

DOCENT DATES

January 17

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

January 22

Book Club Meets 10:30 AM

January 31

The Broad and MOCA

February 7

February 21

March 6

March 20

April 3

April 14-18

Docent D.C Trip

May 1

May 15

Graduation TBD



Rose Salane, whose *Nesting Tables* (2016) currently on view in our Contemporary Gallery, is perhaps the youngest artist we have collected. Born in 1992, she lives in Queens. A conceptual artist, curator, and contemporary archeologist, Salane collects personal mementos to construct a human presence in a teeming world. After 9/11 she bid on a Windows on the World restaurant postcard a former employee, Deborah Rodi, was selling on Ebay. The two became correspondents, then friends, and shared Deborah's experiences at the restaurant. They collected table accessories Deb had taken home over the years; Rose sculpted objects based on the restaurant's collections. Named after Deb's eBay account, *Indigo 237*, her photograph of the arranged scene turns our focus to the experiences of the people who sat at these tables and recaptures moments now lost. *Indigo 237*, an inkjet print, was installed in 2018 by Salane and Rodi at the Carlos/Ishikawa Gallery in NYC, Salane's first show — she was 26. *Submitted by Ricki*

Dear Docents, Sustainers and Provisionals,

Happy New Year! Our Holiday Party was a festive event, and thanks to Pma, we have photos to share in this issue, a fitting way to close out the calendar year.

Now we can jump into touring our new exhibitions: "Important 19th and 20th century European Works on Paper from the Permanent Collection", along with our most recent and highly celebrated acquisition, Vilhelm Hammershoi's "The White Door". And lastly, Curator James Glisson recently announced the upcoming installation of *Rescue* by Nick Cave, (left, with a larger image on The Last Page), a delightful and thought-provoking piece on long-term loan that will greet visitors at the Park entrance. So we have plenty of riches to draw from for touring our visitors. Onward!

Teda



Teda Pilcher
Docent Council
President



From our **Vice President**

Pattie Firestone



Mark your calendars!

January 31 – [The Broad](#) & [MOCA](#)– SB Airbus leaves at 8am from the Anacapa side of SB Library and returns about 6pm with one stop in Carpinteria. Cost is \$70/pp, guests are welcome. For reservations and more details, email Pattie.Firestone@gmail.com

MEET & GREET Provisionals in February & March - I need nine teams of Active Docents to host either a light lunch or a Wine & Cheese informal gathering of docents at their homes. If you are interested in hosting or helping coordinate these events, please email: Pattie.Firestone@gmail.com

April 14 – 18 – Washington, DC Docent Trip

We have 11 people signed up for this trip and 6 rooms out of 10 reserved at the Cosmos Club. Tours begin at noon on Monday April 15th and end with dinner on Thursday April 18th.

For more info email: Pattie.Firestone@gmail.com

From our **Student Teams Co-chairs**

Nicola Ghersen and Andrew Baker



December, a shorter touring month for our student teams, still brought a total of **323 students** to the galleries. Upon checking the January 2024 touring calendar, we will have already doubled that number of students as we head into the New Year with a bang!!



We have a wonderful story to share with you. One of our tours mistakenly arrived an hour early. Molly greeted the students and suggested they tour the upstairs galleries. The docents assigned to those tours, Andrew Baker and Elizabeth Russell, had arrived plenty early, as expected, and jumped into action right away. Both groups actively participated during the tours, despite already having been in the Museum for quite a while.

A follow-up thank you email from the teacher says it all" "The staff that handled my error were gracious, calm, helpful, and professional. The tour itself was stimulating, interesting, and relevant! The docents were so knowledgeable! My kids said they had fun and were so engaged. I appreciate your help in coordinating this memorable trip, and I just left a 5 star Yelp review." I think this says so much about our dedication and how we value what we do as docents, and how, as we are reminded here, students value what we do as well. And that's the goal, to have them enjoy, so they return again and again to become lifelong lovers of art.

Happy New Year to you all, *Nicola and Andrew*

From our Evaluations Co-chairs

Christine Holland and Irene Stone



Christine Holland

Your Evaluations Chairs are eager to wish everyone a very Happy New Year as we look forward to supporting our excellent Docent tours in the second half of the service year. We remain grateful to all who contribute to making the evaluations process a smoothly run endeavor committed to Docents delivering a quality Museum experience for our visitors.

Christine and Irene



Irene Stone

From our Provisional Chair

Patty Santiago



The Holiday Party, our annual event where docents get to socialize outside the Museum, was a lovely way to celebrate the season. As is longstanding tradition, the highlight of the party was the introduction of the new provisional class, all but a few who attended. And, it proved to be an excellent opportunity for all of us—provisionals, New Actives, Senior and Sustaining docents—to mingle and get to know one another a little better. A sense of community and togetherness prevailed throughout the festive occasion.

