

DOCENT DATES

October 4

Charlie Wylie, "Shape, Ground, Shadow: The Photographs of Ellsworth Kelly."

October 18

Susan Tai "Flowers on a River"

October 19

Lotusland Tour

October 23 Book Club

November 1

Catherine Barth, "Copper Plate to Collotype"

November 15

December 6

Melinda Gandara, "Portrait of Mexico Today"

December 11

Holiday Party

January 17

Kieth Mayerson, "Someday we'll find it, the Rainbow Connection, the lovers, the dreamers and me"

January 31

The Broad and MOCA

February 7

February 21

March 6

March 20

(see docent website for additional meeting dates)

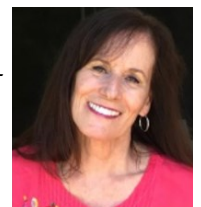


Ellsworth Kelly (1923-2015), "Sculpture for a Large Wall" (central detail) 1957, a 65' long work of 104 shaped, anodized aluminum panels suspended between double rows of horizontal rods, allowing each panel to be independently positioned. Commissioned by the city of Philadelphia, donated in 1998 to MOMA, where it joined their existing collection of over 250 Ellsworth Kelly paintings, sculptures and drawings. *Submitted by Ricki (see article p 11).*

Dear Docents, and new Provisional class,

Welcome to the 2023-2024 service year. It was an exciting summer with our New Actives touring the galleries and senior docents taking visitors through the popular *James Castle* exhibition toured by both adults and students. The current and future state for our Docent Council has never looked stronger with a new provisional class. You'll meet many of them in this issue. Once again, Patty Santiago will lead the training with Barbara Ross and Cindy Anderson assisting. As always, every docent in the council functions in some capacity as a role model and support person, whether touring or not, as we nurture and help the class assimilate.

I am happy to report that the recent "lost lectures" are now available, thanks to webmasters Gretel Rothrock, Mike Ramey, and the Education Dept, all of whom make this invaluable tool accessible to us. The Book Club continues to inspire, (see Gail's entry). Both Adult and Student touring teams have met, planned and prepared creative, useful workshops for us to attend as ongoing inspiration to energize our commitment to touring excellence and professionalism.



Teda Pilcher
Docent Council
President

From our **Vice President**

Pattie Firestone



Teda and I look forward to a great year representing you, SBMA Docents, as the face and link between the public and the Museum. My job as Vice President is to plan stimulating, fun trips for us near and far. Here is what I have to date:

DOCENT EVENTS PLANNED for 2023-2024

Lotusland Tour – Thursday Oct. 19 at 1:30-3:30pm (2-hour visit). Arrive at 1:15pm

Limited to 20 docents, carpooling required, only 5 cars, \$60 per docent. I have paid \$600 (half). Members of Lotusland contact Lotusland directly: (805) 618-2283 or alee@lotusland.org. FINAL date to sign up is Thursday Oct. 12 th.

December 11, 2023 – **Holiday Party** – location TBA

January 31 – **The Broad & MOCA**– 2.25 hr each way. Cost and transportation TBA.

April 14 – 18 – Washington, DC

Book your own flight. Rooms are reserved at the Cosmos Club, two blocks from Dupont Circle Metro and next door to the [Phillips Collection](#) (with Bonnard and Cezanne exhibitions scheduled for that time). To reserve rooms, call 202-387-7783 or email fd@cosmosclub.org. Mention you wish to book in the “**SBMA Docent Group**” block (10 rooms) to get these discounted rates until March 14th. Breakfast included, and prices range is \$218-\$388 (plus 16% taxes) based on size and location in or next to the historic building. Please call to reserve your room. Every room in the Cosmos Club is different and April is the busiest season in DC.

Please contact Pattie.Firestone@gmail.com text or call 301-520-5775

From our **Membership Chair**

Mary Ellen Alden



Reminder to record your touring and research hours, either on spreadsheet at the registration/sign in table, or by emailing me at mea.mnlaw@gmail.com. This document is used to keep track of the **eight tours per year** required by the Docent By-Laws. (Reminder: one hour tour credit is given for each actual tour, regardless of length).

The Museum asks us to record research hours (including research hours—self study, Docent Council business, visiting other museum, etc.) for purposes of grant applications, etc. See you at the next meeting!

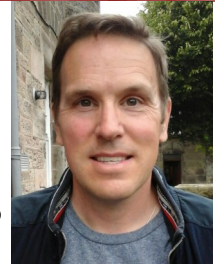
Mary Ellen

From **Student Teams Co-chairs**
Nicola Ghersen and Andrew Baker



Nicola Ghersen

We are looking forward to a busy year of student tours beginning this month. Thank you to our team leaders for taking on this very important role—Anne-Marie Dunaway, Tommie Rae Barnett, Mary Ellen Alden, Jeff Vitucci, Loree Gold and Kim Carr-Howard. In September we attended a “Student touring Boost and Beyond” workshop where we had the chance to go over the touring calendar and logistics, common behavior problems, developmental levels, curriculum levels and get a preview of the Artful Mak-



Andrew Baker

ing project shared with us by Itoko Meno, our senior teaching artist. The remainder of time was spent in the galleries split into groups as we had a chance to practice touring together. Senior docents in attendance shared some of their ideas/tips for a successful student tour, wisdom earned over the years.

Thank you to Molly Kemper, Manager of School Programs and Patty Santiago, Director of Docent Programs, for all their help and support around the workshop. We appreciate all of our student touring docents whose enthusiasm and creative preparation makes for the best kind of collaboration. Feel free to contact us with any suggestions, questions or comments. Please note that all student tours will meet and depart from the State St entrance while the library is under construction. Here’s to a wonderful touring year.

