibition link as follows:

Von Romberg / Emmons Gallery

"The Grounding and Visionary Role of Van Gogh's Family," *La Muse*, July 2021.

"The Hague School and its Influence on Millet and Van Gogh," *La Muse*, March 2021.

Preston Morton Gallery

"The Barbizon School: Through Vincent Van Gogh's Eye," *La Muse*, February 2021.

Ridley-Tree Gallery

"Paul Cézanne, Father of Modernism," *La Muse*, January 2021.

Colefax and Davidson Galleries

"The Yellow House: Vincent Van Gogh and Paul Gauguin," *La Muse*, April 2021.

"Japonisme Surges into European Modernism," *La Muse*, May 2021.

McCormick Gallery

"Vincent Van Gogh: The Father of Expressionism," *La Muse*, August 2021.

From our Community Speakers Program



We are pleased to report that the CSP team is out in the community once again giving presentations. After months of inquiries from several of our venues, it felt great to finally schedule talks. In February, Lori Mohr gave Part 1 of *Vincent van Gogh: Beyond the Myth* at VISTAS institute for lifelong learning, with more talks on the books in March/April. People are so excited about the exhibition, and we are happy to be out there giving them a preview!

Shirley



Editor's Note: This was written in January 2022 for the February issue.

PAUSE

I was so looking forward -
getting all dressed up again
to do my spin on
"In Boil and Margaret,"
the "Shipwreck with Spectator," and those
DON'T TOUCH the "Untitled Donuts," nor
Sterling Ruby's
"Nail polish in Plexi-Glass mapping
Maybeline Wet Shine, Cherry Rain."

You can't make this stuff up,
even if I crossed "Fourteen Index Fingers,"
behind the "Bust of Jean Leon Gerome,"
it's no lie.
Is it Leo Gerome?
Mais non, French: Leon.
I had two German Uncles Leo
don't think they ever
went to a museum,
Never saw

a Kuba King of Congo,
a Baule Mask,
a Dan Mask representing
an African female spirit;
the Jomon Jar
But the short Uncle Leo
loved Greta Garbo,
talk about female spirit?
Most of all, Hedy Lamar
that scandalous nude
scene in "Ecstasy," 1933
Hollywood's Venus...
"But Hedy was an inventor too,"
Efrem Ostrow (95) solemnly told me.
She perfected a radio system,
threw Nazi torpedoes off course,
helped win WWII. I wonder,
Did Santi Vissali upstairs
ever shoot her?
Google says she died
penniless and destitute.

Was going to tell visitors
about Hermes, that trickster hunk!
Fully recovered from his surgery.
How Wright S. Ludington got him at a
"yard sale," from George Petti-

Fitzmaurice 8th,
Marquess of Landsdowne,
according to Josiah Stirling Hamilton
my next-door neighbor, the grand-nephew
of George Petti-Fitzmaurice Landsdowne.

Poor British landed gentry with their
magnificent collections,
went broke; sold them off
bargain basement prices.

Think William Randolph Hearst's
San Simeon,
The Getty...

Also our archaic Peplophouros
surviving since
Before Common Era
headless, but stoic.
And Athena wearing
her peplos with the
Gorgoneion Medusa
no glamour girl that one.

Then I'd be off to
the gorgeous Ukiyo-e prints,
the Floating World,
Gwen Baker's "Wisteria Maiden,"
(I wish she was still a docent,)
and the Tale of Bunsho, the salt maker, who
was a popular Japanese folk tale.
Quick, past the Demon

chanting Buddhist prayers
seeking donations.

Maybe it's time to pray.
Prayers for this "Pause"
to end, for the
Omicron Demon
to disappear,
Docents,
Pray!



Vincent van Gogh, *Vase with Cornflowers and Poppies*, oil on canvas, 1886. Triton Foundation

Rediscovering Vincent

By Sharon Dirlam



We were traveling around France in the late summer of 1990, spending a few days here, a few days there. One unexpected experience was just priceless. We stopped in Arles, and there on a side street was a large poster – bright and compelling, and there beyond it the very subject of the poster – the painting by Van Gogh of the Yellow House. The house was destroyed by a bomb intended for the railroad during WWII. But the impact of viewing both the art and the place was immeasurable.

Our next stop was San Remy, and beside one road was a large poster of the asylum where Vincent lived near the end of his life. Along another byway was his painting of the field of wheat with the black birds circling in the sky, and beyond, the very field. Then an olive grove – a poster of his painting and beyond it the very olive grove.

We dined in a small café with only four tables, and wandered back to our lodging late enough to enjoy the starry, starry sky – fronted by a poster of Van Gogh’s explosive rendering of that very sky that he managed to transform into a bedazzled display of fireworks.

On to his final dwelling place in Auvers-sur-Oise, to the north of Paris – where he painted his last portraits, his last house, his last fields – having sold only one painting, *The Red Vineyard* for 400 francs, during his tormented lifetime.

This was the 100th anniversary of Van Gogh’s death. The nation-wide tribute to his talent honored him so beautifully in places that had once scorned his presence – I loved discovering him anew.



Sharon is a former travel writer for the Los Angeles Times. She lives in Santa Barbara.

100 Years Later, Arles, France, to Pay Homage to Famous Visitor It Locked Up By

■ Alan Philips, October 11, 1987, Reuters

ARLES, France — Arles, the town that had Vincent Van Gogh locked up in a mental asylum as a public nuisance, is finally honoring the painter after almost a century of neglect. The town has declared 1988 Van Gogh Year and is turning the local mental hospital into an arts center. It will also hold the town's first exhibition of the Dutch-born artist's works. Van Gogh's supporters see the celebrations as making amends for locking up the man whose paintings now fetch phenomenal prices. "Old people in Arles whose parents heard tell of Van Gogh say he was treated like an alcoholic, foreign tramp," said Jennifer Lacote, a tour guide and Van Gogh specialist. "They wanted him out of the way." The town continued to shun his memory after he left. Reminders of his stay from February, 1888, to May, 1889--one of the most creative periods in his life--are almost nonexistent.