The provisional class is currently on a three week break. When we resume on Wednesday, January 10th, Ralph Wilson will be giving a presentation on “Antiquities”. This will be the beginning of the art history portion of the class training. Many thanks to Ralph for volunteering to share his expertise and knowledge of “Antiquities” with these docents-in-training.

Patty

DOCENT BOOK CLUB NEWS

Gail Stichler



Our next meeting is **Monday, January 22 at 10:30 am** in the FRC to discuss New York Times Best Selling author Lisa See’s book, [Lady Tan’s Circle of Women: a Novel](#). Pattie Firestone is a friend of Lisa’s and recommended this book. We are excited to announce that Lisa will join us for our book club meeting via Zoom. See’s website (lisasee.com) is filled with history and insights into the Ming Dynasty. See you at the meeting. Happy New Year! *Gail*



Author Lisa See to join the Docent Book Club meeting via ZOOM!

From our **Research Chair**
Barbara Ross



This striking woodblock print, exactly right for the season, was recently posted on the Santa Barbara Museum of Art Facebook page. It is not currently on display, but information about the artist reveals that he had his own special style of woodblock print.

Kawase HASUI, (Japanese, 1883-1957)
Kansanomiya Shrine at Lake Tazawa, 1927
Medium Color woodblock print on paper
Dimensions: 9 1/4 x 14 1/4 in.



This woodcut print proved to be an inspiration for me to highlight the Japanese works on exhibit now that need to be researched (refer to chart below). One of our new

provisionals, Michael Wilk, has chosen to research *Hamon 2.4.2* by Miya Ando. It is one of the most recent additions to the Japanese collection donated in 2015 by Edith Caldwell and Miya Ando.

New Year's cheer to all!

Barbara

	ARTWORK	ARTIST
1	Cosmetic Stand with Drawers	Unknown
2	Round Box	Unknown
3	Box in Form of a Double Peach	Unknown
4	Teacup Stand	Unknown
5	Writing Box	Unknown
6	Chrysanthemum and Rock	Yamamoto Baiitsu
7	The Tale of Bunsho, the Salt-maker	Tosa Mitsuoki
8	Plum Blossoms and White-headed Bird	Utagawa Toyohiro
9	Bullfinch and Japanese Mountain Rose	Utagawa Hiroshige
10	Mandarin Ducks and Plants	Utagawa Hiroshige
11	Parrot and Daphne	Nakayama Sugakudo
12	Sooty Flycatcher or Stonechat and Squash Vine	Nakayama Sugakudo
13	Pair of Sparrows and Poppies	Nakayama Sugakudo
14	Black Rooster and Hen with Wild Strawberry	Nakayama Sugakudo
15	Quails and Asters in Full Moon	Tsukioka Kogyo

HOLIDAY PARTY 2023

Photo by Pma



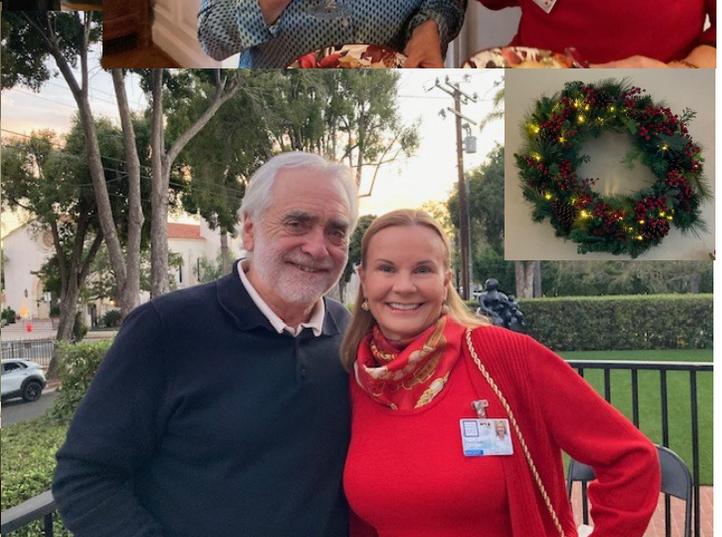








Thanks for the photos, Pma!



Then and Now: The Loop of Belongings

By Ricki Morse



Rose Salane (pronounced sayLAHN) is one of the youngest artists to mount a show at the Whitney, and certainly the most multi-faceted. A cognitive artist, curator, contemporary archeologist, she is also meticulous in her examination and display of the relics of our society, ultimately capturing the individual human experience within the anonymity of the New York world. Her work is haptic, like a pat on the back or a handshake. She reaches through to the individual experience—beautifully achieved in our *Window on the World* cover image, her first gallery-shown work.