Nicola and Andrew

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



Denise Klassen

Welcome back to a new touring year. A big thank you goes out to our summer touring teams. For July and August the *James Castle* team toured 158 people with the *Highlights* team touring a whopping 281 visitors! Great numbers and a really wonderful effort...so again thank you for your dedication to the Museum.

The touring teams were assigned in July and posted in August.



Susan Lowe

But due to several last minute evaluations, a number of teams had to be adjusted. We are so appreciative of both the team leaders and the touring members’ flexibility and patience for the process required in balancing the teams and the tours.

Again please remember to fill out the Red Book with your tour information. This data not only comes back for us to use but is also given to the Museum board. If you do forget to fill it out you can send either Denise or Susan the information or simply fill it out the next time you are there. Please notice that there are two areas—one for regularly schedule tours and one for the Special Request tours.

We’re looking forward to an exciting year and some of the special exhibitions should be a wonderful opportunity for all of us to learn something new.

Happy Touring,
Susan & Denise

From our Evaluations Co-chairs



Christine Holland

Our evaluation process helps to keep our tours fresh, interesting and relevant, a definite point of pride for our Museum. Evaluations are a chance to obtain constructive feedback from another docent and to have a fruitful conversation about the tour. They are an opportunity for personal growth and improvement. We all get a bit nervous while being evaluated (evaluators are evaluated also!) but the process is positive and helpful. We want to offer our visitors the best possible Museum experience. Please refer to the Docent By Laws for details.



Irene Stone

In summary, the By Laws stipulate that adult and student evaluations shall be given every two years, and docents on Special Exhibit teams shall be evaluated at the start of their tours. We have quite a few evaluations to schedule this year, especially for student team members. There is a much-appreciated team of volunteer evaluators ready to schedule these sessions, and we ask that you all work with them to make the process easy and efficient. We give a big thank you to the evaluators who give their time and energy to help us all improve our tours.

If you have any questions, please contact Evaluation Chairs Irene Stone or Christine Holland.
Happy touring !

Christine and Irene

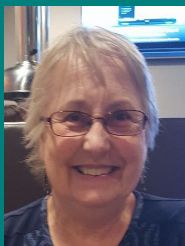
From our Community Speakers Team Leader Lori Mohr



Our program is off to a great start this year as new team members Doug McElwain, Belle Michael, and Sarajum Quazi began presenting talks in September to venues around town. Belle was first up, giving her *Representations of the Human Body throughout Art History* at Val Verde for 55 appreciate residents to rave reviews from our contact person.

Lori

The Book Club will meet: October 23



Gail Stichler

Picasso's War is the never-before-told story about how a single exhibition, a decade in the making, irrevocably changed American taste, and in doing so saved dozens of the twentieth century's most enduring artworks from the Nazis. Through a deft combination of new scholarship and vivid storytelling, Hugh Eakin shows how two men and their obsession with Picasso changed the art world forever.

ONE OF THE BEST BOOKS OF THE YEAR: *Vanity Fair*, *The New York Times Book Review*, *The New Yorker* (2022)

Please contact Gail Stichler or Teda Pilcher



From our **Provisional Chair and
Coordinator of Docent Programs**
Patty Santiago

Meet 17 of 22 Provisionals from the Class of 2024



Darcy Burk I moved to Santa Barbara in 2020 after decades of living on the East Coast and in London for my career in international finance. My various relocations gave me multiple opportunities to become familiar with some of the finest museums in the world and I frequented them with great enthusiasm. In 2009, I had the pleasure of being on the board of The Frost Museum of Art which is a small but beautiful museum based in Miami. There I helped frame their strategy and worked closely with the head curator. As much as I have enjoyed my career in international finance, the wonderful experience with the Frost Museum whetted my appetite for more. I chose living in Santa Barbara, following the wise footsteps of family members, and now almost completely retired, I am delighted to dedicate my energy to being a docent at the Santa Barbara Museum of Art.



Paula Campanelli Born in Massachusetts, I became a California girl, raised in Thousand Oaks, a Jungleground of adventure for free-range children. In college I studied Art History, graduating from UCSB in 1980. After a first job in Palenque, Mexico transcribing pictures for a book and organizing a conference on Mayan studies, I returned to Santa Barbara, working in jobs ranging from galleries to restaurants making my way. A few years later I met my husband—we built a home on the Riviera and had two beautiful daughters. Eventually I was hired at their school, Roosevelt, teaching art to grades K-6. That was followed by teaching ceramics for thirteen years at Anacapa School. My husband and I have traveled and visited museums around the world. At home we are involved with myriad arts organizations and continue to attend events ranging from the Opera, Santa Barbara Chamber Orchestra (my husband was a founding member), CAMA, the Lobero, Granada and of course, the Santa Barbara Museum of Art. I look forward to spending time at our Museum, learning again and sharing my love of art as a docent.



Johanna Chase I moved to the Santa Barbara area in 2019 and retired in 2023 after thirty-six years in public education as a teacher, administrator, university lecturer, and researcher. My work focused on whole child health and wellness education, including working with the US Department of Education, the CDC, and serving on numerous local, county, state, and national councils and committees. I was pleased to expand my expertise and collaborate with the Mint Museums in North Carolina as well as NC State University, Wilson College of Textiles, to promote arts education experiences in school systems throughout North Carolina. I'm excited to contribute to arts education at the Santa Barbara Museum of Art and engage visitors in art appreciation.



