

## DOCENT DATES

January 4, 2023

**CANCELLED**

**January 18 Meeting**

Tom Davey from *Bright Torches* – Gallery exercises—11:00 a.m. and 1:00 p.m.

**Wednesday, January 25**

Docent Trip: Chrisman California Islands Center, Carpinteria, 11 am

**Mon, January 30<sup>th</sup>**, 4:00 p.m.

Walkthrough of “Scenes From a Marriage: Ed and Nancy Keinholz” w/ James Glisson

**February 1 Meeting**

Joan Tanner on “Out of Joint”

**February 13<sup>th</sup>**, 4:00 pm, walkthrough: “Out of Joint: Joan Tanner” w/ curator, James Glisson

**February 15 Meeting**

Colin Gardner: “Scenes from a Marriage: Ed and Nancy Keinholz”

**March 1 Meeting**

Dorota Dutsch (UCSB) on “Women in Antiquities”

**March 15 Meeting**

Charles Donelan (UCSB) on Wright Ludington and Catherine McCormick

**April 5 Meeting**

Roberto Tejada on Latin American photography

**May 3 TBD**

**May 17 Meeting**

Larry Feinberg on James Castle

**Graduation TBD**



Ed & Nancy Keinholz, *Bout Round Eleven*, 1982, mixed media assemblage. SBMA from *Scenes from a Marriage* on view January 29—May 21

Greetings, Docents!

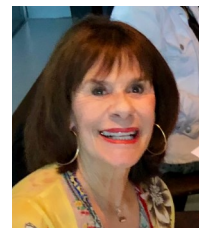
The Holiday Party was a great success, thanks to VP Teda Pilcher. A big dose of gratitude goes to Josie and Ed Martin for hosting this event in their beautiful home.

**Please note:** The Docent Council meeting for Wednesday, January 4th has been cancelled. Our first meeting for 2023 will be on **Wednesday, January 18<sup>th</sup>**. Patty Santiago, our Docent Coordinator, has details on the meetings and gallery walkthroughs later in this issue.

As we turn a corner into the new year, our Education Dept has scheduled interesting exhibition lectures. In addition, we have two gallery walkthroughs with curator James Glisson discussing the new contemporary exhibitions: January 30th for “Scenes from a Marriage,” and February 13th for the Joan Tanner show. See Patty’s message for details.

I look forward to seeing you all on January 18th for the Tom Davey workshop as we kick off 2023.

Karen ■



Karen Howsam  
Docent Council  
President

From our **Vice President**

*Teda Pilcher*



Happy New Year to all!

2022 was an exhilarating year. The success of our *Van Gogh* exhibition was a huge accomplishment for the Museum, and for us an opportunity to showcase our dedication to excellent touring, our well-honed flexibility, and the hidden ingredient that makes our council strong—our comradery. I know for me, for many of us, it was such an honor to be part of our docent council and participate in the show's success. What joy hearing repeated kudos from our visitors!

Our holiday party was lovely and well attended. Thank you to Josie and Ed Martin for their warm hospitality in offering their home. Pulling this off really was a team effort. Thanks to Steve Hiatt and Jeff Vittucci for bartending and to Denise for the flower arrangement. A special thanks to the clean-up crew—Gail Stichler, Teda, Loree, Pma and Merle Gaudagnini. Pma also photographed the event for all to enjoy with photos published in this issue. The annual party was enriched this year by the addition of our new Provisionals. We had read their bios in *La Muse*, but meeting them in person in an warm, informal setting really underscored what an eclectic and talented group we have. Patty Santiago and her support team of Cindy Anderson and Barbara Ross are doing a great job shepherding the class through their curriculum. I know all of us will continue to engage with and support our future touring teammates as they move forward.

Currently, we have two activities for all docents, provisionals, and friends to enjoy. I have scheduled a tour of the Chrisman California Islands center in Carpinteria, Wednesday, January 25, 11:00. We will carpool to Carpinteria and have lunch after our tour. As a local, I can show you a few of our little gems if you'd like. There is no fee for this tour as the museum/center has generously offered to host us free of charge. For a detailed description of the museum, please refer to the December *La Muse*. If you have not notified me, you may still join us. Please contact me, [tedapilcher@yahoo.com](mailto:tedapilcher@yahoo.com) or 412-913-7881.



