

An abstract artwork featuring a large, textured green shape that resembles a waterfall or a large brushstroke. To the left, there are vertical yellow lines and a dark, textured area. The background is a mix of blue, orange, and white shapes, including a large white circle. The overall style is bold and expressive.

SANTA BARBARA
MUSEUM OF
ART

JULY • AUG • SEPT 2025



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FROM *the* DIRECTOR

MAKE ART PART OF YOUR LIFE

Dear Members,

If you are reading this newsletter, it is very likely that you are already a member of SBMA and support the mission of integrating art into the lives of people of all ages through our exhibitions, public programs and educational activities.



But how often do you spontaneously grab a friend, partner, child or parent and head to SBMA to just enjoy the experience of looking at art? You don't have to make a day-long commitment to march through every gallery and hallway to see all of the extraordinary objects and works of art on view. As a member, your general admission is FREE.

As our member profile in this issue illustrates, you can make a gift of membership and come to the Museum as many times as you wish during the year—pop in for 30 minutes, stroll through just one exhibition, sit in front of one work of art, or stay as long as you like.

This summer our galleries truly offer something for everyone here at SBMA. The breadth and range of art on view right now includes the new exhibition *Vian Sora: Outerworlds* featuring the Iraqi artist's colorful and powerful paintings exploring identity and memory. One can enjoy the installation *Elliott Hundley: By Achilles' Tomb*, marvel at the Suit of Armor of the founding Shogun of the Edo Period or view the new painting installation of *Portraits Revealed*. The galleries on every floor present fresh installations of the museum's extraordinary collection of Antiquities, Asian Art, American and European 19th and 20th paintings, drawings, sculpture and photography, as well as contemporary art and media.

I invite you to make art part of your life and visit the Museum soon and often.

Sincerely,

A handwritten signature in black ink, appearing to read "Amada Cruz".

AMADA CRUZ
Eichholz Foundation Director



VIAN SORA: OUTERWORLDS

June 22 – September 7, 2025
McCormick Gallery



Growing up in Baghdad, Vian Sora (b. 1976) lived through wars and conflict in Iraq and eventually immigrated to the United States, then brought her family to safety. She considers these paintings analogs to the experience of her life and Iraqi history. In them, gnashing forces convey experiences too big, too charged to be expressed directly. Their churning, relentless energy emulates the cycles of human history with its continuous cycles of peace, war, prosperity, and disaster, but also nature's endless cycles of birth, growth, decline, death, and rebirth. This is her first solo museum show in the United States.

RIGHT: Vian Sora, *Outerworld II*, 2021. Mixed media finished with oil on canvas. Collection of Brook and Pam Smith.



Sora frequently references the ancient history of Iraq, such as the civilizations of Sumer, Assyria, and Babylon. The painting on the cover, *Dilmun*, takes its title from an island mentioned in the Epic Gilgamesh (2100–1200 BCE), a Sumerian myth about the king of Uruk. The island was described as a paradise, where animals no longer ate each other, and where humans lived forever. It has been speculated to be the model for the Garden of Eden in the Book of Genesis. Dilmun also denoted the underworld, where the dead go.

In *Outerworld II* on the previous page, Sora buries figures or fragments of figures in plain sight. Here, the L-shape with four appendages could be a human body, a bird in flight, or something falling or collapsing. The blue background in the upper half reads like a sky, and the slightly darker blue in the bottom might be an ocean or river. Is the orange circle a sun? Sora thinks of her paintings as imagining other worlds, and she is an avid reader of science fiction and near-future fiction, which, like her paintings, mix pieces of our shared reality with the imaginative constructions of the artist.

An ecotone is any place of transition between two biological zones, and the painting on this page seems to be showing a state of transformation. These can be macro—the ecosystems of grassland and jungle—or micro—the bank of a small river where water and land meet. Sora often talks about the environmental destruction of modern Iraq because of wars, oil extraction, and horrific air pollution from burning oil fields. Could this image be of Iraq’s Riverine-Marshland ecotones, where the Tigris and Euphrates Rivers meet arid plains and form marshes, a place that has supported human life for thousands of years?