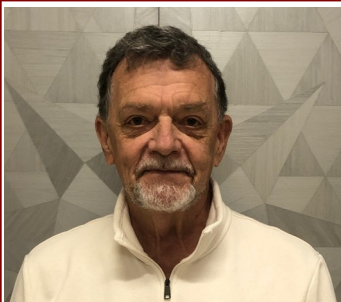
Becka Chester I have always had a passion for art and history. I studied Painting, Printmaking, and Interior Design at UCSC and Cal State Long Beach before beginning a career in Interior Design. I was based in Hong Kong as Managing Director for an L.A.-based design firm, which included travel to many countries in the Far East. In 2004, I was recruited by Hilton Hotels Corporation to be their Vice President, Interior Design. Five years later, I left and started my own consultancy, where I had the freedom to also teach English, History (U.S. and World), and Art to my friends' children at a small, home school program. I even traveled with them to Rome, Pompeii, Washington D.C., and New York City. In 2018, I lost my husband to cancer. Closing my business, I turned to writing. As I had traveled to Japan many times with him, I was drawn to writing haiku, which I found brought me solace. I am a co-editor of an online haiku group—some of my poems have been published in online anthologies—and have graduated from a course in Teacher Training. Currently, I am writing a memoir, combined with poetry, of life with my late husband. I have returned to Japan several times since he passed away and will continue to do so.



Bobbi Corbin I grew up in Philadelphia. My early studies were in education, then graduate school in Art History. After working in small architectural firms in Philadelphia I headed to New England, earning a degree in Fine Arts and then Architecture from the Rhode Island School of Design. For over twenty years I owned and ran a design showroom in Boston and a retail store in Cambridge, selling modern architectural products. In the mid-1990s I attended culinary school, landing a job with Four Seasons Hotels in Boston as a pastry chef. Eight years later I moved to Ojai where I spent another two + years with Four Seasons L.A. before founding KNEAD Baking Company in Ojai with my daughter. Soon my son and older daughter joined us. KNEAD became a beloved meeting spot for over ten years. For me, making pastries is an art form. The mix of art and chemistry demands the same care and tenacity. In late 2018 we sold KNEAD as I wanted freedom to travel and explore other creative and social outlets. I am a member of the UCSB Museum Council and participate in the Carolyn Glasoe Bailey Art.



Sandy DeRousse My husband and I moved to SB in 1976. For the next twenty-five years I held a variety of staff positions at UCSB. Retiring, my husband and I became owners of The Palace Grill restaurant (see Michael's bio below). I was a docent at our Santa Barbara Zoo for seven years, and ran Storytime for children. I was also a member of the Zoo's fundraising committee for fifteen years, have been on the Board of Directors for the Santa Barbara Braille Institute Auxiliary since 2006, and served as Board President twice. I am currently a Board Member for VISTAS Lifelong Learning, a nonprofit providing adults in Santa Barbara with a variety of courses. For the past six years I have been a docent at Lotusland, one of the ten most beautiful gardens in the world.



Michael DeRousse In 1976, my wife and I came to Santa Barbara, where I served as Executive Director of UCSB's Campus Dining Services for twenty-five years. but also had consulting assignments for many of the nation's food manufacturers such as Tyson, General Mills, Nestle, National Cattlemen's Beef Association, Land O Lakes, etc. I've also served on the advisory boards of Harvard and Stanford University. Continued...

After retiring from the University in 2000, my wife and I decided to purchase The Palace Grill, a local New Orleans-style restaurant, for which I had consulted as a favor to a friend since 1987. The Palace has been voted "Best Service in the City of Santa Barbara" thirty-four times, including 2023. I have been a docent and mentor at Lotusland for eight years, doing two tours per week, as well as served on the Board of Directors of The Santa Barbara International Orchid Show. We have been fortunate enough to have traveled much of the world, often in pursuit of scuba adventures, but mainly just to enjoy other cultures the world has to offer. Lastly, I have been an avid photographer since my teens.



Carol Forhan I have lived in Santa Barbara since 1961 – almost a native. After thirty-five exciting years consulting in health policy and research, I retired and went back to school to become a teacher. For the last seven years, I've enjoyed the company of children ages two to twelve in both public and private school settings. I currently teach part-time at the Starr-King Parent Child Workshop. I am a graduate of Antioch University, SB, and served as a trustee/officer on the local board for seven years. My graduate work was at New York Institute of Technology (MBA). I also hold a Master level teaching certificate in Early Childhood Education.



Lynda Gilderman After living most of our lives in the San Fernando Valley, my husband and I decided that Santa Barbara was the place that we wanted to call home. Since October 2020 we have lived on the Mesa and feel lucky to be in this wonderful community. I earned a BA in accounting from Mt. St. Mary's College in L.A., and started my career working in financial audit at KPMG Peat Marwick. With a few job changes I decided to step back to be with our kids, now young adults. In 2016, I became a docent at The Getty Center and guided school groups both in the galleries and online during the pandemic. I am a long-time hot yoga practitioner. I like to cook, read, ride my e-bike and meditate.



Linda Gorin After spending the first twenty years of life in NYC, where I graduated from Barnard College and S.U.N.Y. Downstate Medical Center, additional training and work took me to Seattle, WA, Stanford CA, U.C. Davis, Houston TX, Santa Barbara and Scottsdale as a Faculty member at Medical Centers in those cities. My husband and I travelled extensively, enjoying an adventuresome exposure to the foods, music, art and people of the places we visited. Travel invariably centered around art museums. My husband and I also spent five years as Medical Directors of Amigos de las Americas, training high school and college volunteers to Latin, Central and South America. I am now retired and living in Santa Barbara.



Allou Gurhmiller I have a beautiful home in Mt. Shasta, a spiritual mecca, and a great place to write/publish my inspirational books. After the last ten years there, I was ready for a new chapter in my life, bringing me to Santa Barbara. I traveled for sixteen years worldwide, owning a wealth of rich inner experiences. I delved into holistic studies as an ER nurse, taught in the Healing Arts: Reconnective Healing/Reconnection, Empowerment Series, Abundance & Living your Passion, Therapeutic Humor (verses destructive humor in communication), and Facilitated Play for the seriously minded professional. I retired from nursing but believe in continuing to learn and share uplifting service. I have one son living in L.A. who is a director.