**Chrisman California Islands Center**

And finally, we have a lot of interest in reviving the Docent Book Club, which has been dormant the last few years with the pandemic disruption. I will be in touch by mid-January with those who have so far expressed interest. There's plenty of time to get on board if you have not yet decided. Thank you to all who have suggested titles.



Happy Touring to us in 2023!

*Teda*

**Return of the Docent Book Club!**

From our **Coordinator of Docent Programs**

*Patty Santiago*



Dear Docents,

On **Wednesday, January 18<sup>th</sup>**, rather than our traditional lecture format, there will be a workshop with Tom Davey from *Bright Torches*, a UK based company of actors and educators formerly with the Shakespeare theater now that brings active, collaborative teaching approaches to museums, inspired by the actor's rehearsal room. Similar in approach to Visual Thinking Strategies, these exercises combine academic rigor with fun activities that spark personal responses and build engagement, providing fresh approaches to teaching in the galleries. Tom will use the art in Ridley-Tree and the Asian galleries beginning at **11 am**.

Docents who work with students will especially benefit, but adult touring docents will also come away with a new way to look at the art. Next week I will email a Paperless Post. Please respond if you plan to attend so we have some idea of the numbers. Tom will also be doing the workshop for Provisionals at 1pm that day. We have space, so let me know if the afternoon is better for you. This will be an exciting, different and fun way to kick off the new year!

A few months ago I was contacted by Penny Finocchiaro, a docent at the San Francisco Fine Arts Museum. During the pandemic, their council began a program of exchange presentations with other docent councils via Zoom. Penny inquired whether one of our docents would be willing to give them one. Lori Mohr will be presenting her CSP talk "*Van Gogh Masterpieces and the Woman Who Made Him Famous*" via Zoom on Wednesday, February 8<sup>th</sup> to the SF Fine Arts Museum Docent Council. Many thanks to Lori for stepping in to represent us with her post *Van Gogh* exhibition talk. Her presentation is excellent, and I am sure that they will be impressed! I will be working with Penny Finocchiaro to arrange a reciprocal presentation from their docent council to ours.

Finally, we have two walkthroughs with James Glisson for two new exhibitions: Monday, January 30<sup>th</sup> at 4:00 p.m. will be a walkthrough of the new exhibition "*Scenes from a Marriage: Ed and Nancy Kienholz*". The second walkthrough is Monday, February 13<sup>th</sup> at 4:00 p.m. for "*Out of Joint: Joan Tanner*".

*Patty*

From our **Membership Chair**

*Pattie Firestone*



New Year's Resolution Suggestions:

- 1) Keep track of your volunteer docent hours and
- 2) Email your Research and Public touring hours to [Pattie.Firestone@gmail.com](mailto:Pattie.Firestone@gmail.com)

I am placing reminder slips in the Red Docent book for you to take home to remind yourself to send me your hours.

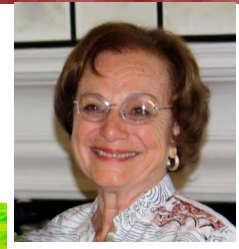
**HAPPY TOURING IN 2023!** *Pattie*

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

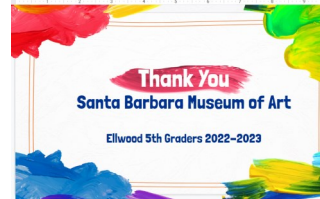


Nicola Gershen

As Team Leaders, we have tried to express our appreciation for the enthusiasm, creativity and touring skills of all our docents. This month student visitors speak for themselves with a sampling of notes (and text of all comments) from a recent 5th grade class via Google doc to the 3rd and 4th Tuesday team. We are sure these sentiments would be shared by other student visitors. All best wishes to you and yours for good health, peace, kindness and joy in the new year. *Nicola and Irene*





Irene Stone



Dear Sheila,



Thank you for being my groups' docent. You really opened my eye to what art really is in so many different perspectives. It was so astonishing to see the art and how you described it. It was just magnificent. When my family goes I hope I see you. Me and my mom love love love this museum. Thank you for all the clarification and ask question and let people go when you were talking. I can not wait to visit SBMA or Santa Barbara Museum of Art.

Sincerely,  
Ashley

Dear Patty,

I learned a lot about the painting about the Gold Rush. It taught me the struggles of being in the Gold Rush with no family. I appreciate the way dollhouse and how the pillars have different words that describe the person that is living in the house. I liked how it had a safe open and money over the floor so it looked like it was being robbed. Thank you for teaching us all about the photography and the paintings.





