

# La Muse

## DOCENT DATES

9:15 AM Social Hour (set up 9)  
(meets in the classroom/Luria)  
10 AM Meeting/lecture  
(non-meetings are in blue)

### September 18

Docent Council Meeting:  
"Orientation" – welcome from  
Director Amada Cruz; Huber  
on security; touring teams;  
evaluations and more.

### October 16

Dane Goodman

### October 21, 10:30 AM

Book Club, FRC

### October 28

Huntington Road Trip

### November 6

Isabel Barbuza (artist  
in the Latina "Accretion"  
exhibition)

### November 20

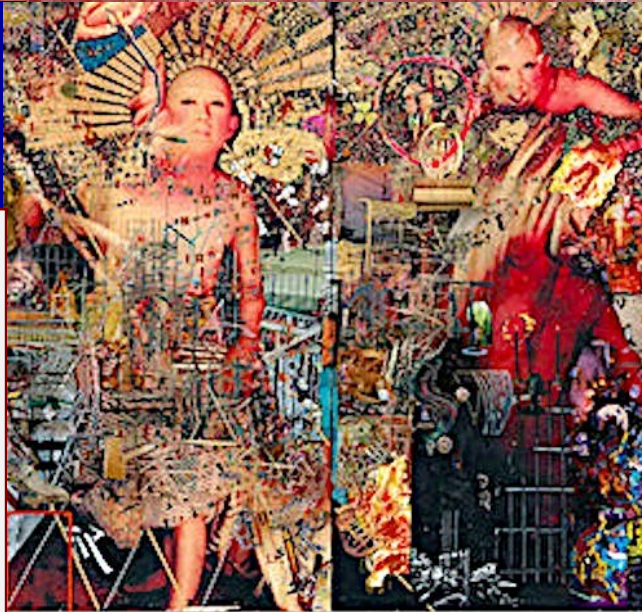
James Glisson

### December 4

### December 9

Holiday Party

*Docent meetings are Sept—  
May (June graduation) on the  
1st and 3rd Wednesdays of eve-  
ry month, except December and  
April (Holiday Party and  
Spring Trip). Meeting topics  
and events will be listed in La  
Muse as they are available.*



Elliott Hundley (b.1997), a Los Angeles collage artist and sculptor, synthesizes Greek mythology, art history, and the passion of the moment in an evolving play of materials. In "the high house low," 2011, Broad Foundation, the center two of four panels on wood employ wood, sound board, inkjet print on Kitkakarta paper, pins, paper, plastic, magnifying glass, photographs, metal in a shifting scene, pieces secured by pins which explode before us, shifting through time and space, combining classical references

and contemporary images acted by friends—Dionysus is simultaneously located thousands of years ago and in revelries today. Hundley's 2010 sculpture, "Tearing Flesh from Bone" is currently on display in "In The Making" exhibition. *Submitted by Ricki*

Dear Active Docents, Sustainers and Provisionals,

Welcome back! For most of you, our first meeting on September 18 will be the start of your service year, but many docents have already been at work behind the scenes and in the galleries. The current exhibition, *A Legacy of Giving*, celebrating our new acquisitions from Lady Leslie Ridley-Tree, kept both Adult teams and our Community Speakers team busy all summer with high interest from locals and out-of-towners alike. I think we all take pride in the fact that these longtime SBMA patrons included us among the many institutions they chose to support with the recent bequest from Lady Leslie Ridley-Tree who shared our mission of bringing art into people's lives.

Our New Active docents also had a busy summer of *Highlights* tours. And now as they immerse themselves into our ranks, we are ready to welcome the Provisional Class of 2025—15 solid candidates that met our criteria for holding another training session. Be sure to introduce yourselves to them on September 18<sup>th</sup> during social time before our first meeting in which SBMA Staff and the Docent Council Board will present a Welcome & Orientation with useful information for all of us.



Pattie Firestone  
Docent Council  
President

My final word about the past year is a big congratulations to our 2024-2025 Docent of the Year, Nicola Ghersen, long

time co-chair of Student Teams. This award is an honor bestowed among one of us each year by the outgoing President (this year Teda Pilcher) in recognition of his/her outstanding contributions to the council. In addition to that prestigious recognition, Ricki Morse was honored with a Lifetime Achievement Award for her 34+ years of exceptional dedication and leadership as a Docent. This is the first time such a distinction has been made and it was only fitting, as Ricki continues to inspire us with her scholarly articles in *La Muse* tailored to touring docents and continues to inspire us with her enduring enthusiasm for art education.

