

DOCENT DATES

November 2 Meeting

Nell Campbell

November 16 Meeting

Susan Tai on Southeast
Asian Art

December 7 Meeting

Eik Khang on *Kubin: From
Symbolism to Surrealism*

SAVE THE DATE

December 12 4-7 PM

Docent Holiday Party

January 4, 2023

January 18

February 1

February 15

March 1

March 15

April 5

May 3

May 17

Graduation TBD



Hew Locke's *The Procession* (detail) commissioned by the Tate Modern in London in 2022 combines his Guyanese colonial heritage with his celebratory appreciation of regal pageantry in this arresting parade of characters from both worlds. Photo: Ann Hammond.

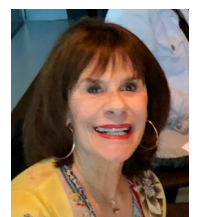
From the editor: Dear Docents,

In this issue you will learn more about contemporary artist Hew Locke. Ricki's feature article gives us a good sense of him and his work, including our SBMA piece. Thank you, Ricki, for keeping us updated about new artists we should know from our permanent collection. Ann Hammond happened to be in London in October and saw the exhibition at the Tate Modern. She described her reaction — sheer awe at the enormity of the Installation as she walked along the life sized figures of cloth and cardboard that make up Locke's *Parade* in the main gallery. Enjoy her photos on The Last Page.

Dear Docents,

I want to thank Denise Klassen and Susan Lowe for such a great job on the Adult teams. I'd also like to thank all of the New Actives for their fabulous *Highlights* tours and their Student tours and a special note of appreciation to Irene Stone and Nicola Ghersen (for getting them there!)

Isn't it nice to be touring again? You're great! Wishing you all a Happy Thanksgiving with those near and dear to you.



Karen Howsam
Docent Council
President

From our **Vice President**

Teda Pilcher



Dear Docents,
What a disappointment having to cancel the fall bus trip to the USC Pacific Asian Museum and Art Center Hillside Campus. All the moving parts just did not come together for a group excursion.



However, a few of us carpooled to Pasadena to see the Wayne Thom exhibition on our own.

At the museum we were met by the artist himself, who graciously toured his photographic exhibit, "After Modernism: Through the Lens of Wayne Thom". Not only did we get a walkthrough, but Thom shared with us the inspiration for his photos and offered tips on taking good photographs. If you have a chance, the exhibit will be up until January 22nd, 2023.



April Bey, *Your Failure is Not a Victory for Me*, 2022, Watercolor, graphite, acrylic paint, digitally printed/woven textiles, hand sewing, 110 x 72 in.. Courtesy the artist and GAVLAK, Los Angeles and Palm Beach.

At the Art Center, we were met by Christina Valentine, co-curator (with Julie Joyce, our former Contemporary Curator) of the exhibit, "Cantos of the Sibylline Sisterhood", an exhibition featuring artists who use science fiction, fantasy, spirituality and mythology for the investigation of identity. Christina and her assistant, William, gave us an incredible tour of the show. Both tours reminded me of how important it is to travel, especially in our local, culture rich area, to see how the rest of the world is responding to social/political issues and offering solutions to our often-divisive world.

Research continues as I scout venues for future docent road trips. If you have a suggestion, please contact me by email or phone. I'd like to hear from you.

And remember, our Holiday Party is Monday, Dec.12th, 4-7pm. Thank you Pattie Firestone, Denise Klassen, Barbara Boyd, Loretta Berlin, Shirley Waxman and Merle Gaudagnini for answering my call for help with the party.

The happiest Thanksgiving to you and your loved ones. ■

Teda

Teda



Anselm Kiefer's exhibition, *Exodus*, is opening in Los Angeles, Gagosian at the Marciano Art Foundation, 4357 Wilshire Blvd, November 19, 2022 through March 25, 2023. Fabulous chance for an in-depth view of one of Europe's most famous contemporary artists.