Wow so cool!

Sincerely,  
Macie

Dear Ms. Gold,


Thank you for being our Docent and taking us around the SBMA. My favorite art piece was the little dollhouse sculpture. My favorite piece of Photography was the Black woman named Amanda I believe was here name. She looked like a Queen but was really just a poet. I hope had fun taking us around. Why is it so hot in there? I had fun. Thank You!



Sincerely,  
Chloe

Dear SBAM Docents,

Hello! I honestly don't remember my docents name, but you might remember mine. I really thought all the art was very interesting. I had lots of fun and I really hope I do remember my docents name!



Sincerely,  
Cleo


Dear Denise,

Thank you for bringing our class to the beautiful Santa Barbara museum of art. My favorite painting was the women in the front room that was not looking at the man. I learned that one of the only ways to make a painting not look flat is to add shadows and colors that contrast each other. Thank you so much!

Sincerely,  
Keiko

Dear SBAM Docents,


Hello! I honestly don't remember my docents name, but you might remember mine. I really thought all the art was very interesting. I had lots of fun and I really hope I do remember my docents name!



Sincerely,  
Cleo

Dear Dear SBMA Docents



Thank you for teaching us about some art pieces. I enjoyed the time with you and hope I can visit the Santa Barbara Museum of Art with my family and give them a tour! And my favorite piece of art was the Chinese buddha.



Sincerely,  
Sophie

Dear SBMA

I really enjoyed what I learned and I love that you are giving your time to give my group an nice tour and me. I enjoyed the nice and wonderful tour my favorite art piece was the chinese and the japanese, I love the paintings and the cultures especially the wooden chinese I thought it was stone and I had a wonderful time thank you again.

Love,  
Mia

Dear SBMA Docents

I learned alot of new things like the chines buda. That pes of art was my favrot part. Seeing all of the art inspired me to keep pushing my art.....I learned so much about the different cultures and how it was and how it looked a long time ago...I think the picture with the dog leaning up against the man reading some letters was my favorite because it had really good lighting against the person, dog, and floor...I had the funnest time ever!.....I learned a lot like that art can be anything. It could be a statue or a picture. It can have a perspective or not. That's why art is so cool because it can be whatever you want it to be.....Another thing is that you weren't talking fast so I was able to understand and not leaving the pictures to quickly so I was able to look at them with details.....One thing that I learned from you is that some of the paintings from the museum are from the 1800s. My most favorite art in the museum is all of the paintings, sculptures, and models. Thank you so much for being me and the groups' docent...

Sincerely,  
Katherine

*...Thank you so much for showing me all new types of art that I have never seen.....I learned that one of the only ways to make a painting not look flat is to add shadows and colors that contrast each other.....My favorite piece of art is the doll house. I like it because we got to make stories out of what it look like.....I enjoyed the time with you and hope I can visit the Santa Barbara Museum of Art with my family and give them a tour!.....I learned alot of new things like the chines buda. That pes of art was my favrot part. Seeing all of the art inspired me to keep pushing my art.....I learned so much about the different cultures and how it was and how it looked a long time ago...I think the picture with the dog leaning up against the man reading some letters was my favorite because it had really good lighting against the person, dog, and floor...I had the funnest time ever!.....I learned a lot like that art can be anything. It could be a statue or a picture. It can have a perspective or not. That's why art is so cool because it can be whatever you want it to be.....Another thing is that you weren't talking fast so I was able to understand and not leaving the pictures to quickly so I was able to look at them with details.....One thing that I learned from you is that some of the paintings from the museum are from the 1800s. My most favorite art in the museum is all of the paintings, sculptures, and models. Thank you so much for being me and the groups' docent...*

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



Denise Klassen

We hope that everyone had a wonderful Holiday. The first quarter team assignments are all turned in to the museum and a big thank you to all of you for your hard work and commitment. Wishing everyone a wonderful and Happy New Year.

*Denise and Susan*



Susan Lowe

From our **Adult Teams Community Speakers Program**  
Lori Mohr



Lori Mohr,  
Team Leader

Dear Docents,

Joan Dewhirst and I had a busy month giving presentations. We continue to get more requests than we can accommodate, which is both validating and frustrating. We are in serious need of at least one or two new docents to join the team.

