

## DOCENT DATES

9:15 AM Social Hour  
10 AM Meeting/lecture  
(non-meetings are in blue)

### February 5

Luke Roberts "Samurai Warrior Armor"

### February 19

Charlie Wiley "Sea of Ice: Echoes of the European Romantic Era"

**March 5** Susan Tai "Tibetan Art"

### March 19

James Glisson "Elliott Hundley; Proscenium"

### April 2

### April 27-May 2.

Docent Spring Trip: Chicago

### May 7

James Glisson "Vian Sora: Outer Worlds"

### May 21

Allyson Healey "Letter Forms"

**Graduation and Service Recognition TBD**



Hank Willis Thomas (b. 1976) *The Embrace*, bronze, Boston Common, 2022, celebrating Martin Luther King and Loretta Scott King's joy at his receiving the 1964 Nobel Peace Prize and announcing our recent acquisition of his photographic retroreflective work, *Exparte, U.S.*, 2004.

Submitted by Ricki Morse

Dear fellow Docents,

This week I went to the Museum to see the Dario Robleto film: *The Signal*, which features the artist's feature-length film *Ancient Beacons Long for Notice* (2024) and a selection of artworks that relate to his creative mining of the history of science and technology. I loved it, sitting there immersing myself in the artist's journey for an hour. Seeing the film will help you talk about his other artworks. Be sure to put this on your calendar to see before it leaves on May 25th.



Dario Robleto, *American Seabed*, (detail) 2014

After the film, as I walked through the Museum the galleries were teeming with students and smiling, enthusiastic Docents answering questions. The energy was palpable and so positive. I felt so proud of what we do, touring over 700 students every month of the school year!

Both watching the film and walking through the galleries with no assigned role let me see the art through different eyes. The eyes of a visitor. When did you last come in with no agenda, as an ordinary community member — no touring, no meetings, no shadowing tours or evaluating them? Try just walking in, not as a familiar presence, but as a visitor coming to experience the art. Be open to what speaks to you.

In my rare non-docent capacity, I was drawn to Noguchi's sculpture. Despite the visually busy wall behind it, "Ceremony" stood strong, like a monument to the power of art and its different materials, holding a presence of strength



Pattie Firestone  
Docent Council  
President

and stability. Like a metaphor for our lives. Each of us is made of many parts, sometimes competing parts. But if we can maintain a balance, we stay strong. Interesting how that came to me, looking at this abstract sculpture that illustrates how diverse entities work together as one strong presence. I felt emboldened. Then I thought of Ruth Asawa's biography Everything She Touched that I had just read with the Docent Book Club, learning about her internment during WWII. And Noguchi voluntarily entered the Colorado River Relocation Center incarceration camp in Arizona for six months during WWII.

On reviewing my notes, Noguchi was a fan of Buckminster Fuller, believing earth is a spaceship flying through the cosmos in "galactic time" which is even older than the "geological time" of the stones in his sculpture. That brought me back to the Dario Robleto film—and the questions we ask ourselves when we contemplate time. When we look at art. I felt a deep satisfaction in connecting the dots between Robleto's film, Asawa's biography, and the Noguchi sculpture, drawing meaning for my own life and thoughts about our world. All this from just a few minutes in front of a sculpture.

I left the Museum feeling grateful to be a docent, grateful to have had that experience on that day, a reminder of why I became a docent in the first place. I encourage you to do the same—go as a visitor, see with fresh eyes, be open to a re-boot of your perceptions.