I am single and live with my medical alert animal, a German shepherd poodle mix.



Emily Marino I moved to Santa Barbara in September 2022 from NYC, where I was born and raised. My husband Joseph and I provided legal education to law students, law graduates and practicing attorneys throughout the country. Our company is a licensed continuing legal education provider in most U.S. jurisdictions. Marino Bar Review, a three-generational business, has trained tens of thousands of students since 1947 to study and pass the New York Bar Exam. Successful students include former governors, senators, judges and the most famous bar exam test taker, John F. Kennedy, Jr., who passed after failing with two other companies. My husband passed away in 2016 after battling cancer related to 9/11. Prior to conducting bar review courses I was a Special Education teacher for a decade.

I moved to Santa Barbara to be closer to my son Michael, daughter-in-law Erika, and my three grandsons. Having run classes for young and more mature students for over fifty years I believe I can be a valuable asset to the docent program at SBMA and am excited about and appreciative of the opportunity.



Besty Randolph I moved to Santa Barbara in February of 2023, after living in NYC for twelve years preceded by Greenwich, Ct., where both of my children were born and raised. When not traveling throughout South America and Mexico with my husband on business, I volunteered at both their schools—from the “Garden Education Center “ organizing the Annual Plant sale to chairing holiday events and the annual fundraiser. I also volunteered at the Greenwich Historical Society, chairing and co-chairing the primary fundraiser, a “Holiday House Tour”. I also chaired the main fundraiser for the Bruce Museum of Art and Science, known as the “Renaissance Ball”. I served two terms as president of the Greenwich Antique

Society, organizing programs, lectures and guest speakers. While living in New York’s West Village I was the Volunteer Coordinator of seventy-two garden volunteers. I joined the Auxiliary of Lenox Hill Hospital, serving on the Executive Committee and as chairman of the Art Committee.



Sandra Stingle As a New Yorker who wintered in Santa Barbara, Walter and I never thought we would leave NY, both of us with deep roots and active there—Walter as a surgeon with interests in think tanks, tennis, and golf; me as a psychologist at Barnard College, Columbia University, a psychotherapist in private practice associated with Columbia Presbyterian and Cornell Hospitals, and a guide in Central Park. But with children in California we gave Santa Barbara a full time try in 2021. The rich cultural scene seduced us. We are surprised to be so happy in this smaller pond. We love the people, museums, film societies, Newcomers group, and philanthropy groups like the Santa Barbara Women’s Fund. I look forward to being more a part of the community with my work as a docent at SBMA.



Thea Van Tonder I was born in South Africa and moved to SB thirty years ago. I have three children and six grandchildren all living here. I have had an opportunity to get to know indigenous cultures and started collecting Artifacts and Textiles from Africa, Asia, India and America. As a lifelong educator, with degrees in Fine Art, History of Art, and Education, I have taught Art and English to foreign students. In the 1980s my husband and I had a game ranch and started the Safari Co, one of the first photographic (vs. hunting) safaris. When we moved to the U.S., we were one of the first booking agencies on the Internet. I look forward to

continuing my lifelong education as a docent.



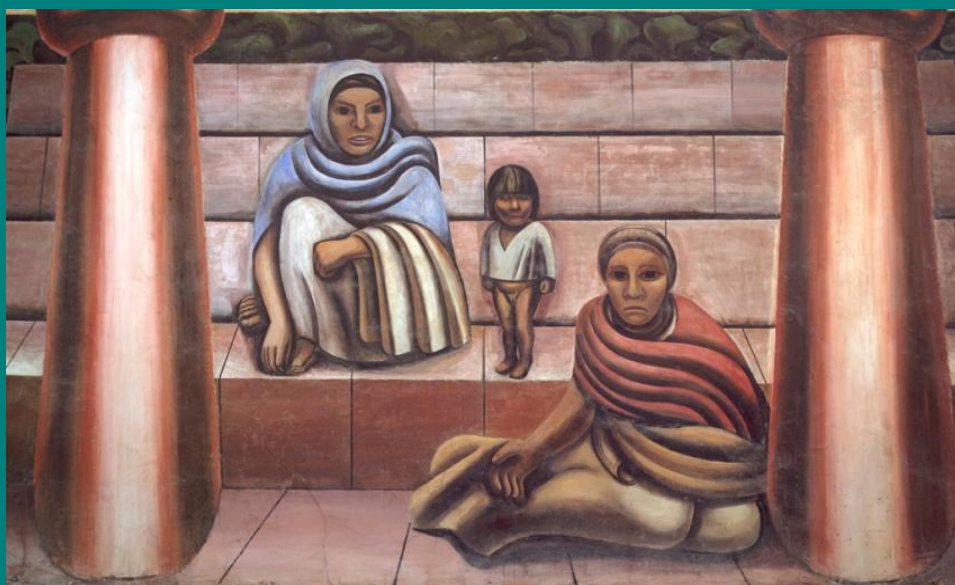
Sue Starr Walker I was born and raised in Manhattan, and moved to Goleta with my newly wedded husband in 1989. We have two adult daughters, and a borderline-crazy Border Collie mix. I'm a geographer by academic training and spent thirty+ years as an environmental consultant. In my early adulthood I worked at the Metropolitan Museum of Art, volunteered at the American Museum of Natural History, and dreamt of one day becoming "the next" Kenneth Clark. Although I doubt that career goal will come to fruition at this point, I'm truly thrilled to be joining the SBMA docent family!