This winter Joan will be offering Part 2 of her crowd-pleasing “Matisse: The Master of Color.” My new talk, “Wives and Lovers: Symbolism in Art through the Centuries” (artists from Chagall to Van Eyck) was created in conjunction with our new installation, *Bout Round Eleven* from “Scenes from a Marriage: Ed and Nancy Kienholz.”

Our fall numbers for fall 2022 CSP presentations are below. Wishing everyone a healthy 2023, *Lori*

**Total for September—December 2022 = 504 attendees**

**Average attendance = 33.6**

From our **Webmaster**  
Gretel Rothrock



Dear Docents,

Remember, our website has gallery checklists, research papers, Board news, and access to past lectures via video for those who missed a particular meeting. If you have questions, email me at [gretelrothrock@gmail.com](mailto:gretelrothrock@gmail.com)

Happy New Year! *Gretel*

## From our **Evaluations Co-chairs**

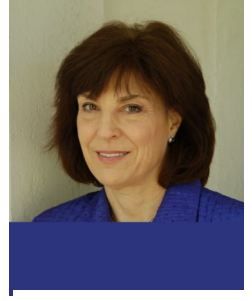
*Christine Holland and Shirley Waxman*



Happy New Year!

Evaluations for both student and adult tours are going very well. Thank you all for your participation in this important review process. The docent evaluation process is essential in maintaining our high standards of providing tours that are interesting, fresh, and full

of insightful information to share with our visitors.



*Christine Holland*

### **Evaluators:**

Evaluators are senior docents who have experience giving and critiquing well researched tours.

The Evaluations Team is responsible for evaluating *Highlights* tours throughout the year, student tours, and the provisional tours.

Docent evaluators give their time to schedule, prepare, evaluate your tour, and then write up their observations for you. We appreciate and thank all our volunteer team members.

### **Special Exhibition Tours:**

With advice from the Evaluation Chairs, Team leaders are responsible for coordinating an individual evaluation of each member's tour. Team leaders and/or team members will serve as evaluators. This allows the docents with the greatest knowledge of the exhibition to evaluate each tour and offer suggestions if needed.

See you in 2023,

*Shirley and Christine*

## From our **Provisional Instructor**

*Patty Santiago*



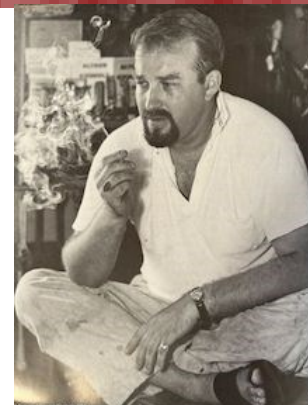
December was eventful. In addition to introductions at the Holiday Party, Charlie Wylie gave an excellent talk to the class entitled "1839" on the History of Photography. To date, all provisional docents have chosen an artwork and begun working on their research papers. In January, the class will begin their exploration of Art History. Ralph Wilson, Active Docent and former Provisional Instructor for several classes, will get us started with a presentation on "Greco-Roman and Other Mediterranean Societies" Wednesday January 11th. Provisionals will soon be choosing a second artwork for their upcoming Eight-Minute talk, which will be evaluated in February. Onward we go.

## American Anomaly: Edward and Nancy Reddin Kienholz

By Ricki Morse



Edward Kienholz was born in 1927 in Fairfield, Washington, into a farming family of Swiss immigrants. Trained in the skills required of the rancher, he learned carpentry and basic mechanics. His father kept a hunting lodge in the Idaho mountains where the boy acquired hunting and foraging skills, an affinity for the native people and a deep identification with those hills. In high school he lettered in team sports and painted in oils and watercolor, sometimes challenging himself to make a painting a



Edward Kienholz in his Los Angeles studio, 1958.

day. After a dropped semester at a teacher's college, he began a decade long meandering journey through the west, working odd jobs in sales and construction. In Minneapolis he happened into a Rembrandt exhibition. "You know, I thought, 'Geez, if that's a Rembrandt and he's such a hot shot, you know, there might be a chance for me.' . . . I had the intention of becoming an artist, and an artist makes art. And that was good enough for me."



Edward Kienholz, *The Little Eagle Rock Incident*, 1958, Paint and resin on plywood with mounted deer head, SBMA, Gift of John Gabbert.