This exhibition is co-organized by the Santa Barbara Museum of Art, Asia Society Texas, and Speed Art Museum and is made possible in Santa Barbara through the generosity of SBMA Ambassadors, Joan Davidson, Jeanne Dentzel, Great Meadows Foundation, Rachel Kaganoff, Isabel and Paul Wendt, and an anonymous donor.

TOP LEFT: Vian Sora, *Ecotones*, 2023. Oil on canvas with mixed media. Shah Garg Collection.



Portraits REVEALED

On View June 8
Preston Morton Gallery

This exhibition features group and individual portraits from the Santa Barbara Museum of Art's extensive collection.

The essence of portraiture is that it depicts or alludes to a person or people. Over centuries, the artists in this gallery have told stories, fantasized, and revealed invisible emotions and beliefs. Portraits can be meditations on life and existence, opulent displays of status, or both. This exhibition presses on what counts as a portrait by including a few still-life paintings that use objects to suggest an unseen person or situation.

TOP LEFT: Cynthia Talmadge, *The Diplomat's Wife's Altitude Sickness on the Tarmac, San Salvador*, 2024. Oil on canvas. SBMA, Museum purchase with funds provided by Kandy Budgor; Luria/Budgor Family Foundation. Courtesy of the artist and 56 HENRY, New York.

TOP RIGHT: Mary Grace, *Self Portrait*, c. 1760s. Oil on canvas. SBMA, Gift of Mrs. Lenore Adams.

BOTTOM LEFT: Alfredo Ramos Martínez, *La pintora de Uruapan (Uruapan Painter)*, ca. 1930. Oil on board. SBMA, Gift of the P.D. McMillan Land Company, 1963.24. ©The Alfredo Ramos Martínez Research Project.



CONTINUING EXHIBITIONS

Proscenium: Elliott Hundley

Through August 31
Colefax, Davidson Galleries

By Achilles' Tomb: Elliott Hundley and Antiquity @ SBMA

Through February 22, 2026
Ludington Court

Guides to Enlightenment: Tibetan Paintings from the Museum's Collection

Through August 17
Eichheim, Asian Galleries

Math + Art

Through August 24
Loeb Family Gallery

Sea of Ice: Echoes of the European Romantic Era

Through August 24
Ala Story Gallery

Portraits Revealed

Ongoing
Preston Morton Gallery

TOP LEFT: Artist Unknown, *Portrait Miniature of a Gentleman (Possibly of the poet Chatterton)*, c. 1835-1840. Watercolor on ivory, SBMA, Gift of Timothy A. Eaton.



LETTER FORMS

June 15 – September 14, 2025
Emmons and Von Romberg Galleries

The written word is usually used to explain or describe a work of art—but what happens when the words themselves become an image?

This exhibition of 20th- and 21st-century works from SBMA's permanent collection explores the ways in which artists transform words and characters by incorporating them into collages, prints, drawings, photographs, and sculpture. Employing not only the Roman alphabet used in English, but also Persian script and Chinese and Japanese characters, the artists in this exhibition push text beyond its usual denotative or descriptive function to create, alter, and question meaning.

RIGHT: JIAO YI 矯毅 (Chinese, 1917-2011), *Finger Painting of Ancient Oxen*, 1979. Ink on paper; album of 14 paintings. Gift of Kevin and Karen Baltazar.



OCT 5, 2025 TO JAN 25, 2026

**Blockbuster Exhibitions of Monet,
van Gogh, Matisse and More Coming
to SBMA this Fall**

IMPRESSIONIST REVOLUTION
**MONET
TO MATISSE**
from the
DALLAS MUSEUM OF ART

ENCORE
19TH-CENTURY
FRENCH ART
from the
SANTA BARBARA
MUSEUM OF ART

As the only western U.S. venue of a global art tour, The Santa Barbara Museum of Art will become an exciting place this fall to experience two major exhibitions of Impressionist and 19th-century French art, among the most popular and beautiful ever created. ***The Impressionist Revolution: Monet to Matisse from the Dallas Museum of Art*** explores the rebellious origins of the independent artist collective today known as the Impressionists and the revolutionary course they charted for modern art. The exhibition features a rich array of paintings, including exquisite examples by Monet, van Gogh, Gauguin, Matisse, Mondrian, Morisot, and Munch. It tells a story of a plucky group of artists who challenged the status quo and won, changing art forever.