Michael Wilk Our family moved to Santa Barbara in 1967; ten years later I left for college at UC Irvine to study computer science—well before anyone thought it was cool to do so—where I also took art history survey courses taught by Philip Leider (a founding editor of Artforum magazine) which was nothing short of an enlightenment. My eyes were opened. In the years that followed I served as a high school teacher, a graduate school teaching assistant, and an instructor to computer professionals while living in Connecticut, New York state, and various cities in California. In 2012 I returned to my hometown for good, and now plan to rekindle my longtime interest in the arts.

From Curator James Glisson (via Patty Santiago)

"A KCET documentary about Siqueiros's murals in Southern California will be screened at the Museum on Thursday Nov 9. The three filmmakers from Dignicraft — a filmmaking collective founded in Tijuana in 2013— will be here for a panel discussion afterward. The film is not yet released, but it will be full of new information and insights about the murals and the artist. "



David Alfaro Siqueiros, 1932, Oil on plaster applied to cement, SBMA (center detail)

From our **Research Chair**
Barbara Ross



Greetings to all as our new service year begins! I am very excited to take on this position and hope to inspire you to get involved in writing a research paper, as we currently have a list of over three hundred titles that do not have papers. My plan is to start with works in the Ridley Tree gallery and determine which pieces currently on exhibit do not have the support of a research paper. As you know, these are a key source of information on our docent website available to us as a first step creating or updating our tours. Because these papers focus on works in our permanent collection (and very long term loans, like the Hammer) they offer a useful place to begin the research process. The new provisionals will certainly be great contributors to this database, but everyone is encouraged to research a piece of art for our docent archives.

We have papers dating back to the 1980s with docent authors unfamiliar to most of us and the continuum grows, with nineteen new papers written by docents from the class of 2023! This group did an outstanding job with many papers written on works currently on view. The following are the titles in Ridley Tree that need research. Please review and let me know if you are interested in contributing to this important effort.

~Looking forward to researching with you...

Barbara

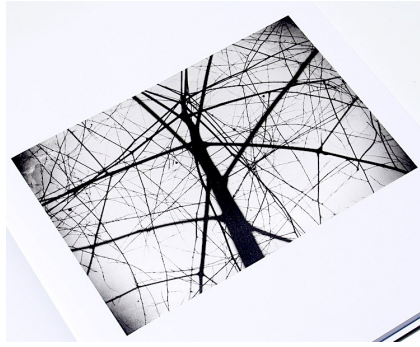
Artwork	Artist	Artwork	Artist
1. Landscape	Jasper Francis Cropsey	14. Weariness	Ethelbert White
2. Newport Lighthouse	Albert Bierstadt	15. Sketches of Venice— The Lido	Robert Frederick Blum
3. Sunset on the Hudson	Albert Bierstadt	16. Fuchsias and French Marigolds	Edouard Vuillard
4. Phryne	Jean-Jacques Pradier	17. Bust of Margaret Stow Bruce	Charles Desplau
5. The Last Words of Marcus Aurelius	Eugene Delacroix	18. Self Portrait	Renee Sintenis
6. View of a Farm in Osny	Camille Pissarro	19. Composition	Fritz Winter
7. Composition	Fritz Winter	20. De Tod (Pieta)	Ernst Barlach
8. Still Life with Flowers	Alfredo Ramos Martinez	21. Amaryllis	Adrian Paul Allinson
9. La esteta en del drama	David Alfaro Siqueiros	22. Torso of Summer	Aristide Maillol
10. Sunset on the Hudson	Albert Bierstadt		
11. Silent Night	Ralph Albert Blakelock		
12. Le Port De St. Cloud	Leonard Tsuguharu Foujita		
13. Venezia	Larkin Goldsmith Mead		

The Joyful Forms of Ellsworth Kelly

by Ricki Morse



In March of 2016 *The New Yorker* gave this title to an article celebrating the lifetime achievements of Ellsworth Kelly (1923-2015) and reviewing the very first exhibition of his photographs at the Mark Mathews Gallery in New York City. Our exhibition, opening October 15, originates from that collection and provides us with a unique vision of the world as Kelly experienced it. In viewing these three Kelly photographs, we are able to join his search for the essence of a curve as it arises in nature (1) and sidestep the limitations of critical concepts like abstract, color field, hard-edged, or minimalist. As Chris Wiley put it in *The New Yorker*, “Kelly was engaged in building an idiosyncratic visual alphabet, with each letter chiseled down to the bedrock of form, color, and scale.” This search for the essence of a white curve or the mass of a black triangle begins in nature, as seen through his lens, and carries us to the “joy” of being there.



From his first photograph in 1950, Kelly recorded his observations thus building a visual journal. “When you look at the world, everything is separate — each thing is in its own space, has its own uniqueness. When I take photographs, I want somehow to capture that.” Three photos above: A curve seen from a highway near Austerlitz in 1970, the intricacy of limbs against the sky, a stark black/white abstraction.



Ellsworth Kelly at his home in Spencertown, NY, 1982, *Getty image*.

Following the evolution of Kelly’s photographs, drawings, paintings and sculpture through his 92 years is much like watching a flower open. Each petal unfurls at its own pace, remaining a part of the whole, always taking its own inherent time. His early love of Romanesque architecture, drawn and admired from his years in France and later in museum collections, took shape in his single architectural project constructed after his death. Ellsworth Kelly was born in Newburgh, New York, the second of three sons, to parents of Pennsylvania Dutch and Welsh extraction—his father was an insurance company executive and his mother a former school teacher. The family moved to New Jersey where the toddler was introduced to bird watching by his mother and grandmother. He later attributed his love of color to his childhood wonder at birds and their flashing displays of color. Though he was encouraged by his high school teachers in art and drama, his parents had little interest in art and in 1941 agreed to his enrollment Pratt Institute for its technological training, where he studied until he was drafted into the Army in 1943.