In 1953 he arrived in L.A. driving a 1932 Buick refitted as a pickup truck with his dog, a Great Dane, and began to search for a gallery to show his work. His first experience of a serious private art gallery came in 1954 when he entered the Felix Landau Gallery with its pristine white walls and thought, "this is the way it should be;" however, none of the galleries would take his work, so he rented the lobbies of two movie theaters, painted them white, and began to mount shows of local artists. His first one-person exhibition took place at Los Angeles's Vons Café Galleria in 1955, followed by a solo show at the Coronet Louvre Theater later that year. In 1954 while working at an All-City Art Festival in Barnsdall Park, he met Walter Hopps, a UCLA art student and aspiring gallerist. The two hit it off and by the end of the afternoon had written a five-year partnership agreement on a hot dog wrapper to develop contemporary gallery space. They opened the legendary Ferus Gallery (1947-

1966) on North La Cienega Blvd, showing unknown LA and SF artists, providing exhibitions particularly to the students of Otis Art Institute, Chouinard Art Institute and Art Center. Kienholz first showed *Joe Doe* there in 1959.

Unlike most emerging artists, Edward Kienholz turned not to art history or contemporary movements for inspiration. Ferociously individualistic, he painted out of his own personal past and his experiences of man's brutality to his fellow man and woman. Emerging in his work was a committed social consciousness and a willingness, even eagerness to confront bigotry and propriety. We are fortunate to have in our collection some of this early work, as he moved from canvas toward assemblage. His first appropriation of an object into a painting, *The Little Eagle Rock Incident* (above), contrasts the freedom of the bird with the indig-

nity of the up-side-down antlered deer mounted below. Also the title refers to a contemporary racial confrontation, declaring his work's relevance to social issues. The 1959 *Joe Doe* (right) was his first step toward

the tableaux which became his hallmark .

Kienholz's projection of covert meaning within his figures becomes paramount in the *Joe Doe* series. The viewer must explore the sides and backs, even the interiors of the figures to discover their inherent properties. Thus the viewer becomes a participant, a voyeur, a perpetrator. Our *Joe Doe* is not only mounted on a baby carriage but he is hollow, and we have participated in exposing his impotence.

Kienholz's searing memory of his teenaged visit to a

brothel in Idaho evolved into the first tableau, *Roxys*, which became the initiating model for his life work. The scene is set in 1943, a photo of General MacArthur saluting, amid Victorian furniture, bouquets, fruit, a black attendant offering a towel and the strewn body parts of nude women. The work evolved as

Edward Kienholz, *Roxys*, 1960 , Installation. Mixed media. Eight figures, furniture, bric-a-brac, goldfish, incense, disinfectant, perfume, juke box, clothing, etc., Pinault Collection, Paris.

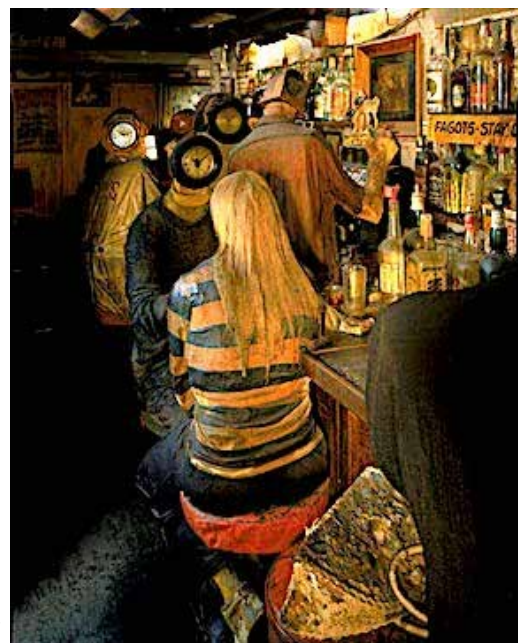
individual figures, one of which he sold and then had to replace as his vision expanded into a scene which the viewer could enter. The figures gained names—the aging Five Dollar Billy atop the sewing machine can be undulated by depressing the treadle—and the viewers become participants in a horrific, depraved event.

*The Beanery*, a 1965 recreation of Barney's Beanery on Santa Monica Boulevard, not only posits the variability of the passage of time—time in *The Beanery* is always 10:10, but also displays the tenacious endurance of prejudice. While the customers have found a way to stop time, to take a break from life, Barney, the owner, refuses to remove the "Fagots Stay Out" sign, because it is a traditional part of the bar.

And the sign actually remained in place through decades of protest. Kienholz had long seen LA as a place without time, no history, no future, just Now! And *The Beanery* captures that experience.