Submitted by Ricki

From our **Student Teams Co-chairs**
Nicola Gershen and Irene Stone



Nicola Gershen

Our student touring docents have completed our first month of touring of over 200 students with great enthusiasm and flexibility. Teams have adapted well to the new process of meeting school groups at the State Street entrance and have worked cooperatively as they have negotiated the new exhibitions.

Also, we have all appreciated the wealth of information that Mike Ramey has provided us on the docent website. We will continue to assess logistics and how best to provide effective tours for our young visitors.

We thank our student touring docents who have approached all challenges with positive attitudes. Feel free to send us any suggestions, questions or comments.

Happy Thanksgiving to all! ■

Nicola and Irene



Irene Stone

From our **Adult Teams Co-chairs**
Denise Klassen and Susan Lowe



Denise Klassen

The Adult teams are off to a strong start and all the touring numbers for September look great (Current numbers for October are not tallied until after the end of the month). Thank you to everyone touring this fall season. Your time is very much appreciated. Keep up the great work coming into the holiday season.

As usual if you have a conflict for a tour that you signed up for, please find a sub and send the name to your team leader as well as to us.

Looking forward to seeing all at the Holiday Party! ■

Susan and Denise



Susan Lowe

HIGHLIGHTS	GOING GLOBAL	TEN TALKS
# Tours Reported/Scheduled		
18/15	11/11	2/2
# of Attendees		
125	63	14
Zero Attendees		
0	1	0
Average Attendance		
6.9	5.7	7

From our **Membership Chair**
Pattie Firestone



The SB Museum of Art and the Docent Council both brag about the hours we Docents spend researching and touring. Let's all report and really give them something to brag about! I look forward to receiving your Public and Research Hours by email or on my spreadsheet available at every Docent Council Meeting..

Public Hours to Report: Giving Tours

Research Hours to Report

Preparing for tours

Practicing tours

Shadowing tours

Docent lectures and meetings

Attending workshops, classes

Reading about art

Visiting other museums

Watching films about art

Creating your own art

Thanks, Pattie.Firestone@gmail.com

From our **Community Speakers Chair**
Lori Windsor Mohr



Our Community Speakers Team had a good October with five presentations around town. I have included an image of one of Joan Dewhirst's flyers.

If anyone is interested in attending a public talk, I will be giving both of mine

Nov 11 for VISTAS Lifelong Learning Institute. [Vistas Fall 2022 Course Catalog.pdf](#) (page 12).

Lori

MATISSE: The Master of Color, Part 1



Henri Matisse, *The Dessert: Harmony in Red*. 1908, oil on canvas. Hermitage Museum, St. Petersburg, Russia

At the dawn of the 20th century, an intrepid group of artists led by Henri Matisse began a new adventure with color. Gone were the French Academy's standards of representation, the light-shimmering brush strokes of the Impressionists, the shadow and perspective of the Renaissance. This was a new day. Parisians were shocked with paintings like "Harmony in Red." Art critics dubbed the artists as "fauves" (wild beasts), but Fauvism was just the beginning.

This presentation follows the evolving art of Matisse during the early years of his career. We'll see dancing nudes, probing portraits, inviting interiors and enticing landscapes—COLD on canvas, through the eyes and heart of The Master of Color himself.

Presented by Joan Dewhirst



COMMUNITY SPEAKERS PROGRAM
SANTA BARBARA MUSEUM OF ART
DOCENT COUNCIL

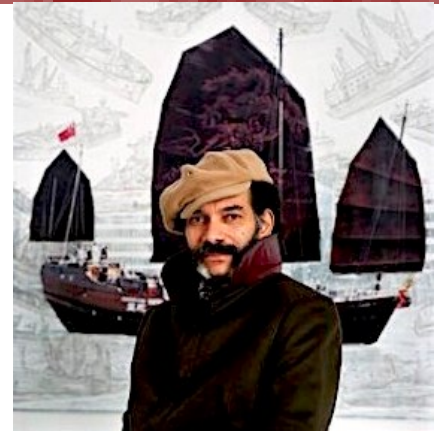
VENUE	PRESENTATION	ATTENDANCE
Casa Dorinda	Van Gogh's Masterpieces (Lori)	62
Mariposa Ellwood Shores	Matisse, Part 1 (Joan)	12
Maravilla Independent	Post Impressionism (Lori)	22
Samarkand	Van Gogh's Masterpieces (Lori)	51
Vista del Monte	Matisse, Part 1 (Joan)	23
Average Attendance: 34		