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

From our **Vice President**  
Cindy Anderson



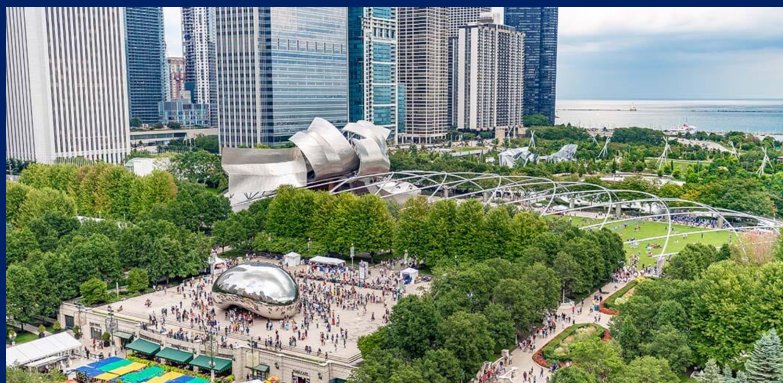
Dear Fellow Docents,

Happy February! As we begin this month of love, there are several opportunities coming up for us to get to know each other better. I am organizing a small committee to help plan our annual Spring Luncheons in March for us to spend time with the provisionals in smaller group settings. I am looking for one or two more people to help organize these gatherings and two more people to host. If you can help out, please email me this week.

The other opportunity to share art and friendship is by joining our Spring trip to Chicago April 27-May 2. There are currently 18 people signed up, and I want to be sure everyone who intends to go has emailed me. If you haven't done so yet please click on my email link and do so now. I will be sending an email out soon with hotel information and a preliminary itinerary to those who have signed up.

Happy touring!

Cindy  
[cjndrsn2@aol.com](mailto:cjndrsn2@aol.com)



Millennium Park is one of Chicago's crown jewels, sporting stunning views of the city that surrounds it from infinite vantage points. The famous Cloud Gate sculpture (aka "The Bean") reflects a distorted view of the city skyline in its curvaceous chrome. From 360 Chicago.

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



So far, since October 2024 including January, we will have toured a total of 2,638 students from 2nd through 12th grade. Pretty impressive numbers I'd say, and we still have four touring months to go! None of this would be possible without our amazing student team leaders and our student touring docents. We thank each and every one of you for your hard work and dedication.



I had the pleasure of observing a student tour this week with a group of second graders led by one of our amazing docents who had the students engaged with the art in a personal and interactive way. The focus centered on feelings, what feelings students experienced in viewing the art. Zeroing in like this helped them make connections between what they see and how it made them feel, really experiencing the art. Comments like "I feel happy when I look at these bright colors...and I feel calm and peaceful right now when I look at the green fields." As we all navigate stresses from the outside world in our day-to-day lives, it felt good to witness our young students finding solace in art.

Our February calendar is full already with 601 students scheduled to visit the galleries. Just a heads up that we will have two dates available for help with student tours—we may need docent support on Tuesday April 24th and Thursday May 29th. Please keep those dates in mind and reach out if you are able to help.

**"Extra effort may not always be noticed immediately, but true appreciation comes when we recognize the value in what's been given beyond the expected."** With the busy touring schedules and more sign-ups to come, it's times like these that we appreciate teamwork from our larger docent family, from those who have and those who will step up to take extra tours.

*Nicola and Anne Marie*



Last Fall, 4<sup>th</sup> graders from Harding School were treated to classroom instruction via the Museum's ArtReach Program with SBMA Teaching Artist Jason Summers. This was followed by a visit to the Museum during which each student on the docent-led tours got to have their photo taken with their own art project along with the piece that inspired it: Sidney Gordin's November 1967 #1 Three Dimensional, on view in Davidson Gallery. *Submitted by Molly Kemper*

From our **Adult Teams Co-chairs**  
Susan Lowe and Elizabeth Russell



Hello Fellow Docents,  
December brought with it the usual ups and downs in visitor attendance. The Christmas and Hanukkah holidays saw the largest groups, several tours with more than 19 people on them.



Current touring docents may have noticed that, as promised, the famous Red Book has been replaced with a new one that is Burgundy in color. It will still be referred to as the Red Book to avoid confusion. In addition to the change in book color, we have added a **New Section** for sharing best practices. This is an optional space where you can share any tips or strategies that you use on your tours. These pointers will be collected monthly and published in *La Muse*. You can also email either of your co-chairs: [susanlowe44@aol.com](mailto:susanlowe44@aol.com) or [Elizabethdawn@gmail.com](mailto:Elizabethdawn@gmail.com).