Edward Kienholz, *Joe Doe*, 1959, Oil, metallic paint, resin, plaster, and graphite on mannequin parts with wood, metal, plastic, paper, rubber, and stroller, LA Louver, Venice, CA.



Edward Kienholz, *The Beanery*, 1965, assemblage, Stedelijk Museum, Amsterdam.





Nancy Reddin Kienholz, undated.

The piercing commentary of figures with unmoving clocks for faces may be Kienholz’s ultimate delivery of covert meaning. It is not surprising that Kienholz returned to Hope, Idaho, each summer, renewing his connection to his personal history.

In 1972 Kienholz met a local photojournalist, Nancy Reddin, and within the year she became his fifth wife. Like Kienholz, she had no formal art training, though she often referred to 20 years of Kienholz as her pedigree. Observers of their combined work noted a subtle shift, from the anger and outrage of tableaux like *Five Card Stud*, completed the year they met. Circled car headlights illuminate the castration of a black man found with a white woman—a scene almost too painful to view, requiring that we turn away initially. A young boy observes from one car, modeled on Kienholz’s son Noah, brought to observe the event, adding a contemporary viewer to the scene.

The couple moved to Hope, Idaho, with his two children and her daughter, all from previous relationships. That same year Kienholz received a grant from the German Academic Exchange Program which allowed them to live and work in West Berlin and Idaho. Their first joint work, *The Middle Island No. 1*, 1972, (no image) was granted a Guggenheim Award in 1976.



Edward Kienholz, *Five Card Stud*, 1969-1972, assemblage, private collection, Japan.

In 1981, Kienholz declared all the work since their marriage to be joint creations. Nancy Reddin Kienholz’s name was officially added to all works from 1972 onward. European galleries were eager to show their work, and many major tableaux were acquired by European museums and given major exhibitions.

Kienholz’s sudden death at 60 in 1967 became the site of his last tableau, one he had meticulously planned for decades. He bought a small mountain in Idaho, Howe Mountain, left plans for its excavation into a burial site and specified the placement of his embalmed body in the passenger seat of his 1940 Packard Coupe, with his dog’s ashes, a bottle of Chianti, a deck of cards. As they had planned, Nancy drove the Packard into the grave as her final farewell.



Our recent acquisition of the 1982 *Scenes from a Marriage* series will be installed in our Contemporary Gallery in late January 2023. *Round Bout Eleven* is an anonymous gift to our museum, grounding our contemporary collection with this major tableau by one of the foremost artists of the 1950’s LA scene. Housed in piping, rather than the earlier boxes, the wife leans on a window ledge of her “prison,” a girl hood picture staring out a window on the wall behind her. The pipes also define

Edward and Nancy Reddin Kienholz, photograph by Chris Felver, 1989, Berlin studio.

a boxing arena, but there is only silence, the husband engrossed in his own world, oblivious of hers. A palpable yearning emanates from her figure, and we experience Nancy Reddin Kienholz' contribution to their work which extends it into our personal world.



Edward and Nancy Reddin Kienholz, *Bout Round Eleven*, 1982, assemblage, SBMA.

Edward and Nancy had established a second home with their three children in Houston when they returned from Berlin, and it was here that Nancy settled after his death, often working with museums and galleries to restore and install their tableaux. Her greatest challenge came when the Los Angeles County Museum of Art decided to restore and install the tableau, *Five Card Stud* (1972) as their contribution to 2021 Pacific Standard Time, the celebration of Los Angeles as an international art center. The work had been shown only once, at documenta 5 in Kassel, West Germany, in 1972. Purchased by a Japanese collector and stored in Japan ever since, LACMA brought the storage containers to their workshops. In 2005 Nancy began the several year refurbishment, sometimes reconstruction, of the tableau. She gave moving presentations to the press and curators about the origins and continuing relevance of the work. *Five Card Stud* by Edward and Nancy Reddin Kienholz became a highlight of Pacific Standard Time exhibitions in 2011.

Nancy Reddin Kienholz died in Houston in 2019 at 76.

Robert L Pincus, *The Art of Edward and Nancy Reddin Kienholz*, Univ of California Press, Berkeley, CA, 1990.

# Docent Holiday Party 2022

Hosted by Josie & Ed Martin

*Photographed by Pma*









Lori Mohr, Editor , 2009—  
[Loriwindsormohr@gmail.com](mailto:Loriwindsormohr@gmail.com)