The Ghost Army His first step into the larger world came through his application to join the 603rd Engineers Camouflage Battalion, available to recruits with training in the arts, and he arrived in France, often near the

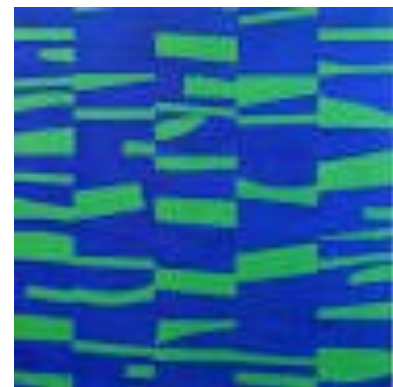


Ellsworth Kelly, *Briey*, 1945, sketch-book painting. Kelly's landscape of a town in northeastern France depicts elevation and scale.

frontlines. Known as The Ghost Army, it was a deception unit: 1,100 men who produced sonic, radio and atmospheric deception for the purpose of confusing and thwarting the enemy. They produced millions of yards of camouflage covering for troops and artillery as well as inflated fabric tanks and encampments. He traveled widely whenever possible, keeping a sketch book which records his growing affinity for architecture and the sophistication of his evolving world view. He became fascinated with Romanesque architecture, expanding his personal vision as broader than single pictures into sculpture or murals placed in nature. Upon his discharge in 1945, access

to the G.I. Bill allowed him to enroll at the School of the Museum of Fine Arts in Boston where he studied for three years. Though an elegant draftsman, as displayed in his drawings of landscapes, plants and flowers, a unique wonder began to arise in his work, allowing simple or random shapes to drift off the page and gain their own separate integrity. In 1948, under the G.I. Bill, Kelly moved to Paris, where his artistic vision coalesced through the lens of a camera.

The Paris Years After beginning classes at the Ecole des Beaux-Arts, Kelly spent hours at the Louvre nourishing his love of traditional design and



Ellsworth Kelly, *Merchers*, 1951, oil on canvas, MOMA. This Atlantic seacoast town north of Bourdeaux was a favorite.

architecture, while in the Parisian galleries he encountered Piet Mondrian (1872-1944), the Dutch master of Neo-Plasticism, a concentration of three colors among vertical and horizontal structures, and contemporary French sculptor Jean Arp (1886-1966) whose forms echoed nature and surrealistic dream images. In 1950 he borrowed a Leica and began to take pictures of nature which spoke to him of essential beauty, a property of all things, from shadows to

weathered walls. In his photos, *Shadows on Stairs, Villa La Comte, Meschers*, 1950, gelatin silver print and *Pont Marie, Ile Saint-Louis, Paris*, 1950, gelatin silver print (enlarged) we see the inspiration for the related paintings.

New York City and Abstract Expressionism When Kelly returned to New York City in 1954, the international art world had undergone a quantum shift. During the escalation of WWII in Europe, many artists and academics fled to the western hemisphere—some targets of the Nazi regime. By the end of the war Paris was no longer the center of the western art world. New York City not only opened its heart and museums to the newcomers, but greeted them with the latest American art



Shadow on Stairs, 1950. Here Kelly randomly mixes the steps shadows and surfaces with a glittering effect, drawing our attention to the geometry.



Ellsworth Kelly, *Seine*, 1951, oil on canvas, Pennsylvania MA. The stones of the bridge as reflected in the river rebuild the edifice under water, echoing the artist's process of adapting shapes from nature.

movement—abstract expressionism—from the action painting of Jackson Pollock to the color field work of Mark Rothko. In exploring the differences between Kelly’s work and that of the abstract expressionists, we reveal the core of Kelly’s work, primarily that it was not about him. Jackson Pollock and Helen Frankenthaler spread their canvases on the floor and dripped, smeared and painted swaths of color as they spontaneously experienced the possibilities of the surface. Mark Rothko painted bands of mixed colors in wide swaths which expressed his emotional state in that moment—abstract in that there was no representation and expressionistic in that the emotions of the moment were expressed.

Ellsworth Kelly’s approach was philosophical. Based on his commitment to exposing the basic forms of which nature itself is composed, he isolated those forms and colors in space. His camera acted as his sketchbook, giving each form its own space. Grounded in shapes generated in nature, Kelly’s preferences are irrelevant. The source of his work comes from outside himself, not from his imagination or emotion, and reflects his presence to what he sees. His presence is what he shares with us and generates within us. In isolating the inherent shapes in nature, Kelly allows us to be present to them, to the natural world outside ourselves. Often labeled “hard edge,” Kelly makes the single shape stand apart from its surroundings to bring it into our presence.

His first commission for a major work came from the city of Philadelphia, a large wall decoration for their new Transportation Building, appearing on our cover this month. “*Sculpture for a Large Wall*,” 1957, expands



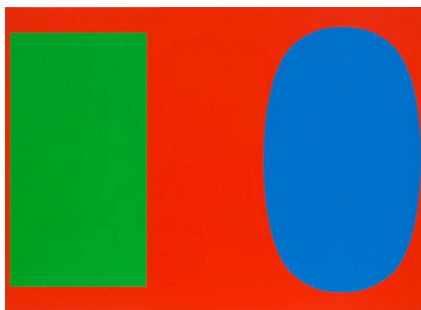
Ellsworth Kelly, *Seine*, 1951, oil on canvas, Pennsylvania MA. The stones of the bridge as reflected in the river rebuild the edifice under water, echoing the artist’s process of adapting shapes from nature. The stones of the bridge as reflected in the river rebuild the edifice under water, echoing the artist’s process of adapting shapes from nature.