These thoughts do not have to be formal. It can be a brief note, say, something you did on the tour that really worked (or didn't work) or something you said that the visitors responded to. This is a way to share, one docent to another, in casual dialogue while you're right there at the Red Book after your tour.

**Museum Notes:** Be sure and check out "The Sea of Ice" exhibit to be installed upstairs in the Ala Story (New Media) Gallery on February 1. And with Ludington Court going through its deinstallation/reinstallation, touring docents might want to add a few pieces that are out of the fray and easily accessible.

Happy Touring!  
*Susan and Elizabeth*

From our **Membership Chair**  
Merle Guadagnini



Hello Docents,

Thanks to all of you who have submitted your hours on our new Google forms! I know there has been some confusion with missing questions on the first two lines of the form: **name and email address are required.**

Any questions or problems, please text/email me. Looking forward to 100 % participation!

*Merle*

**Formal Helmet from a Suit of Armor**, Japan, Momoyama period, late 16th century. Wood, lacquer, textile, stenciled leather, metal. This stunning helmet is part of a superbly crafted Japanese suit of armor that is being prepared for display in Campbell and Gould galleries.



## From our Evaluations Co-Chairs

Christine Holland and Laura DePaoli



Evaluations are proceeding for Adult Tours for *American/ European, Contemporary/Modern, and Nature and Spirituality Highlights* team members have all been evaluated within the last two years so there are none needed for this quarter of *Highlights*.

We are in the process of enlisting our generous volunteer Docents to perform evaluations of the 8-Minute Talks, which will occur after the February 19th Docent meeting.



As always, we appreciate everyone's cooperation and openness to learning during the evaluation process.

*Christine Holland and Laura DePaoli*

## From our Provisional Chair

*Patty Santiago*



Last week the provisional docents submitted rough drafts of their research papers. These papers cover artworks currently on view and will be a welcome addition to our growing database of research. Provisional docents are also working on their 8-minute Talks, which they will be presenting to senior docents on Wednesday, February 19<sup>th</sup> after the Docent Council meeting. Many thanks, as always, to those docents who are serving as mentors as they assist our future docents in polishing their talks. And our appreciation goes to the evaluators as well.

In class last week, Ralph Wilson presented a talk on "Antiquities". Ralph will be returning on Wednesday, February 12<sup>th</sup> to discuss "The Renaissance". If Active Docents wish to join the class for this discussion, you are welcome to do so.

An additional thanks to those Student Team members who have welcomed provisional docents shadowing them on their tours. This has been a wonderful experience for our trainees to see student touring in action—the power of role-modeling. There is no way to duplicate such an experience in the classroom. These observations are a powerful learning tool and have the added benefit of measurably dialing down the anxiety level once provisional docents see what student touring is all about. Many thanks to all of you who are assisting Barbara and I in many various ways in training these new docents.