Hew Locke: An Artist of and for the People

By Ricki Morse



The multi-faceted nature of Hew Locke's mind and work astounds. How can one "be entertaining," to quote Locke's own requirement, fascinated by the rituals and frills of royalty, abhorrent of the evils perpetrated and perpetuated by colonialism, an archeologist/historian, a contemporary artist of global significance? You have to see it to believe it, and right now, two major international museums are featuring solo Locke exhibitions—the NYC Met and



Hew Locke by Nicholas Sinclair, archival pigment print, 2014, celebrating Locke's induction to London's National Portrait Gallery.

the Tate Modern in London.

The artist's background is equally complex, reaching back to the mid-18th Dutch colonies in the Caribbean waters on the northeastern shore of South



Hew Locke, *Compagnie du Lublilash*, 2011, acrylic on paper share certificates, SBMA. Reviewed in *La Muse*, March 2020.

America that brought West

Africans as slaves to harvest sugarcane. These were Locke's forebearers, who remained in the colonies which became British Guyana in 1831. In 1834 the British Empire abolished slavery throughout its subject states and in 1966 granted British Guyana independence.

Born into a family of Guyanese artists, Locke's father was a widely shown and collected sculptor and writer, his mother a painter. They immigrated to Scotland where their son was born in 1959, but he was reared in British Guyana, whose culture, from African to Mayan to Creole to Latin

informs his art, as do the artifacts of those societies which he collects and incorporates into his work. Locke returned to England, graduating from Falmouth College and receiving his MA in sculpture from the Royal Academy of Art in 1980. At that point, his work began to appear in small galleries, often painted on now-worthless antique African stock offerings, which he called, "mindful vandalism." He sculpted the Queen imbedded with the detritus of a society reaping the wealth of other continents, as well as a black Queen Elizabeth named for the

Hew Locke, *Koh-i-Noor Portrait of Queen Elizabeth*, 2005, mixed media, dried plants, found objects, Brooklyn Museum of Art.





Hew Locke, *Captain Cook*, 2005, manipulated photograph

largest ever African diamond (now in Elizabeth's crown.) Locke immediately began his capricious, earnest, focused assault on the attention of Londoners, first by applying for permission to re-dress the city's many royal statues—enjoying the ambiguity of “redress.” When that was not allowed, he portrayed the figures in public squares in colonial outfits—a black man as monarch; an admiral; a pirate in place of a royal atop a pedestal. Photographs of these impersonations became works on gallery walls. By immersing himself in London, Locke found its pulse, just as he was able to assimilate and celebrate individuality within the communities of his childhood, always finding the unique, the echo, the humor.

Growingly dissatisfied with single images, finding his interior stage expanding, he created pageants and



Hew Locke, *For Those in Peril on the Sea*, 2011, mixed media, licensed by Church of Mary and Eanswythe, Folkstone.

assemblages which could be licensed for display for a designated period of time. He was soon commissioned to install these in public settings—churches, assembly halls—initially fleets of all sorts of ships and boats, even a raft, which allowed people to venture beyond their home worlds and felt kindred with his own search.

His next assemblage, *The Wine Dark Sea*, 2011, became his first New York solo exhibition at the Edward Nahem Gallery on Madison Ave. That was just six years ago. Not only are we astonished at his arrival but also at how much he has further actualized his dream in that brief period. He entertains and challenges our ability to comprehend, while poking fun and telling hard truths, able to celebrate the pageantry of power while displaying its brutality

and ruthlessness.