Rose Salane, 2022, photograph by Cruz Valdez

Born in Queens in 1992 to a Peruvian mother and Italian-American father, her mother's early hardships living under a dictatorship shaped Salane's political education, enhanced by her time at two of Manhattan's most prestigious tuition-free institutions: La Guardia High School, then Cooper Union, where she graduated with a BFA in 2014. Exposed to

the conceptual art of the '60s and '70s, caught up in the populist, economic-equality movement Occupy Wall Street, she went on to a graduate degree in urban planning at City College of New York. These were anxiety-riddled times in the city, 9/11 and the debacle of war and withdrawal in Afghanistan.



Rose Salane, *McDonald's Bench*, 2018, plastic, wood, metal bench, polymer-based plaster, acrylic paint.

Now in her mid-twenties, Salane began making sculptures, indeterminate shapes formed in plastic bags accompanied by contrived, trivial journalistic stories framed beside them, which feels like a search for form. The *Windows on the World* (our cover) followed as her first of many collaborative works. The expanding memories of 9/11 led to Salane's first solo exhibition at the MIT List Center, again through a collaborator,



Rose Salane, *List Projects: Rose Salane*, 2019, shelving, assorted books, famed articles, floppy discs, memorabilia, MIT List Visual Arts Center, Cambridge, MA.

Carol Pazsamant, a librarian associated with the World Trade Center, who had a floppy disk of a now lost collection from the 55th floor displaced to the basement and then to the Port Authority second basement. Working with a curatorial team, they began the process of reimagining a curated version of the lost collection. This project established Salane as a professional curator, meticulous, disciplined, and imaginative.

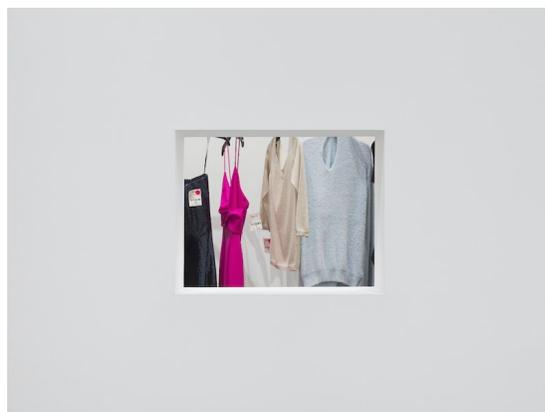
It is with *Panorama 94* that Salane shares her literally found objects, combining her cataloguing skills, her excavation of meaning from found objects, her exposing of revealed history, her ability to make it personal. In 2017 she began purchasing rings lost on the New York City



Rose Salane, *Panorama 94*, 2019, Art Basel Statements, Basel.

subway system. The rigorous examination to which she exposed the rings emphasizes not monetary worth but human value. A jewelry appraiser and a psychic examined them, a chemistry lab assessed their DNA, leading us to question how we establish value, even of jewelry. The ultimate collection of 94 lost rings, documentation noted, draws close examination. Rings are inherently personal. Her ring installation was also included in the New Museum Triennial “Soft Water Hard Stone” in 2021.

Salane’s Bard College exhibition, *C21OWO*, was inspired by the closure of the downtown department store, Century 21, “luxury for less,” which Salane remembered visiting with her father in the early 2000s. The store’s bankruptcy in 2020, a direct result of the Covid pandemic, follows the underlying “cosmic shifts in Manhattan” theme which emerges in her work. Photographs from the liquidation sale, a disassembled cash register kiosk, an office



Rose Salane, *C21OWO*, 2021, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY.



Rose Salane, *64 Thousand Attempts at Circulation*, 2022, Whitney Museum Biennial.