This practice of recognizing excellence is a concept close to my heart. As your President, my focus will be on the professionalism required for all of us inherent in meeting the standards of an active SBMA Docent. At the same time, we must remain mindful that this is the basis for the support, camaraderie and friendships that develop as we work together to bring art literacy to students of the Santa Barbara School District and offer our adult visitors the best Museum experience they could possibly have. I look forward to working with each of you. If you have questions or concerns, please contact me or another board member. Happy Touring!

Pattie [Pattie.Firestone@gmail.com](mailto:Pattie.Firestone@gmail.com)

From our **Vice President**  
Cindy Anderson



Hello fellow Docents!

Welcome to our new service year. As Vice-President, I am organizing several trips to fill your creative and educational wells. Here's what we have so far:

**Monday October 28:** A trip to **The Huntington** Library, Art Museum, and Botanical Gardens via the SB Airbus. The total cost is \$70 (includes group admission and the bus, which is \$47 at full capacity. That cost may increase based on a less-than-full bus).

Lunch is self-pay on site with several options on the grounds. I will have a sign-up sheet at our first meeting on September 18 and be sending updates about cost and the commitment deadline.

**Monday, December 9** will be the **Holiday Party**. Location and time TBD.

**April 20-25** will be our annual **Spring Trip**, this year to my hometown of **Chicago, IL**. I am reserving a block of rooms at the Intercontinental Hotel (one of Chicago's oldest and most recognizable landmarks) on Michigan Avenue, a central location on Chicago's "Magnificent Mile". There's so much to see and experience in Chicago! I'm excited to share the city with you. As we get further into fall, I will give you a sneak peek, but rest assured that we will sample some of Chicago's most iconic venues for art, architecture, theater, food and shopping. Stay tuned!

These docent trips are well known for the cultural richness and the fun of travel with like-minded souls who love exploring other fabulous cities easily within our reach. I hope you will join me for these excursions near and far as we shape an amazing year together, inside and outside the galleries.

Cindy

From our **Student Teams Co-chairs**  
Nicola Ghersen and Ann Marie Dunaway



We are excited to kick off another great year of student touring! We appreciate the opportunity working with students provides us in connecting with our diverse community. It is one of the Museum's most impactful practices to realize this goal. What a privilege it is to share our works of art with a student visiting for the first time and observe the spark and sense of wonder the collection creates. We thank you for your time and commitment



in creating these lasting imprints on our youth.

We would like to take this opportunity to remind everyone of your commitment to your respective teams and how your shared contribution strengthens the Docent Council experience. **We have modified our practice.** Please note that everyone is held to their committed **two days per month at 11 am and 12 pm** time slots unless released by your team leader. Should you be unable to tour, you are welcome to find a replacement for your time slots. This not only will demonstrate respect for your team mates, but help to ensure that tours are equally distributed so that every team member gets their required number of tours to get credit for the service year. We thank you for your consideration for your team leader and fellow team members.

We are also here to assist with any questions or concerns, as needed.

We wish you an excellent year!

*Anne-Marie and Nicola*

From our **Membership Chair**  
Merle Guadagnini



Welcome back Docents to another exciting year of touring! We are working on a new method for collecting docent hours and research data through a Google form. The Docent Board will have the opportunity to try out this new approach with a trial run. We'll see how it goes and keep you posted.

Also, Pattie Firestone will be creating a new sign-in sheet with hours to be recorded using a much simpler form than we had previously.

See you at our meeting September 18th!

*Merle*

From our **Adult Teams Co-chairs**

Susan Lowe and Elizabeth Russell



Hello fellow Docents!

We are happy to report that July and August were very busy touring months. Congrats go out to the summer *Highlights* team (comprised of our wonderful New Actives) for very healthy touring numbers! Additionally, The *Ridley-Tree* touring team has had wonderful visitor attendance, not only on their regularly scheduled tours and Members Day, but also on numerous special request tours. It should be noted that many of these special group



tours resulted from co-ordination between our Special Exhibition touring team and the Community Speakers team who gave talks to the groups ahead of the tours. A big thank you to Lori Mohr, Patty Santiago and Ralph Wilson (and his touring team) for your flexibility and collaborative spirit in making this happen!

