

La Muse

DOCENT DATES

Social Hour 9:00 AM
Park Wing Lobby
Meeting/lecture 10:00 AM

February 1

Joan Tanner speaks on her exhibition, *Out of Joint*.

February 15

Colin Gardner: "Scenes from a Marriage: Ed and Nancy Keinholz"

March 1

Dorota Dutsch (UCSB) on "Women in Antiquities"

March 15

Charles Donelan (UCSB) on Wright Ludington and Catherine McCormick

April 5

Roberto Tejada on Latin American photography

May 3

May 17

Larry Feinberg will speak on James Castle

Graduation TBD



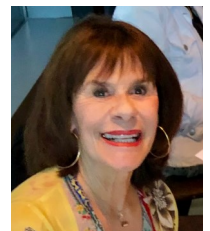
The SBMA exhibition, *Out of Joint*, focuses on Joan Tanner's sculptural agglomerations and also her recent abstract drawings, that suggest islands, muddy stream beds, clouds, and branching networks of roots or trees, all recent work from 2013 to present day representing the fruit of more than 60 years of steady labor in the studio. A resident of Santa Barbara, Tanner regularly shows across the United States, On view February 12-May 14, 2023

Joan Tanner, American, 1935—, *Three Journeys a Night*, 1986, oil pastel, charcoal and chalk on paper, 32 x 40 in. **SBMA** purchase with funds provided by Gail and Barry Berkus, 1986. "There is a lineup of elements in a kind of rogue's gallery, an invented sequence of three distinctly different entities, vertically aligned specimens for acute scrutiny...there is a reference to circulation of fluids, to early Chinese landscape drawing, and to the modeling of a living thing emerging as mammalian, possibly human-like." *Joan Tanner*.



Image: Frank Gallo, *Head*, 1963, cast polyester resin. Gift of Wright S. Ludington. Currently on view.

"Wright Ludington (1900-1991) is probably the single most important person in the establishment of SBMA and its well-recognized permanent collection. Ludington was a major player in founding the Museum in 1941, and his generosity as a patron spanned fifty years during which time he gave nearly 500 works of art to the Museum."



Karen Howsam
Docent Council
President

Docent paper by Jerry Jensen, 2006

From our Vice President

Teda Pilcher



Dear Docents,

You'll likely agree—our first Docent Council meeting was a very fun and exhilarating way to begin 2023. A big shout out to Patsy Hicks and the Education Dept for orchestrating our exposure to Tom Davey from Bright Torches. Held in the Ridley Tree Gallery surrounded by the current exhibition, docents were assigned various interactive exercises that challenged us to rethink our approaches to touring.

The role reversal was especially enlightening, with docents in the role of student and/or adult visitor. What an interesting and useful exercise! An additional delight came in the form of team building, adding to our already-strong camaraderie. Everyone was engaged in the process, giving off such a loud buzz of laughter and chatting that we were told to “lower” our voices!

The docent road trip last week was very interesting. Seventeen of us met at the Chrisman California Islands Center in Carpinteria for a sneak peek of the Center before it officially opens in the Fall. Our docent-led tour was given by none other than our own David Reichert, who happens to be the archivist for the Center. Following the tour, he gave us a presentation with what he referred to as the ‘pièce de resistance’—forty-five Richard Diebenkorn paintings and prints dating from 1943 to the 1980s! Cary Stanton, who then owned Santa Cruz Island, often hosted his artist friend, who in turn painted many canvases with views from the island. Originally part of Cary Stanton’s collection, the art was bequeathed to the Center in 1987. Other artists on exhibit at the Center—Lockwood de Forest, Ray Strong, Meredith Abbott, and other noted California plein air painters. It will be exciting to visit this gem of a museum again once it’s open to the public.

To round out our richly varied month, I’ve been contacted by fourteen docents and Provisionals interested in the Book Club. Yay! Let’s meet after our docent meeting **February 1st** in the auditorium to discuss titles and times, places and Zoom.