*Patty*



## From our Community Speakers Team Leader

Lori Mohr

VENUE

PRESENTATION

ATTENDANCE

CSP

We gave no presentations in January. *Lori*

From our **Research Chair**  
Barbara Ross

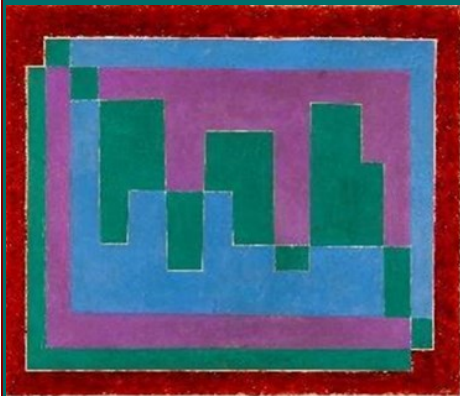
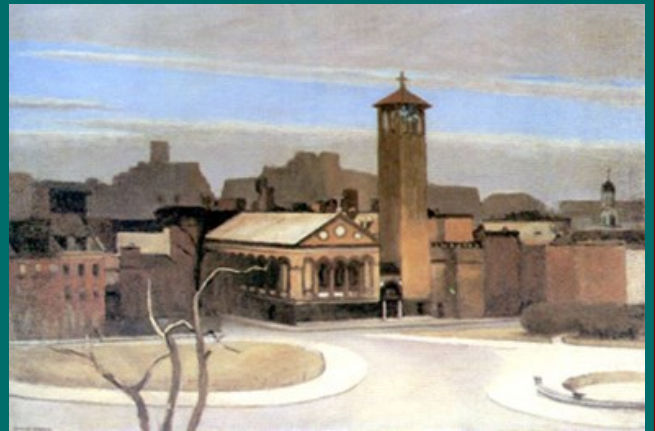


*February is very short and sweet, but it is always filled with luscious delights, like a See's Candy Sampler. I'd like to share a few "sweet" samples from our provisionals' research papers, soon to be completed. Enjoy and savor these treats.*

*Barbara*

*"November, Washington Square," by Edward Hopper: Hopper's city buildings, my focus here, also seem to be steeped in silence.*

*Yet, perhaps paradoxically, they are less melancholy than paintings with people in them. Hopper loved buildings; a love perhaps related to his interest in becoming an architect earlier in this life. He once said that slapping a coat of paint on a building in one of his works was a deep pleasure. -Ann Kaplan*

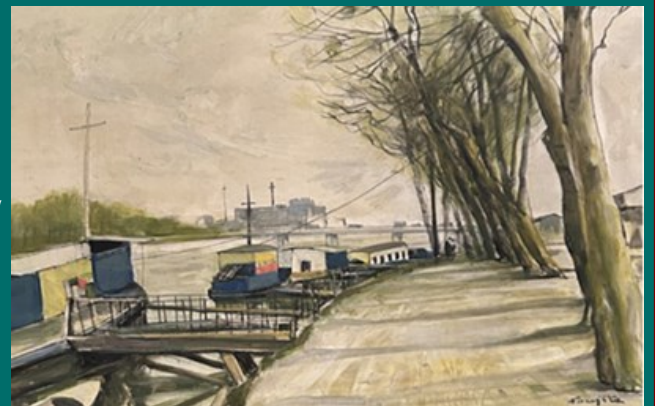


*"Mirage (A)" by Josef Albers: The work is characterized by squares of varying colors and sizes, creating an illusion of spatial ambiguity. Albers's deliberate use of color is paramount; he juxtaposes hues to explore the phenomenon of color relativity. The colors – red, blue, green, and pink – seem to vibrate or shift depending on their placement and proximity, challenging the viewer's perception. As Albers himself wrote, "In visual perception, a color is almost never seen as it really is – as it physically is. This fact makes color the most relative medium in art".*

*- Natalie Ng*

*"Le Port De St. Cloud" by Léonard Tsuguharu Foujita: The paint textures and subtlety of muted colors are visually interesting. The sky, water of the Seine reflecting the sky and the pathway are all beige. There are four vertical crosses in the near and far background that mirror one another. The squared off boats and structures are softened by the swaying trees and softly tread path.*

*- Michelle Kling*



*"Time Eats Life to the Core" by Gunther Gerzso: This visual presentation is the artist's attempt to exemplify an entry portal to the mystery of the world (shown by dark negative spaces) not unlike entering the underground caves for the primitive cultures to conduct their rituals or the myths to understand the human psyche. A poetic metaphor for the universal drama of order and chaos.*