By now you have all received Adult Teams assignments—welcome to the Modern-Contemporary team by the way! Team leaders have calendar dates for the fall quarter.

We both feel that this coming year will be an exciting time with another round of new exhibitions!

Happy touring!

Susan and Elizabeth

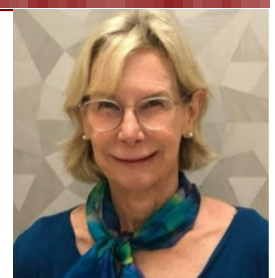
From our **Community Speakers Team Leader**

Lori Mohr



Lori Mohr

The CSP team welcomes New Active Docent Darcie Burk to the Community Speakers Program. Darcie joins me and Sarajum and is scheduled for presentations at venues all over town. As you might imagine in a town where many people knew Leslie Ridley-Tree, we had a busy July with the *Legacy of Giving* exhibition opening July 7. Groups from these venues had follow up Special Request tours in the gallery, a talk/tour combination that offered the full exhibition experience.



Darcie Burk

**CSP**



Sarajum Quazi

VENUE	PRESENTATION	ATTENDANCE
Little Town Club	<i>Legacy of Giving</i> (Lori)	31
Maravilla Independent	<i>Legacy of Giving</i> (Lori)	29
Maravilla Assisted	<i>Legacy of Giving</i> (Lori)	22
Val Verde	<i>Legacy of Giving</i> (Lori)	52

**Total Attendance 134**

**Average attendance 33.5**

## From our Evaluations Co-Chairs

Christine Holland and Laura DePaoli



We are happy to be starting a new service year of the best quality docent tours anywhere. We are truly a stellar group, keeping to the highest standards. Part of our process to keep quality high for all docents, new and more “seasoned”, is our system of peer evaluations. These are opportunities for us all to learn and grow in our talents.



The evaluations chairs will be setting up evaluation schedules with the help of team leaders and a group of evaluator docents who generously give their time to review tours and mentor fellow docents. We will be keeping you informed. As always, we thank you for your helpful and open view of this process. If you have any questions about the evaluations process, don't hesitate to ask us. Happy touring!

*Christine and Laura,*

## From our Provisional Chair

*Patty Santiago*



Welcome back, everyone! Summer behind the scenes is always busy ; Adult and Student teams assignments have been published, and preparations are underway for the 2024-2025 provisional docent training class. We had 21 applications and anticipate a class of 15 . Many thanks to Pattie Firestone, Cindy Anderson, and Barbara Ross for assisting with the interview process. Once again, we have some exceptionally qualified applicants. Two have master's degrees in Art History; a few have backgrounds in art and design; others have had previous experience as docents at Lotusland, the Courthouse and LACMA. This group is also a reflection of the Museum's new emphasis on exhibitions with increased cultural diversity – we have applicants who are natives of Iran, China, Mexico and Norway.

Cindy will be focusing on her duties as VP but the class will be in good hands with Barbara Ross once again co-teaching. It should be an exciting year!

*Patty*

## From our Webmaster

Loree Gold



Welcome back! I am looking forward to a fresh new year and new exhibitions. We will be posting updated information on our docent website and also asking for your help and research. As always, our goal is to share pertinent information about the new art and update the galleries as they change.

More to come...

*Loree*

From our **Research Chair**  
Barbara Ross



*“Contemporary art challenges us...it broadens our horizons. It asks us to think beyond the limits of conventional wisdom.” ~ Eli Broad*

Welcome back! As we begin a new season as docents at the SBMA, it seems appropriate to focus on the latest acquisitions to our museum,

many of which contain contemporary pieces created by living artists of our time. There are several current exhibits:

*Robert Rauschenberg: Works from the Collection*, June 16 – November 3, 2024, in the Von Emmons and Romberg Galleries and *In the Making: Contemporary Art at SBMA* in the Colefax and Davidson Galleries,

July 21, 2024 – March 9, 2025. Coming soon will be *Friends and Lovers* on September 22, 2024 - March 2, 2025, in the Loeb Family Gallery and *Accretion Works from Latin American Women* in the Preston-Morton Gallery September 29, 2024 – April 13, 2025. It is so exciting to feel the richness that this art will bring along with the many questions about the artist’s contents and intentions in each piece.