Teda



Photos
by Teda



From **Student Teams Co-chairs**
Nicola Ghersen and Irene Stone



Nicola Ghersen

In January our docents toured a total of **211 students** through the museum, even with some postponements due to weather. We are all gratified to see such full calendars in the upcoming months.

Our new Artful Making project is based on the Ancient World, a theme selected by the Education Department for the winter and spring quarters. Students are actually making egg tempura by sandpapering pastel crayons into the egg yolk as they prepare to paint. Rather than

show students our own lovely Egyptian Fayum *Mummy Portrait of a Woman* — upon which the project is based but will not be available in the gallery until June — we will draw on multiple resources to show them ancient works as well as several different mediums used in creating portraits in the ancient world.

We are delighted to be able to present a full program of tours to our young visitors.

Nicola and Irene

Unknown, Egyptian-Fayum. *Mummy Portrait of a Woman*, 3rd century CE, Tempura on wood. SBMA Gift of Wright Ludington



Irene Stone



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



Denise Klassen

It's hard to believe that we are already through the first month of 2023. The spring touring dates will be going out soon to the Team Leaders so look for that in your email shortly. And as usual try to pick your dates and get them back as soon as you can.

We'd like to remind everyone of the procedure in case of a last minute illness: 1) **reach out** to your team leader and the members of your team to see if someone can cover your tour at the last minute; 2) If you can't find someone, please **send a email** to your team lead-



Susan Lowe

er, Susan, myself and Patty Santiago. There is a chance that we can then fill in...or we can let the front desk know to alert visitors that "Today's Tour" will be cancelled. You don't need to let the front desk know, we can take care of that for you. We want you to be resting, well and home.

Thank you all again for all you do to make our museum an enjoyable learning experience for the public as well as for your fellow docents. I encourage all of you...especially the incoming docent class to catch a tour of a fellow docent soon. We learn from each other, every one of us bringing a different educational perspective.

Happy Touring
Susan & Denise

Shirley Waxman giving a tour.
Photo from **SBMA Instagram**.



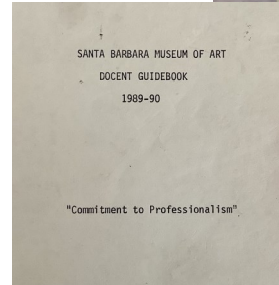
From our **Membership Chair**
Pattie Firestone



Lost Directories from the Archives!

The Docent Council maintains an archive of all past Directories, a tangible record of our history. We are missing four, two of which Ricki has donated—2002-2003, and 2004-2005. We are still missing **2005-2006** and **2016-2017**, and need more of this year's Directory. Can you help complete our Docent archive? This is for all of us, and will be greatly appreciated.

Please contact Pattie.Firestone@gmail.com



Thanks, Pattie

Ricki's "Docent Guidebook"
from 1989-1990

From our **Community Speakers Chair**
Lori Mohr



Dear Docents,

After a very busy fall, Joan Dewhirst and I took January off from giving presentations. Our schedule is filling up fast for February through June. Below are the flyers for upcoming talks—Joan's are the first row, mine below. If you're interested in learning more about our program, email me at communityspeakerssb@gmail.com. Lori

Henri Matisse, *Tree of Life*, 1951, stained glass. Chapel of the Rosary at Vence, France

COMMUNITY SPEAKERS PROGRAM
SANTA BARBARA MUSEUM OF ART
DOCENT COUNCIL

MATISSE:
Master of Color, Part 2

Joan Dewhirst

Henri Matisse, *Blue Nude II*, 1952, paper, gouache. Private collection

Granville Redmond, (1871-1935), *Flowers Under the Oaks*, n.d., oil on canvas. Private Collection

Oh! California

California is referred to the "land of promise" for good reason, its rich beauty worth the occasional calamities that come with diverse topography and weather conditions. From its earliest history, artists have been drawn to the dramatic landscapes of our coast, the pure color of sun-kissed hills, the rugged majesty of our mountains. In this presentation, we will explore how landscape depictions have changed from the Gold Rush era to the end of World War II—from Albert Bierstadt's atmospheric effects to the quiet moods portrayed by Arthur Mathews, to the California version of French Impressionism reflected by Granville Redmond.