Encore: 19th-century French Art at the Santa Barbara Museum of Art has more than 40 artworks on view. Using 19th-century paintings—including our own four Monets—and photographs, the exhibition takes you on a virtual tour of Parisian sites, such as Notre Dame and Eiffel Tower, but also to the famed French Riviera, the cliffs of Normandy, lush countryside farms, and to the places these artists traveled abroad.

Advance special tickets for these exhibitions will be available only for members from **August 15 through 29**. Tickets will go on sale to the public on August 30. See it first! See it for free with your membership! Join or renew today!

This exhibition is organized
by the Dallas Museum of Art

DMA DALLAS
MUSEUM
OF ART

Claude Monet, *The Water Lily Pond (Clouds)*, 1903. Oil on canvas. Dallas Museum of Art, The Eugene and Margaret McDermott Art Fund, Inc., bequest of Mrs. Eugene McDermott in honor of Nancy Hamon, 2019.67.13.McD.

Henri Matisse, *Pont Saint-Michel*, 1901. Oil on canvas. Santa Barbara Museum of Art, Bequest of Wright S. Ludington, 1993.1.5 © 2025 Succession H. Matisse / Artists Rights Society (ARS), New York.



For ticket information visit
SBMA.net/ticketing/ir-encore-2025



RECENT ACQUISITION

LEFT: Daniel Crews-Chubb, *Three Immortals (pink)*, 2023. Oil, acrylic, spray paint, charcoal, ink, sand and collaged fabrics on canvas in oak frame. Gift of Bennett and Julie Roberts.

CONTEMPORARY ART

Daniel Crews-Chubb is a British painter fascinated by European historical painting, in particular the monumental multi-figure compositions of European history painting. This genre of painting was what artists turned to when they wanted to say something important. Some of the best-known are Delacroix's *Raft of the Medusa*, Rembrandt's *The Night Watch*, Velázquez's *The Surrender of Breda*, or Picasso's *Demoiselles D'Avignon* or *Guernica*. Without any

particular artist in mind, Crews-Chubb references the history of these massively scaled oil paintings. The *Immortals* series from which this comes was the subject of a two-person exhibition at Oxford University's famed Ashmolean Museum. He riffed on that museum's extraordinary holdings in art from across thousands of years to make these at once timeless and utterly contemporary figures that stare back at us.

EDUCATION PROGRAM HIGHLIGHT

Fridays in Focus: Art and Poetry with 6th-8th graders from Santa Maria

On April 4th, 77 students from Benjamin Foxen School in Santa Maria visited the Museum for a day of docent-led tours, writing workshops, and artmaking.

The students ranged from 6th grade to 8th grade and were excited to see Rufino Tamayo's *Noche y Dia* which served as the inspiration for their writing and art. They rotated between the Museum's offerings in small groups which meant that they were able to thoughtfully engage with the docents, share their poems with each other, and walk around the Luria Activity Center (LAC) to tour and reflect on each other's creations at the end of the art lesson.

Docents Loree Gold, Elizabeth Russell, and Manuel Rangel led the students through the Museum focusing on Tamayo's piece as well as Estefania Ajcip's *Ja-K'iche* in the *Accretion* exhibition. In the galleries they facilitated lively discussion, using VTS (Visual Thinking Strategies) to encourage the students to enter the art and explore it on their own terms.

Poets Cie Gumucio and Luna Vallejo-Howard gathered with the students on the Museum's front steps to read and write poetry. The students used personification, contrasting images, and surprising metaphors about the moon and the sun inspired by *Noche y Dia*. Some students' poems reflected life in their neighborhoods, homes, and school while others invented otherworldly characters to embody the moon and the sun. Despite some initial shyness, each student read their pieces aloud to their group and were met with excitement over an unusual image, laughter after an inside joke made its way into a poem, or admiration for a fully formed poem featuring rhymes and alliteration.