Hew Locke, *The Wine Dark Sea*, 2016, mixed media, Locke's first one man NYC show at the Edward Tyler Nahem Gallery,

In Locke's current exhibition, commissioned by the Tate Modern in London, March 2022 to March 2023 (on our cover), his *Procession* rollicks with carnival energy, snaking through the galleries like a spontaneous dance. The green skinned rider with the innocent face embodies the absurdity of judging people by the color of their skin. Her horse is adorned with a plaid tartan. Is she Mary, Queen of Scots, who Queen Elizabeth I beheaded in the 16th century? The carnival expands over all ages, drumming children leading, fulfilling the purpose of the traditional Caribbean carnival—to celebrate the Lenten, Spanish, and African traditions of the people.

Given the time, funding and personnel available at the Tate Modern, Locke was able to realize his carnival



Hew Locke, *The Procession* (detail), 2021, sculpture. Tate Modern, London.

in all its meticulous detail, 150 celebrants on stilts, in wheelchairs, carrying banners decorated with images of decaying plantation mansions, design motifs from antique African bonds flickering throughout the entourage.

When the Metropolitan Museum of Art commissioned Locke to decorate their façade in 2022, Locke had the opportunity to directly engage an issue he had been skirting—the power of the world’s great museums. The Tate Modern’s founder, Henry Tate, made his fortune not only through the sugar trade, but through the labor of slaves. Locke began an

extensive search of the Metropolitan’s permanent collection of “found” pieces, a euphemistic description of culturally valuable works appropriated by collectors around the world. He made four urns of fiberglass, painted in gold, two large, two broken, which he placed on pedestals across the museum’s façade, decorated with designs from these “stolen” art works. The monumental classicism of the golden urns projects power and celebrates the museum’s holdings as “trophy,” the booty of conflicts, while the eyes staring out from the surface are messages from other civilizations. He named the urn series *Gilt*—the double entendre a clear reference to “guilt.”

On *Trophy 2, Gilt* Locke has rendered a bas relief of a neo-Assyrian 8th century BCE ivory carving of a young man with a pet monkey and antelope. In *Trophy 3, Gilt* he renders the head of a bronze first century BCE Greek/Roman boy. Both figures gaze at



us, as do the eyes floating on the surface of the urns. Their gaze seems to hold us accountable for their presence in this world far from their origins. It is unwavering and direct, asking us to pause and acknowledge

Left: Hew Locke, *Trophy 2, Gilt* (detail), commissioned by the Metropolitan Museum, 2022-2023. *Right:* Hew Locke, *Trophy 3, Gilt*, Façade, Metropolitan Museum of Art.



Hew Locke in 2022 photographed installing *The Procession* at the Tate Modern

their hostage.

The experiences provided by these two exhibitions at the Tate Britain and the MET could hardly be more different, and display the scope of Hew Locke's emotional and philosophical palette. But the common thread between them is the intensity of Hew Locke's determination to engage us and his skill in reaching us as an entertainer, a truth teller, an artist. ■



8th century Neo-Assyrian Ivory.



Above: From Hew Locke, "Let's Make Something Positive," YouTube clip, October, 2022.

Left: Ricki with her New Yorker friend and colleague, Marguerite Stratton. Installation view of *Hew Locke: Gilt* featuring *Trophy 3*, 2022. Courtesy of Hew Locke; Hales Gallery, London; and PPOW, New York.



Wordle' fan? From *Shirley Waxman*:

The National Gallery of Art has launched a copycat. The new game, 'Artle,' offers art fans a chance to test how well they can identify any of the 150,000 pieces housed by the gallery <https://www.washingtonpost.com/arts-entertainment/2022/06/30/artle-national-gallery-wordle/>

Black & white. Photo by Loree Gold. From the Docent Farewell Party for Rachael at Shirley Waxman's on August 24, 2022



Above left: Día de los Muertos, Student and Community Altar Display, SBMA. Above right: Manuel Álvarez Bravo, Día de los Muertos / Day of All Dead, 1933, gelatin silver print. SBMA

Editor's Note: In the October issue of *La Muse*, the title of Josie Martin's book was incorrect. The title is NEVER TELL YOUR NAME. In the same issue, please note the correct spelling for our provisional is David Stoker, not 'Stocker'. I regret both errors.

LM

The Last Page

Ann Hammond 's Photos from Hew Locke Exhibition, Tate Modern, London