*- Soheyla Valleie*

	<b>TITLE</b>	<b>ARTIST</b>
<b>TITLE WALL: ABSTRACTION SECTION</b>		
1	Magenta Wedge	Oscar Fischinger
2	Lamiferous Landscape	Herbert Bayer
<b>FLOWERS, LANDSCAPE, GARDENS</b>		
3	Daisies in a Basket	Henri Fantin-Latour
4	Pear in Paper Bag	Katherine Schmidt
5	Jarron azul de flores	Alfredo Ramos Martinez
6	Still Life with Flowers	Alfredo Ramos Martinez
7	Janetta Falls, Passaic County	Jasper Francis Cropsey
8	Carmel	Lockwood de Forest, Sr.
<b>FIGURAL SCULPTURE</b>		
9	Burghers of Calais	Auguste Rodin
10	The Sphinx	Auguste Rodin
11	Eternal Spring	Auguste Rodin
12	Crouching Dancer	Auguste Rodin
13	Bull	Rosa Bonheur
14	Kneeling Caryatid	Auguste Rodin
15	Study for Galatea	Auguste Rodin
16	Head of Balzac	Auguste Rodin
17	Study for Action in Chains	Aristide Maillol

Continued on next page

	<b>TITLE</b>	<b>ARTIST</b>
<b>PARIS/EUROPE, TOURISM, AND TRAVEL</b>		
18	Bains et Bateaux Lavoir	Johan Barthold Jongkind
<b>INDUSTRY/POLLUTION</b>		
19	The Statue of Liberty	Paul-Joseph-Victor Dargaud
20	Venice Beach Oil Derricks at Night	John Decker
<b>NOGUCHI AND HARD-EDGE ABSTRACTION</b>		
21	Balancing Act	Frederick Hammersley
22	Growing Game	Frederick Hammersley
23	Equal Tea Talk	Frederick Hammersley
24	Four Times Around	Frederick Hammersley
25	Jelly Centers	Frederick Hammersley
26	Tea Talks by Turns	Frederick Hammersley
27	Number 5	John McLaughlin
28	FS #1	Karl Benjamin
<b>TIMELINE WALL</b>		
29	Self Portrait	Rico Lebrun
30	Fuga (Escape)	Carlos Merida
<b>PHOTOGRAPHY</b>		
31	Murray Hill Hotel	Berenice Abbott
32	Nightview, New York	Berenice Abbott
33	Workers Overlooking City	Peter Stackpole
34	Two Workers on a Cable	Peter Stackpole
35	Welder	Horace Bristol
36	Window Washer	Otto Hagel
37	Bethlehem Street Coke Works	Lou Stoumen
38	Cranes at Night	Max Alpert
39	Water Tower	Max Alpert
40	Street Roller	Christine B. Fletcher
41	Untitled	Shikanosuke Yagaki
42	Holiday	Milton Inman
43	Los Angeles City Hall	Julius Shulman



## From our Nominations Chair

Teda Pilcher



In keeping with the Docent Council By-Laws, 9.1 (available on our website), January is when the nomination process begins for electing new Docent Council Board members for the 2025-2026 service year. The Nomination Committee consists of the President, Vice President, and Nominations Chair. With few exceptions, board members can serve no more than three years. As a result, some members will “term out” this year. Active Docents are invited to nominate colleagues and/or to self-nominate as candidates. All nominations should be sent to me at [Tedapilcher@yahoo.com](mailto:Tedapilcher@yahoo.com) no later than

March 15th. The slate of nominees will be presented in the April issue of *La Muse* and presented at the Docent Council meeting on April 2nd. If there are no additional nominations from the floor, the election of officers and chairpersons will be by a majority vote of the Active Docents present at this meeting.

Information about nominations, board positions and responsibilities can be found in the Docent By-Laws on our docent website under Business.

*Teda*

## From our Webmaster

Loree Gold



After some trouble learning to navigate a new computer and WordPress, the docent website platform, I hope to be able to perform my duties in a more exact manner. My apologies for any missing information and late uploads, plus a special thanks to Patty Santiago for assisting on getting important information posted during this learning period.

The board is working hard to create a flow of information that can be accessed and maintained by docents. Although challenging, it has been rewarding to be involved with our website again. If you have any questions or suggestions, please direct them to me so that corrections and improvements can be made.