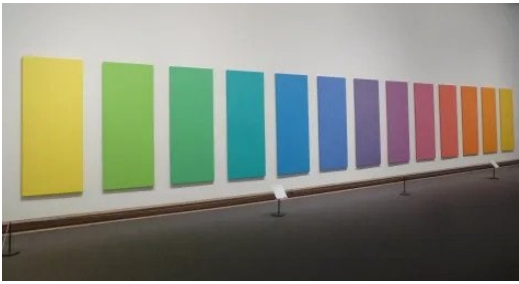
Ellsworth Kelly, *Pony*, 1959, painted aluminum, Whitney Museum.

the shimmering glitter of light and breeze. Though he always talked about his work in terms of the outdoor settings which inspired them, this was his first work of sculpture, opening his path to the soaring spheres of his later work. His first free-standing sculptures had appeared in 1959, painted aluminum sheeting which reflects the shadows in his photographs. The gentle evolution of Kelly’s vision opens before our eyes, connecting us to the universal forms of nature, the goal of his journey.

Throughout the late 1950s and early ‘60s, Ellsworth Kelly worked with shapes and solid colors deployed flatly across single canvases. Finding inspiration in both nature and art, he was drawn to the oddity of forms and the various conditions that create visual interest in unlikely ways. In this spirit, “*Green Blue Red*” abstains from the balance and harmony of traditional painting and reflects an impulse to build a surface of visual tension out of the contrasts of color and shape and the containment of an edge. Kelly’s works of this period depict the jarring difference between colors and the unusual placement of shapes, energizing the visual experience and creating a disorienting optical effect. The green rectangle and blue oval are vibrant and foreign against the red background. Kelly does not construct balance or resolve; he creates compositions that are alive in their idiosyncrasies.



Ellsworth Kelly, *Green Blue Red*, 1963, oil on canvas, Broad Museum, LA.



Ellsworth Kelly, *Spectrum*, 1969, oil on canvas, Metropolitan.



Ellsworth Kelly walking through his Betty Parsons NYC show in 1963.

In *Spectrum*, 1969, the single images multiply, spreading down a whole wall, like reflections in the Seine.

Settled in Coenties Slip with an apartment and a studio, in the midst of an artist's colony near the southern tip of Manhattan, Kelly soon had his first solo show in 1961 at the Betty Parsons Gallery, one of the most prestigious in the city.

Collectors and museums had begun acquiring his work, accelerated by the MOMA show, "Sixteen Americans" in 1959. *Running White*, 1959, was acquired by MOMA after the show. The shift in his personal finances had relieved him of the search for work and the hours spent giving art classes, sorting mail at a local post office or working as a security guard. What did



Ellsworth Kelly, *Running White*, 1959, oil on canvas, acquired by MOMA from their "Sixteen Americans" exhibition.

not change was the pace of his evolution in expressing natural forms.

In true Kelly fashion the process was one of growth, not aspiration, and could not be hurried. The Buddhist saying, "Don't push the river. It flows by itself." captures the nature of Kelly's process. We see the vertical lines in his photographs evolve into soaring columns, and the single color panels become natural shapes that float from the wall.



Left: Ellsworth Kelly, *Plant Lithographs*, 2005, Yale Univ. Press. Kelly was a skilled lithographer, printing many of his plant drawings. Right: Ellsworth Kelly, *White Curves*, 2003, white aluminum, Beyler Foundation, Switzerland. His sculptures were drawn not only from his photographs but also from his drawings, here offering the curve of the flower to the metal form.

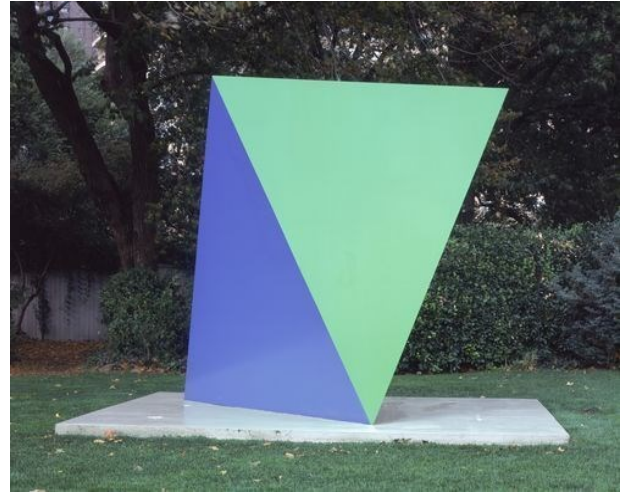


Ellsworth Kelly, *Three Panels: Orange, Dark Gray, Green*, 1986, oil on canvas, MOMA

The Guggenheim Retrospective

In 1996 the Guggenheim Museum in New York City mounted a massive Ellsworth Kelly exhibition covering not only current work but his entire artistic career, a very special tribute in the world of art. Over 200 works, borrowed from museums and private collections all over the world, were displayed along the curving walls of the spiraling gallery, befitting of Kelly's love of natural forms.

All that's missing is his sculpture, installed throughout the world, which became the focus of his later years. Our representative collection includes their stylistic range, the observations of his photographs clearly reflected in these images.



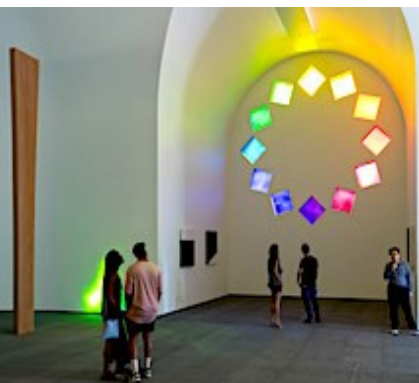
Ellsworth Kelly, *Berlin Totem*, 2008, stainless steel, 40', American Embassy in Berlin. Ellsworth Kelly, *Barnes Totem*, 2012, steel, 40', Barnes Foundation Plaza, Philadelphia, PA. Ellsworth Kelly, *Green Blue*, 1968, painted aluminum, 8', MOMA.