In stunning images, we will examine how these and other artists created works as diverse as the state itself in a modern style that prevailed until representational art was supplanted by Abstraction in the mid-20th century.

Presented by Joan Dewhirst

Lucas Cranach The Elder, *Adam and Eve*, 1526, oil on canvas. The Courtauld, London

COMMUNITY SPEAKERS PROGRAM
SANTA BARBARA MUSEUM OF ART
DOCENT COUNCIL

Wives & Lovers
Symbolism in Renaissance & Rococo Art

Presenter: Lori Windsor Mohr

Paul Cézanne, *Self-Portrait with Bowler Hat*, 1896, oil on canvas. Museum of Copenhagen

Paul Gauguin, *Self-Portrait*, 1898, (detail), oil on canvas. Van Gogh Museum, Amsterdam

George Seurat, *Self-Portrait*, 1893-94, oil on canvas. National Gallery, London

Vincent van Gogh, *Self-Portrait in Grey Felt Hat*, 1887, oil on canvas. Van Gogh Museum, Amsterdam

Beyond Impressionism:
Cézanne, Gauguin, Seurat, Van Gogh

DOCENT COUNCIL
COMMUNITY SPEAKERS PROGRAM
SANTA BARBARA MUSEUM OF ART

Presenter: Lori Windsor Mohr

A rare painting of Lincoln restores the emancipator to his full height

Perspective by Ted Widmer (one time use)

Submitted by Isabell Downs (Sustaining Docent)



Isabel has a personal connection to this painting. The original owner, Geraldine Rockefeller Dodge, was the wife of Isabel's grandmother's first cousin, Marcellus Hartley Dodge. ♦

Intro to his article: The 16th president is well known from black and white photos, but this re-discovered portrait adds dimension and meaning. Distinguished lecturer at the Macaulay Honors College of the City University of New York, Ted Widmer offers his perspective. His latest book is "Lincoln on the Verge: Thirteen Days to Washington."

Americans have grown used to the Abraham Lincoln of black and white photographs, reproduced in the halftones of our history books. The images remain essential—has any president ever used photography more effectively?—but they dull us into overfamiliarity. Thomas Jones, a sculptor who studied Lincoln's face closely, noted that he put on a formal expression—an "iron mask"—whenever he needed to look presidential. That look is present in every photograph; in only one is there even a half-smile.

But three years ago, in a municipal building in New Jersey, I stood before a splendid living Lincoln, life size, in full color, with realistic skin tone, bright eyes staring off into the distance, the play of light flickering on his face. It was one of only three full-length paintings of Lincoln I know to exist, and the best of the lot. I was finishing a book about Lincoln's 1861 train trip to Washington and trying to find accounts of what it felt like to be in his



presence as he traveled through the country. Suddenly, I had that experience.

The immense painting, 9 feet tall, towers over any visitor; it overwhelmed me during that first visit. To encounter this huge Lincoln reaffirms his physical and moral presence at a time when nearly every aspect of our history feels up for grabs. To an extent, he is a guardian of tradition, touching a copy of the Constitution, while George Washington appears over his left shoulder in a framed picture and bust. But the portrait also reasserts a claim that was obvious to the Americans of Lincoln's time: that he was the driving force behind emancipation. It portrays a president with a conscience, determined to end slavery. Next to the Constitution, the 13th Amendment is pictured on a table near a statue of a liberated African American. Behind him, a globe is



W.F.K. Travers Abraham
Lincoln, 1864 or 1865. (Photo by Joseph Painter). Close-up below





turned so that the viewer can see Haiti, the country Lincoln officially recognized for the first time in 1862.