This year brings the challenge of producing research papers to accompany these contemporary pieces as very few of these pieces have been researched. Ricki’s articles in *La Muse* typically take on one of these works with scant literature available, and that’s very helpful. It’s my hope that all docents will consider

“digging-in” and investigating a contemporary piece of art to provide valuable information that can be shared with our group.

Here’s to a new year filled with exhilarating, moving, and sensational contemporary art.

Let’s learn and share together.

~Barbara

~Barbara



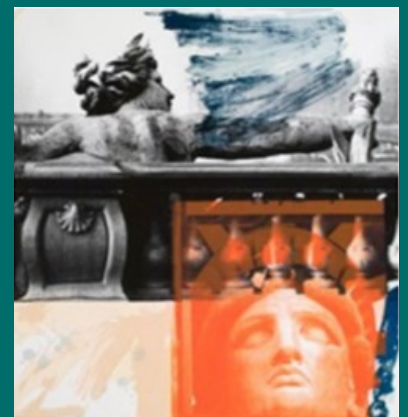
**Al Held**, *Bruges II*, 1981



**Isabel Barbuza**, *Re-designing My Library*, 1996



**Joey Tirrell**, *Still-Life with Triumeq and Wrapped Candles*, 2023



**Robert Rauschenberg**, *Untitled (Statue of Liberty)*, 1992

## Docent Book Club News

*From Gail Stichler*



Dear Book Club Members,  
Our next meeting will be Monday, October 21, at 10:30 AM in the FRC. As we discussed at our July meeting, we are going to explore the life and works of Mary Cassatt. The Legion Of Honor exhibition in San Francisco, "Mary Cassatt at Work" opens October 5, 2024 and runs through January 26, 2025, following its run at the Philadelphia Museum of Art. The exhibition catalog for this exhibition, "Mary Cassatt at Work" is available on Amazon (see excerpt below). Another book I have is "Mary Cassatt" by Nancy Moeller Mathews printed in 1994. Of these two books, I find the essays in the catalog particularly interesting as well as helpful to understand the life of one of our most beloved American artists.

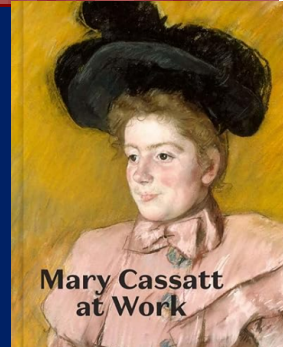
Our own docent website offers another very helpful resource with three research papers, two just recently completed by docents from the class of 2024. Thank you Darcie and Linda for your excellent research and helpful bibliographies.

There is no official docent trip planned for seeing this exhibition in the fall, but as we know from past exhibitions all over the country, some docents might want to plan an unofficial trip. For those of us who get a chance to see this show, we will be very well prepared!

Contact me if you have any questions ([gmstichler@aol.com](mailto:gmstichler@aol.com)).

Happy reading!

*Gail*



By Jennifer A. Thompson (Author), Laurel Garber (Author), Dave Beech (Contributor).

**FROM THE CATALOGUE:** "A new study of Mary Cassatt that explores the centrality of work to both her inventive technical practice and her distinctive approach to modern subjects. Mary Cassatt's (1844–1926) sensitive depictions of the social, intellectual, and professional lives of modern women often emphasize the work involved in the undervalued sphere of feminized activity. From her renowned portrayals of women and children that foreground the labor of caregiving—whether performed by hired help or mothers—to her images of embroidering, theatergoing, and reading, her female subjects are actively engaged, and often engrossed, in what they are doing."



Mary Cassatt, *Driving*, 1882, oil on canvas. Philadelphia Museum of Art

# Elliot Hundley: Mythologist, Creator of Unique Universes

By Ricki Morse



Elliot Hundley expands not only our vision but invites participation in an ever-expanding universe—from ancient Greek mythology to Renaissance art, through thousands of images, glitters, threads, colors, paint strokes and photographic fragments collaged onto assembled panels, capturing an immediacy which astounds us.