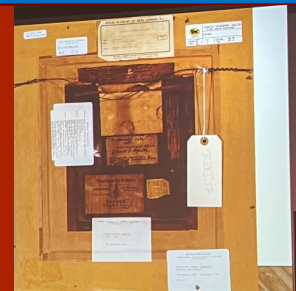
With pleasure,

*Loree*

[goldee59@aol.com](mailto:goldee59@aol.com)



How interesting was this!  
Left: Rossetti's *Meriless Lady*, front view.  
Right: Provenance info on the back.



Thanks, Allyson Healy, for a fascinating lecture!

## Docent Book Club News

From Gail Stichler



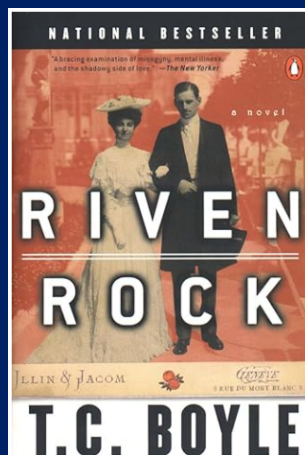
Our next read for the Spring book club meeting will be **Riven Rock** by T. C. Boyle, about Stanley and Katherine McCormick. This book has been on my “to read” list since a docent referred to it on a tour I took. We were standing in the McCormick Gallery when this docent gave us a deeper understanding of the couple who came to Santa Barbara and how our collection benefited from the many gifts of art from them.

This is not a biography. The Boston Globe described it: “As romantic as it is informative, as colorful as it is convincing. Boyle combines his gift for historical re-creation with his dazzling powers as a storyteller.”

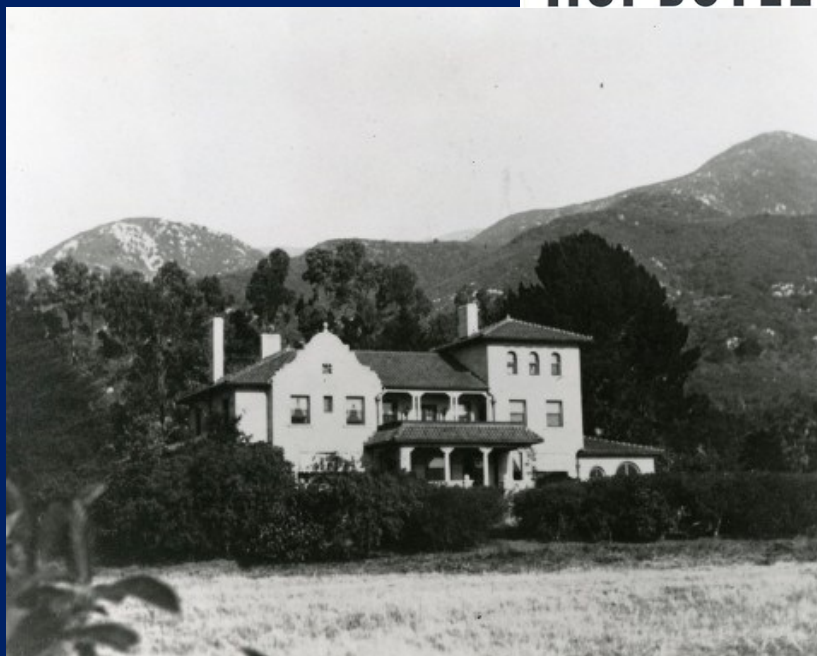
NOTE: The date for our meeting in April will be changed to a Monday in mid-May to avoid a scheduling conflict with the Docent spring trip to Chicago the same week. The new date will be posted in the next *La Muse*.

Any questions? Email me at [gmstichler@aol.com](mailto:gmstichler@aol.com)

Happy Reading!  
Gail



Above: Wedding photo, 1904. Source: *American Aristocracy*.