This lively portrait of our 16th president, recently restored, has resurfaced after decades of near-oblivion, hiding in plain sight where it was seen by very few Americans outside the townspeople who filed past it on their way to pay parking tickets and water bills. How such an imposing work faded from view is an intriguing story in its own right. Congress debated its purchase for the Capitol on numerous occasions in the late 19th and early 20th centuries but balked at the price. As lawmakers considered its fate during those years, it hung in the Capitol, usually in the Naval Committee Room. Eventually, it was bought by one Rockefeller, then acquired by another, Geraldine Rockefeller Dodge, who installed it in a

building she donated to the town of Madison, N.J., in memory of her son. That building, dedicated in 1935, became the borough hall and a shrine to local democracy. There, Madison's citizens could crowd in and conduct the noisy business of self-government (for a time, an alarm on the roof summoned volunteers whenever anyone saw a fire), and the painting slowly disappeared into the background.

In recent years, however, the trustees of the foundation that maintains the building began to realize that they had something special. In 2017, they learned that a bust in their possession was a creation of the great French sculptor Auguste Rodin. Looking around at other artifacts, they saw the Lincoln painting in a new light and set out to study its provenance.

Since then, they have uncovered new information, thanks to an internal report by a scholar at Marshall University, Stefan Schoeberlein. To begin, they had to unlearn some of shaky assertions in the historical record. When Congress was debating the purchase, many stories were told of the artist, W.F.K. Travers, who was described as a German immigrant eager to fight in the Civil War but rejected for a medical condition. According to these accounts, Travers met Lincoln on the street in 1864 and offered to do his part by creating a great painting. Lincoln acceded to the request and sat for Travers.

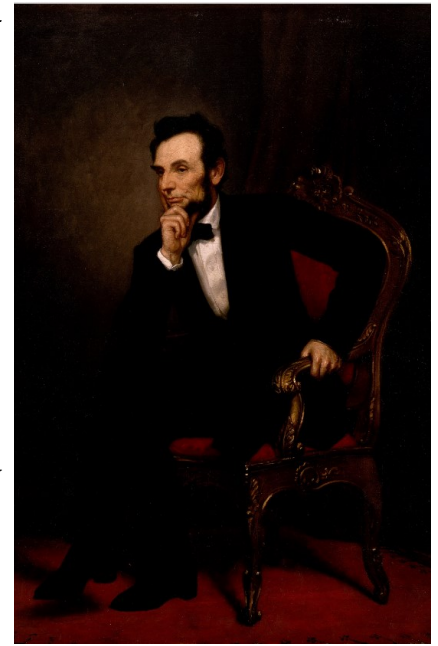


After the assassination, Travers completed the painting in Europe, then sold it to an American diplomat in Frankfurt. In 1876, it was prominently displayed at the Centennial Exposition in Philadelphia, where, according to lore, Mary Todd Lincoln fainted upon seeing it. Schoeberlein has discovered some holes in this record: It is not clear that Travers ever tried to join the army. He may have painted Lincoln in 1865, not 1864—that would explain the prominence of the 13th Amendment. And he was more Dutch than German, although he had lived in a dizzying array of places, including Honduras, Greece and Italy. Also, there is no evidence that anyone ever fainted. None of this diminishes the power of the painting.

As Lincoln's friends knew well, there was an infinite range to his facial expressions—a lip that curled a certain way, creases that crinkled with mirth when he told a story, and those “faraway eyes,” as one close acquaintance described them. Walt Whitman wrote that Lincoln had a face “like a Hoosier Michelangelo, so awful ugly it became beautiful,” but also endowed with rare qualities, as hard to capture as “a wild perfume or a fruit-taste.” He hoped a great painter would someday capture its “peculiar color,” and “the lines of it, the eyes, mouth, expression.” He was not optimistic. “The current portraits are all failures,” he concluded. Did




Travers rise to Whitman’s almost unattainable level? That is for the public to decide. But the faraway eyes are present here, and the iron mask is gone. It’s an arresting portrait, better than the others, and worthy of a wider audience. Washington is filled with mediocre paintings of Lincoln, including an undistinguished portrait hanging in the Oval Office, (left) from 1915, and a problematic painting in the White House’s State Dining Room, of a seated Lincoln, (right) by G.P.A. Healy. It has redeeming qualities—



the face is well rendered—but it was cut away from a larger project, a group study, and it shows Lincoln in an awkward position, his long legs tucked uncomfortably beneath him. Nearby, in the East Room, George Washington is shown standing to his full height in the famous Lansdowne Portrait by Gilbert Stuart. Lincoln should be standing up, too.