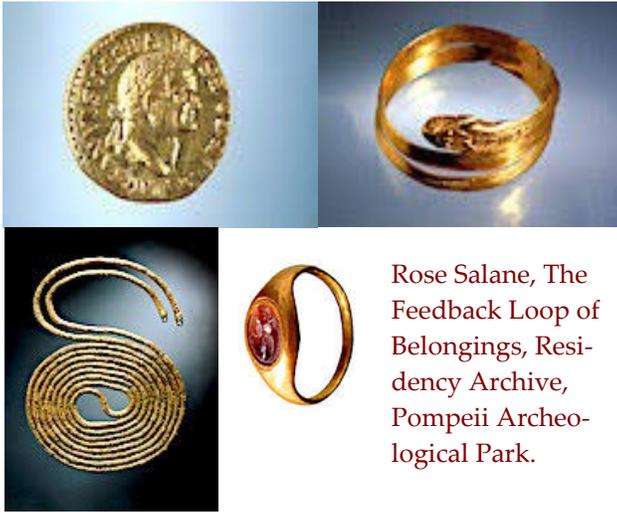
phone. Remembering her teenaged awe at the glamorous clothing, she called her father to share the memory, moving the objects from anonymous to personal. The Whitney Biennial in 2021 included Salane’s most extensive collection to date, 64,000 New York bus slugs, purchased in MTA auctions, used between 2017 and 2019 . She discovered that many were counterfeited, impressions made on guitar picks or some



Rose Salane, *64,00 Attempts at Circulation*, 2022, , artist’s photograph, bus slug coins-5 tables, Whitney Museum.

other small surface, some blank, testifying to the economic needs of the riders and the flaws in the slug vending machines. The urgency and energy of New York’s surging population is embedded in each slug—some tokens created by a bus rider. Applying her curatorial skills, she carefully examined each, documented their designs and divided them into one of five categories: Faith, Place, Chance, Imitation, Blank. The lists includes descriptions of images on both the front and back. As we scan down, the anonymity begins to crystalize into each single individual. In the “Faith” category is a commemorative coin from a Jewish Museum group, “Please God Make Tomorrow Better.”

The Archeological Park of Pompeii recently launched a fellowship program bringing artists to the ancient site/contemporary tourist attraction to take a fresh look at the “then” and “now” of Pompeii. The second fellowship was given to Rose Salane, who entitled her contribution, “The Feedback Loop of Belongings,” published by Pompeii Commitment. She spent four months in 2022 on the site, meeting with local curators and historians. The belongings she collected from the Pompeii archives were ancient jewelry and coins, measured, examined, dated, connecting the moment of the destruction of Pompeii in 79 AD with the present



Rose Salane, *The Feedback Loop of Belongings*, Residency Archive, Pompeii Archeological Park.

tourist destination. In choosing ancient rings, she continues her examination of the presence of the individuals who wore the rings on hands like ours thousands of years ago, the loop of belongings.

I chose to discuss our Rose Salane acquisition after providing an exposure to the depth and breadth of her work. Our *Nesting Tables*, 2016, requires that we adopt some of Salane's close attention to objects. Three 18th century-style tables with leather tops inlaid with gold filigree prop up a plaster cast ice skate which rests on a plaster cast pillow. Draped over the table is a dirty embroidered sheet, perhaps used to clean the skate blade. Lying on the table is a newspa-

per article reporting the warning given to a mother whose daughter wanted to take her ice skates on the plane with her for their holiday. The TSA warned the blade could be used as a weapon. It appears that the skate was left behind. The elegant tables suggest a well-to-do family, the embroidered sheet being used as a rag. Yet the power of the TSA's admonition is obeyed. Salane asks us to question submission, wondering if it becomes inherent in our reactions. Salane uses objects to contain stories and unravel their meaning.

Last year in a *New Yorker* magazine review of Salane's Whitney Bieneal installation, Peter Schjedahl writes fittingly, "The disconcertingly handsome assembly drolly epitomizes this Biennial's predominant detour, for now, from exalting autonomous art to braving the routine chaos of a world where no kind of comfort or conviction can be sure to persist from one day to the next." He really got her, and let us see her more clearly. His approbation heralds Rose Salane's arrival as the most prominent young American artist of our day.



Rose Salane, *Nesting Tables*, 2016, plaster cast, ink on newsprint, glass, SBMA.

BIBLIOGRAPHY

- Livingstone, Jo, "Watching New York City Take Shape at Windows of the World," *The New Yorker*, July 2018
- Polomino, Camilo, "Rose Salane, The Feedback Loop of Belongings," **Cura Magazine**, November 2022.
- Salane, Rose, *94 Rings*, Exhibition Booklet, Art Basel Statements, 2019.
- Salane, Rose, *The Feedback Loop of Possessions*, Residency Archive, Pompeii commitment, 2023.
- Schjedahl, Peter, "A Coherent and Bold Whitney," **The New Yorker**, April 2022.
- Vogel, Wendy, "The Energy Potential in Lost Objects: Rose Salane," **Mouasse Quarterly** #77, May 2021.

The Last Page



Nick Cave, *Rescue*, 2014, mixed media, including ceramic birds, metal flowers, ceramic Basset Hound, and vintage settee. 70 x 50 x 40 in.



Lori Mohr, Editor, 2009—

Loriwindsormohr@gmail.com