Left: Riven Rock was the name of the couple's 87-acre Montecito estate located in the area of the confluence of Cold Springs and Hot Springs creeks. For some 40 years, Stanley McCormick was confined here due to debilitating mental illness. The house was torn down after the 1925 earthquake.

SB Independent, December 21, 2016



# Recreating Reality: Contemporary Dreamers

By Ricki Morse

Sigmund Freud, a Viennese neurologist, was the grandfather of Surrealism, introducing the concept of a human unconscious mind in his 1900 book, "The Interpretation of Dreams." Andre Breton (1896-1966), a Parisian poet and critic was the ensuing father of Surrealism, publishing his "Surrealism Manifesto" in 1924, a liberating starting point for the exploration of personal fantasies. Surrealism has become a major 21<sup>st</sup> century art movement, increasingly appearing in American museum collections including our recent acquisitions.

Milena Pavlovic-Brili was a Serbian painter, designer and poet, her mother an opera singer related to the Serbian royal family and her father a noted Italian composer. An artist from childhood, she studied art in Belgrade and

in Italy and through her clothing designs worked with Vogue Magazine for whom she designed covers. When World War II began

she immigrated to New York City, expanding her surrealist style, viewing women in unique settings as not only beautiful but also powerful, from angels playing mandolins to clothed and nude figures in a sweeping plaza. Her surreal imagination is dramatically displayed in her extensions of space, the plaza stretching into a vanishing point, the distant figures shrinking to tiny images. Her brief life

ended at 35 in a fall from a horse. The house where she was born has become a museum of her paintings, designs and prints. We can only imagine where she could have taken us through her richly embellished imagination.

Dorr Bothwell (1902-2000), a well-known member of San Francisco's Surrealism movement, who had declared herself an artist at age 4, taught in many art institutes, including Parsons and the London Educational Authority.



Salvador Dali, *The Temptation of St. Anthony*, 1946, oil on canvas, Royal Museum of Fine Arts of Belgium.



Rene Magritte, *Golconda*, 1953, oil on canvas, Menil Collection, Houston, Texas. The source of the title is unknown. The buildings and formally dressed men suggest the bustling city of Brussels where Magritte lived.



Milena Pavlovic-Brili, *Self Portrait with Velvet*, 1939, Galerija Milene Pavlović Barili in Serbia.



Milena Pavlovic-Barili, *The Angels*, 1938, oil on canvas, SBMA.



Milena Pavlovic-Barili, *Composition*, 1938, oil on canvas.



Dorr Bothwell, *A Singing Bird Nests in my Heart*, 1942, oil on canvas, private collection

Ultimately she settled in Mendocino, devoting herself to the Mendocino Art Center as resident artist/teacher for four decades. The world-ranging life she packed into the intervening years was one she envisioned early, changing her name Doris to Dorr hoping to smooth her adventures into a world largely open to men, not to single female travelers.

At the age of 26, having completed her art studies in San Francisco and The Univ. of Oregon and opening a gallery in San Francisco, she traveled to Samoa, where she spent two years and was adopted by a regional chief and his wife to help her avoid deportation, thus giving her Samoan citizenship. She learned the language, the customs, the dances and ceremonies, establishing lifelong relationships. Dorr Bothwell was always “all in,” including getting blue tattoos on both legs. And she never stopped painting, drawing, printing, sculpting, and working in ceramics.

After returning home to San Diego, she traveled in Europe for two years and in 1934 moved to Los Angeles, joining the post-surrealist group around Lorser Fitelson and Helen Lundeberg. An innovator in the use of serigraphy as a fine art medium, she expanded the silk screen process into acrylic paint on canvas.

The Great Depression was not friendly to art galleries or artists, and she found work with FDR’s Works Progress Administration, first in L.A., making murals for LACMA and later in San Francisco, designing and constructing a monument to Juan Bautista De Anza, the Spanish general who in 1769 led his troops from Mexico to San Francisco, establishing Spanish autonomy.