During his political rise, audience members would thrill as he stood, a towering 6-foot-4, and rhapsodized about the promises of the Declaration of Independence, to all Americans. Something of that feeling is present here. A close friend of Lincoln’s, Ward Hill Lamon, wrote, “in my judgment the Travis [sic] portrait is the most lifelike picture of Mr. Lincoln that I have ever seen on canvas ..., [it] presents a real likeness of the man, with his rugged features and irregularities of personal appearance, true to life.”

It is unclear what lies ahead for the portrait, which narrowly escaped destruction in a warehouse fire early in its history. But the Hartley Dodge Foundation, which owns it, seems more than willing to share. Nicolas W. Platt, the foundation’s president, said they would consider lending to an institution “that can make viewing this extraordinary piece of our nation’s heritage available to a large audience.” In any event, it is exciting to know that our most familiar president has become a bit less familiar, thanks to the restoration. And now we have a colorful new way of seeing him. 



Gilbert Stuart, George Washington (Lansdowne Portrait 1796). National Portrait Gallery, Smithsonian Institution

Isabel notes that the final word regarding where it will hang is February 10, 2023, with a big press conference at its unveiling at the National Portrait Gallery in Washington, DC, where it will hang, on loan for five years. Docents visiting the NPG in the next few years might want to go check it out. It’s all worthy of an Agatha Christie novel. You will note in the article a brief mention of a Rodin bust also “hiding in plain sight” in this municipal building. There is a YouTube piece on it: <https://www.youtube.com/watch?v=fU821G6hdyU>

'Puccinality' at UCSB College of Creative Studies 'The Handmade Life of Fran and Keith Puccinelli' Submitted by Nicola Ghersen



Punch-down Carnival Cats"



College of Creative Studies at UCSB is pleased to present:

PUCCINALITY:
the Handmade Life of Fran & Keith Puccinelli

February 1 - March 4, 2017

Public Reception: Saturday, February 4, 2-4 pm

Please join us for a reception honoring the artists. Parking is available in Lot 3 across the street. Permits must be purchased from the self-service kiosk.

The exhibition is organized by artist/curator Dane Goodman, independent curator/writer Meg Linton, and director of the CCS Art Gallery Dan Connally.

The College of Creative Studies stands on the corner of Ucen Rd. and Channel Islands Rd. on the UCSB campus. Gallery hours are M-F 10am-5pm and weekends by appointment. To arrange after hours viewing, or if you need assistance due to a disability, please call (805) 893-2364 or contact CCS Gallery Dir. Dan Connally at dan.connally@ccs.ucsb.edu.
Please consult the UCSB map for parking directions and fees.

From the Santa Barbara Independent
Sunday January 29, 2023

Frances and Keith Puccinelli were big supporters of Joan Tanner.
One of the many benefits of having love in your life is the permission it can grant to be yourself. When graphic designer Keith Puccinelli reached a crossroads in the late 1990s, his wife, Frances Garvin Puccinelli, said he should leave commercial work and devote himself completely to creating fine art. In the process of emerging from cancer treatment, Puccinelli invented a tragicomic persona — the wildly cartoonish and decrepit clown Pucinello — and produced both brilliant large-panel drawings and several performance-art installations that many regard as the most significant such work done in Santa Barbara. At the same time that all this was going on, Fran was transforming Linden Avenue through a series of small business ventures — a deli, a coffee place, and a gallery — and boosting the whole town of Carpinteria by creating the Avocado Festival.

Click on the link to read more...

<https://www.independent.com/2017/02/02/puccinality-ucsb-college-creative-studies/>

Lori Mohr, Editor , 2009—

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