Elliot Hundley in his Chinatown, Los Angeles. studio

Born in 1975 in Greensboro, North Carolina, his Southern heritage continues to inform his sculptures and assemblages, romantic extravaganzas reimagining ancient myths and personal fantasies. Encouraged and supported by his father, a rock musician, he attended the Rhode Island School of Design followed by several residencies, one in Rome, which provided an immersion in Classicism. He wound up getting an MFA at UCLA, like many artists at the turn of the century drawn to the burgeoning art scene in Los Angeles.



Elliot Hundley (American, born 1975) *Tearing Flesh from Bone*, 2011, Wood, metal, plastic, rope, found upholstery coils, goat hooves, metal leafing, pinecones, lobster legs, feathers and epoxy, SBMA.

Hundley's first solo exhibition was mounted at the UCLA Hammer Museum in Westwood in 2006, followed by group and solo shows throughout the United States and Europe. Our recent acquisition of Hundley's *Tearing Flesh from Bone* follows the art tradition of memorializing significant events in sculpture, in this case a scene from Euripides' last play, *The Bacchae*, 405 BC. The Bacchae were the followers of Dionysus, God of wine and revelry, a very jealous god who demanded his followers honor him as the son of Zeus. He punished those who didn't follow him by turning his maddened followers on them, as depicted on this Greek ceramic lid. And in the painting on the death of Pentheus, oil on board, found in the ruins of Pompeii, 79 AD (next page). The mythology Euripides depicts is the death of Pentheus, ruler of Thebes and a cousin of Dio-



Attic red figure (cosmetics bowl lid), Greek, 450-425 BC, *Pentheus Torn Apart by Agave and Ino*, The Louvre.

nysus, whose disloyalty Dionysus punished by turning a group of his maddened followers on him, including his mother, Agave and her sister Ino. The play ends with Agave's discovery that she has killed her son.

Hundley's sculpture, *Tearing Flesh from Bone*, combines found materials, old couch springs, metal leaves and wire vines wrapped around goat legs rising from hooves, a bleak memorial to a creature stripped of its body.



The rusted sprigs no longer move. Like a bleak tombstone it evokes sorrow and loss, echoing Pentheus' death and Agave's tragedy.

Initially learning print making, moving through drawing, painting and photography, Hundley found that the experience of filming scenes was much more satisfying than the results, so he began cutting out images and arranging them in collages, echoing the crowded paintings of the Dutch Renaissance painter,



Hieronymus Bosch. *The Garden of Earthly Delights*, Dutch, 1490-1510, oil painting on oak panel, Museo del Prado, Madrid. This celebration of hedonistic delights, represented by a scattered array of images is an historical precursor to Hundley's collaged works on wood panels.



The cutout photographic images are mounted at varying heights across a linen covered panel, highlighted with brushed strokes of oil paint, threads, glitter, foam, fabric



*Death of Pentheus*, painting on board, found in ruins of Pompeii, 79 AD.

painter, Hieronymus.

Unlike the usual collages, fixed in place, his cutouts

float on pins at varying levels above the background, often an enlarged photograph. The viewer's experience is one of seeing the work emerge before their eyes, happening in the moment, constantly shifting and evolving.

*Agave*, a four-panel collage, memorializes the tragedy of Agave, as a young woman and as the haunted ghost of herself who as a maddened Bacchae, killed her own son, Pentheus, ruler of Thebes. Her ghostly embodiment of the grieving mother shimmers and expands, conveying the power of her grief, the pinned cutout photographs hover over her despair, and engage

us in the dialogue between our sculpture and Agave, the ghostly mourner.

With myriad references in collage as a platform for narrative, Hundley transforms the act of looking into an adventure of exploration, rediscovering objects we see every day.



The right panel of Hundley's 4 panel work *Agave*, 2010, collage, ink jet prints on Japanese paper, photographs, plastic, pins on soundboard, SFMOMA.

## ELLIOT HUNDLEY Bibliography

*Elliot Hundley: The Bacchae*, 2011, Wexler Center for the Arts, Ohilo State Univ., Columbus, Ohio.

Rus Meyer, "Elliot Hundley's Kalediopic Artworks," *Architectural Digest*, March, 2013.

Scott Cantrel, "Art Review: Elliot Hundley Takes a Very Modern Look at Euripidies," *Dallas Morning News*, Feb, 2012.