Dorr Bothwell designed the *De Anza Memorial*, 1940, Riverside, CA, funded in part by the WPA.

The scope of Bothwell’s artistic and intellectual breadth is without bounds. In 1991 she published *Notan* (the Japanese word meaning dark-light) with her friend Marlys Mayfield, a guidebook to the ancient Japanese symbolism of positive and negative space, the Yang and the Yin, recognizing the equally important identity of both shape and background. The first book on this subject in the West, it remains a definitive text, opening this ancient understanding to contemporary artists.

Dorr Bothwell’s *Family Portrait* (1940) is currently on display in the Ridley-Tree Gallery, Global Surrealism section. The figure is half nude baby, half fully dressed adult, celebrating the whimsy of family mementos and their awkward relationship to life, the branch of a fenced, tagged plant extending under one arm, her decorative belt curving, snakelike, away from her body. Her offset head suggests the complexity of family and representation and playfully engages our interest while the cloud and floating flower insist on the surreality of the scene. The light hearted playfulness of her self portrait above is reimaged here, insisting on being noticed but refusing to be taken seriously. ■



Dorr Bothwell, *Samoan Family Resting*, 1929, wood block print on cream paper, private collection.



Dorr Bothwell, *Mallorca*, 1951, serigraph print 8/25, private collection.



Bothwell, *Family Portrait*, 1940, oil on canvas, SBMA

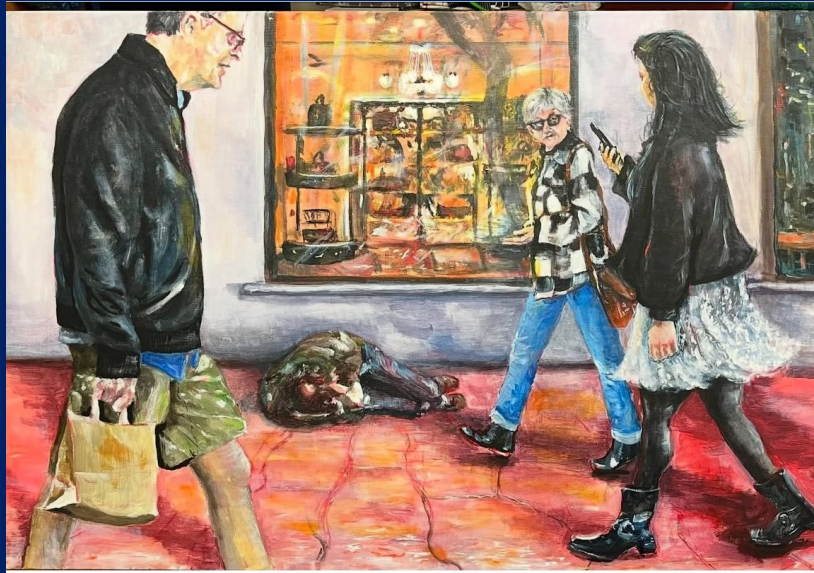
## The Last Page



Docent KIM SMITH has been accepted into the prestigious juried Ojai Studio Artists tour in October 2025. Kim's haunting sculptures were published in the January issue of *La Muse*. LM



From Kim: "The group has a primary large show in Ojai once a year for thousands of guests, and smaller micro-tours throughout the year and group museum shows. The Ojai Vortex will be publishing an article about it tomorrow. I am humbled and grateful for the opportunity to work with this group of artists to promote art, art education, and philanthropy in the arts."



"The Dichotomy of Society," oil on canvas, 2024, 24"x36".



"Survivor of Auschwitz," 2024, life sized, 33,000 pieces, cardboard and glue.



"Frances Elson," 4 years old, in a Displaced Persons Camp, 23,000 pieces, 2024, life sized, recycled cardboard and glue.



"Frances Elson Today, Contemplating What Might Have Been," 2024, life size, 23,000 pieces, cardboard and glue.



Lori Mohr, Editor 2009—

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