On July 24, 2014, President Obama presented Ellsworth Kelly with the National Medal of the Arts in the East Room of the White House. Amidst all the accolades and awards, Kelly was searching for a home for his singular architectural work, the *Temple of Light*. The chapel was originally commis-



Above: Ellsworth Kelly's *Austin*, 2018. Below: Rather than a cross, we see Kelly's concrete totem in the alcove, echoing his photographs of severe vertical lines.

sioned in the 1980s by Douglas Cramer, a Santa Barbara television producer and collector who planned to erect it on his vineyard. It was never built and Kelly hoped to gift the plans to a potential builder. His gift was accepted by The Blanton Museum of Art at the Univ. of Texas, one of the largest university museums in the country. Though he loved old churches, he was a confirmed atheist and dedicated his temple to light, placing colored glass windows in patterns on the walls, spilling intense sunlight in a brilliant array. The temple certainly



ly fulfills his purpose for art.

He writes, "In a sense, what I've tried to capture is the reality of flux, to keep art an open, incomplete situation, to get at the rapture of seeing."

Ellsworth Kelly: A Retrospective, Edited by Diane Waldman, 1996, The Solomon R. Guggenheim Foundation, New York
Ellsworth Kelly, As Sculptor, artforum, summer 1967
Ellsworth Kelly: Photographs, 2016, Aperture.

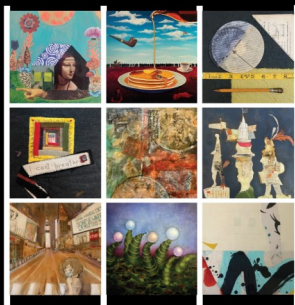
In Our Own Backyard



This sculpture was created by SBMA docent Pma's husband, artist John Hillis Sanders, commissioned by our SBMA docent Jean McKibben Smith and installed at her private residence in Santa Barbara on August 12, 2023. It is an ode to Jean's three beloved greyhounds – Tige, Zoe, and The Great Kate 88 – retired racing dogs from the Caliente Race Track in Tijuana, Baja California, Mexico, adopted through FastFriends Greyhound Adoption in La Habra, CA.

2ND FRIDAYS ART @ SBTC PRESENTS

CANNIBALS



A SHOWCASE OF NINE ARTISTS

ARTIST RECEPTION: EXHIBIT DATES: GALLERY HOURS: CURATOR:

2nd FRIDAYS
ART @ SBTC

Docent and artist Nicola Ghersen is exhibiting in this show next month.

A SHOWCASE OF NINE ARTISTS

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ARTIST RECEPTION:
Oct 13th, 4:30 - 6:00 pm

EXHIBIT DATES:
October 7th - November 29th

GALLERY HOURS
10:00am - 6:00 pm

CURATOR:
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2nd FRIDAYS
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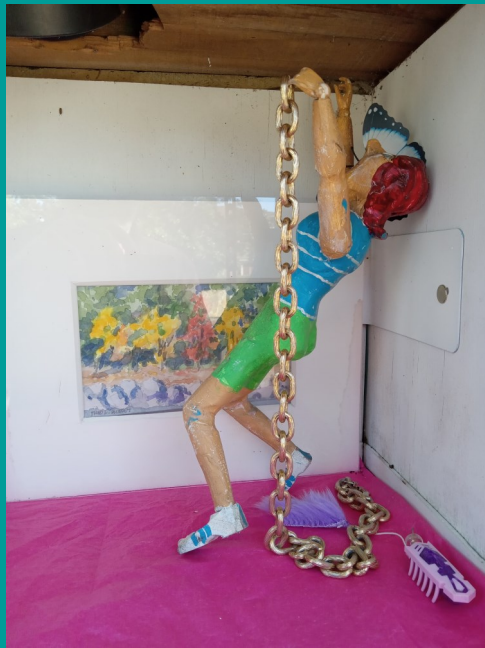
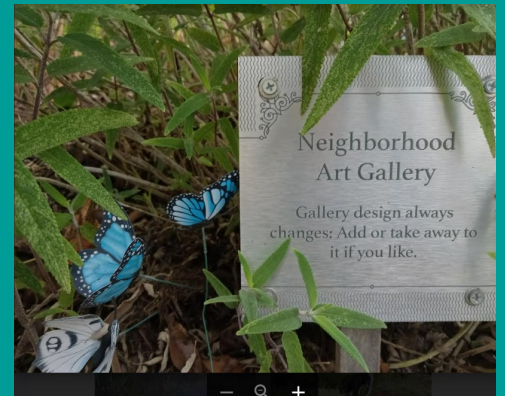
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In Our Own Backyard 2

Photographed and submitted by Jeff Vitucci

On my recent daily morning walk, and thanks to varying my route on occasion, I came across the *Neighborhood Art Gallery*. It was the four-foot-tall African bull elephant in front of the house at 2324 Anacapa that first caught my attention. But that wasn't the real find. Perched atop a four-foot stone wall was our very own *Neighborhood Art Gallery*. Smallish, about 12" by 12" by 18", and kitsch for sure, but still very charming, shown in the photos below. As the sign suggests, the *Gallery* is curated by the public with evolving exhibits as neighbors add or remove as they like from behind the hinged, plexiglass cover. As a self-assigned curator myself, my own recent contribution of a brown Mystery Box disappeared quite suddenly...and remains still, quite aptly, a mystery! What a fun find to happen upon—true interactive art— courtesy of my neighborhood art aficionados.



Lori Mohr, Editor , 2009 —

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