"A series of disasters has all but obliterated his memory," Lacote said. None of his works are left in the town. In the 1930s, the famous lifting bridge painted by Van Gogh as the "Pont de Langlois" was removed. The yellow house where he lived and painted his "Sunflowers" was bombed by the Allies in June, 1944. The cafe owned by the proud-faced Madame Ginoux--"L'Arlesienne" (the woman of Arles) by Van Gogh--suffered the same fate. In the 1960s, a cafe painted by Van Gogh was destroyed to make way for a bank and a supermarket.

In July bulldozers removed one of the last remaining buildings painted by Van Gogh, a derelict structure featured in "Farmhouse in a Wheatfield." Van Gogh came to Arles in search of the clear Mediterranean light, a low cost of living and the famous beauty of its raven-haired women. But he never escaped from abject poverty and nervous crises that were to plague him until he shot himself near Paris in 1890. In December, 1888, he mutilated his left ear after a quarrel with painter Paul Gauguin and took the severed lobe to a prostitute named Rachel.

The townspeople, headed by a local grocer, drafted a petition calling for "Vincent Vood" to be interned in a mental asylum as a danger to women and children. Teenagers threw stones at the ragged, red-bearded painter with staring eyes. The mayor had Van Gogh committed to a padded cell in the Hotel Dieu Hospital. But the painter's brother Theo soon secured his release and transferred him to the more congenial surroundings of a hospital run by nuns in nearby Saint-Remy. Van Gogh year marks a triumph for those who have campaigned for several years to get the town to honor its most famous visitor. Yolande Clergue, who has set up a private Vincent Van Gogh Foundation, is asking painters, sculptors, musicians and writers to contribute works for a permanent exhibition in his honor.

"A small town like Arles could never afford to buy a Van Gogh," she said. "But with the gifts of artists, we can organize a permanent homage to him." The collection will provide a focus for visitors who come to the town in search of traces of the painter. Among artists asked to contribute are David Hockney and Francis Bacon.

The only previous memorial to the painter is a meager bronze of his face in a public garden, but it is not on the tour guides' itinerary.

Some people see this neglect as reflecting the same hostility that drove him out of town.

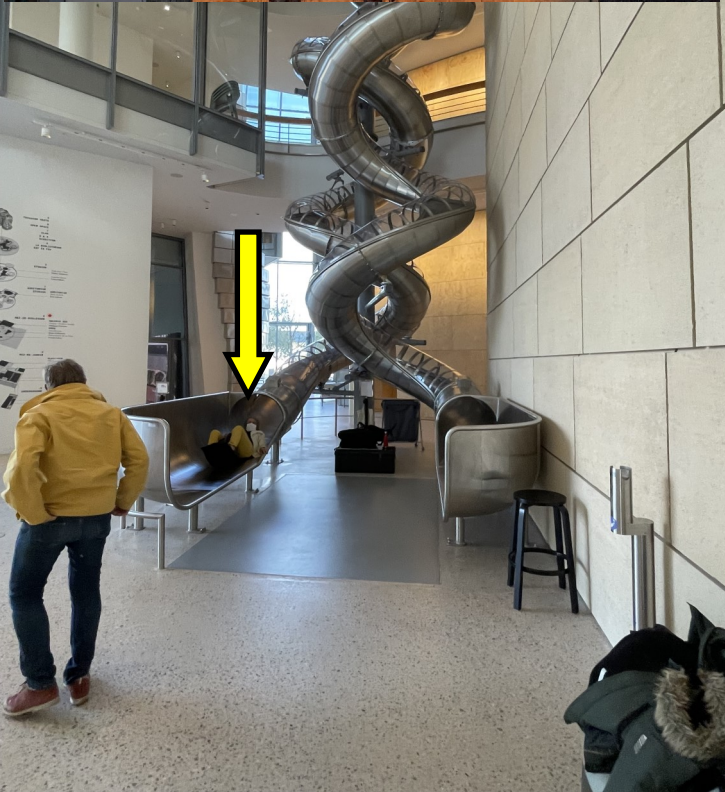
"The people of Arles are not very proud of him," Lacote said. "Few could tell you where he lived."

Hotelier Raymond Gernez, who has painted his facade a bright sunflower yellow, puts it down to bureaucratic inertia. ■

They Remember him now!

LUMA Arle opened June 2021

“...Encircling the first three levels of the tower is a steel and glass “drum” (which [architect] Frank Gehry facetiously compares to Arles’s Roman amphitheater) that encloses a spectacular public atrium ascending between the various bits of the building’s structure. This consists of a concrete core supporting a free-form steel frame, with the ensemble clad in a mix of giant concrete panels, made to resemble stone, and a cascade of ashlar-like “pixels” in stainless steel (11,000 of them altogether) that catch and reflect the light. As the sun sets, they wink and twinkle in shades of peach and pink, leading Gehry to compare the effect to *Van Gogh’s Starry Night Over the Rhône*, painted in Arles in 1888, which is what inspired the design. From *Architectural Record* March 2021



SBMA Docent Leslie Hay-Currie, Oct 2021

THE LAST PAGE



Docent Council
Santa Barbara Museum of Art
La Muse Collected Research Papers 2021
By Ricki Morse

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