## Through Docent Eyes



### DID YOU KNOW ?

**THERE ARE MORE MUSEUMS IN THE U.S. THAN STARBUCKS AND MCDONALD'S COMBINED. THERE ARE ROUGHLY 11,000 STARBUCKS LOCATIONS, 14,000 MCDONALD'S LOCATIONS, AND ABOUT 35,000 MUSEUMS.**

**Bad news for Starbuck's and McDonald's**  
*From Shirley Waxman*



**A good week for museum seating**  
*From Christine Holland.*

**A good week for exposure**  
*From Christine Holland*

This is our SBMA self portrait by Mary Grace, now at The Tate Britain. It's very nice to see SBMA referenced at The Tate!



Courtesy of the Santa Barbara Museum of Art.  
Gift of Mrs. Lenore Adams

[Wall Text] An established name in her day, this is Grace's only known work. She was a regular exhibitor at the Society of Artists in the 1760s. In 1769, she was elected an honorary member. In addition to portraits, she exhibited genre works and literary and classical subjects. These paintings are only known by their titles listed in exhibition catalogues. Here, Grace confidently shows herself as a practicing artist with her palette in hand. In 1785, it was reproduced as an engraving with an inscription describing Grace as a 'Paintress.'

## THE LAST PAGE

Interview with Chief Curator James Glisson  
excerpted from The Montecito Journal, summer 2024

[excerpted mid interview]

James, what is your focus?

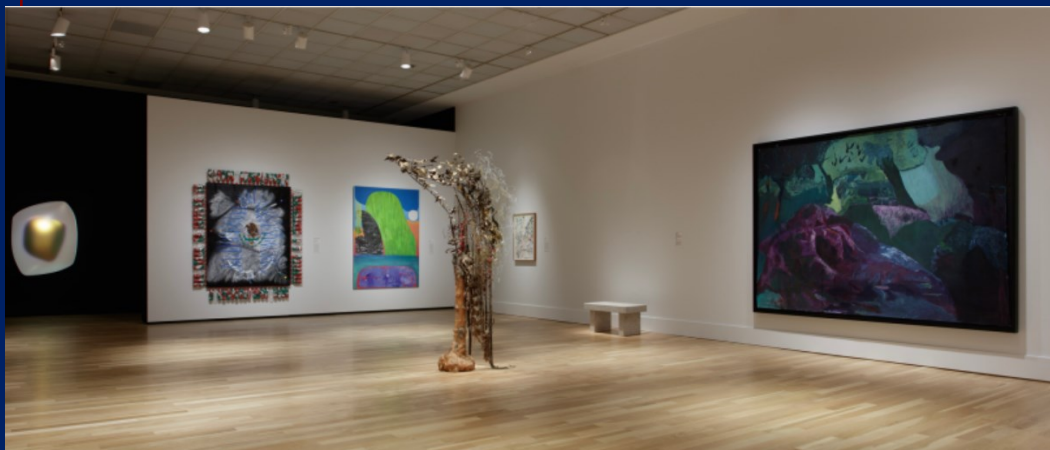
James: "... we are embarking on reinstalling the permanent collection and breaking barriers of having it displayed in separate galleries as American, Latin, or European art and mixing it up and having a display that reflects the global conversations that are and have been happening in the art world for a very long time. Many of these national boundaries aren't that meaningful within the art world in terms of the dialogue artists have.

Tell us about the new exit exhibit [Art in the Making]

James: The inspiration was from a quote attributed to Gertrude Stein, "you can be a museum or you can be modern, but you cannot be both." I thought that was a pro provocation, I think if you can accept that contemporary art is always evolving and changing and you're always going to be behind the curve then it's art in the making, and that is the title of the exhibit and what we are showing. ■



James Glisson with *tearing flesh from the bone* by Elliot Hundley  
(photo by Joanne A Calitri)



(Right) **Elliot Hundley** (American, born 1975) *Tearing Flesh from Bone*, 2011, Wood, metal, plastic, rope, found upholstery coils, goat hooves, metal leafing, pinecones, lobster legs, feathers and epoxy, SBMA.



Lori Mohr, Editor, 2009—

[Loriwindsormohr@gmail.com](mailto:Loriwindsormohr@gmail.com)

Reminder From James Glisson: Event with Elliott Hundley on Sunday, Sept 15<sup>th</sup>.

<https://www.sbma.net/events/elliott-hundley-artist-talk>