In the LAC, Museum teaching artist Carlos Bardales worked with the students on a watercolor and oil pastel resist painting of a half night, half day skyscape. They used the pastels to draw celestial figures, constellations, and symbols and then painted with watercolor using a Tamayo-inspired palette. The art activity asks the students to look closely at a work on view to consider concept, composition, color, and technique and then gives them an opportunity to make it their own through a given medium.

Visits like this one help to bring awareness of the Museum as both a vital resource and a fun, engaging place to visit with family and friends when in Santa Barbara. Most importantly, after spending the day on the Museum terrace, touring the galleries, and creating their own art works, the students have a deeper connection to the Museum and all that it has to offer as well as a richer appreciation of their own, and their classmates' ability to express and create.



SHORT STORIES

Art Learning Lab

1st Thursdays 5 - 7pm

Saturdays & Sundays 12 - 4 pm

Festive balloons, art making, puppetry, poetry, and storytelling were all part of the celebration of the opening of the Art Learning Lab (ALL) on Sunday, April 13. Over 100 visitors, mostly families, enjoyed the new space, made puppets on the front terrace, took part in the interactive storytelling with Bright Torches and enjoyed children's poetry and stop animation films created in response to Dario Robleto's art work. It was a great introduction of this new resource for community building and art.

Since then, the ALL has been filled each week with Artful Making classes, visiting art teachers in training from Cal Poly San Louis Obispo, Newcomers students and their families, adult studio workshops, even a thank you reception for teachers to mark the end of a successful school year. This, in addition to the public hours Saturday and Sundays, free Studio Sundays and Family First Thursdays. Those hours continue with *Summer Studio*, offering a rotating menu of art projects for any age or experience, using a variety of materials and techniques, inspired by the art on view. Come create, relax, and enjoy this Summer!



VISIT

Gallery Tours

Tuesday - Thursday: 1 pm

Friday - Sunday: 11:30 am, 1 pm

1st Thursday Ten-Minute Talks: 6:30 pm

Free docent-led gallery tours are conducted daily and meet in Ludington Court near the State Street entrance.

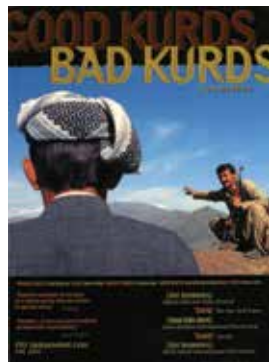
For more information visit sbma.net/visit/gallerytours

LEARN

Film Screening: *Good Kurds, Bad Kurds: No Friends But the Mountains*

Sunday, July 13, 2:30 - 4:30 pm

"Searing...delves deeply into the history and politics of Kurdistan." — *New York Times*



A war of national liberation or a war against terrorism? Film-maker and acclaimed freelance journalist Kevin McKiernan poses this question at the outset of this stirring, provocative award-winning film shot in part by legendary cinematographer Haskell Wexler. It's all in how you define "good" and "bad". *Good Kurds, Bad Kurds* (2001;

80 minutes) brings a sharp clarity to a complex history, while providing disturbing insight into immigration practices and U.S. foreign policy.

This screening is inspired by the current exhibition *Vian Sora: Outerworlds* and the Iraqi born artist's recollection of watching this film at home with her brother as a young girl. Introduction and Q & A following the screening with Director Kevin McKiernan. *Mary Craig Auditorium, SBMA, 1130 State Street Free Students and SBMA Museum Circle Members Museum Members \$10/\$15 Non-Members*



EXPERIENCE

Summer Sets/Summer Steps: Art, Dance, and Music

Sunday, July 6, 5 - 6 pm

Come early and enjoy the galleries then step outside for a summer night of jazz and dance on the Museum's front terrace. Inspired by the exhibition *Modern Life: A Global Artworld, 1850 - 1950* and performed by two-time Grammy Award winner Ted Nash and internationally known choreographer and dancer Vanessa Isaac, responding with music and motion to works by Wifredo Lam, Georgia O'Keeffe and other muses of the modern. *Front Terrace, SBMA, 1130 State Street. Free*

This performance has been made possible through the generosity of Starr Siegle.

Through the Lens of the Senses: Scent Studio & Dance

Sunday, August 10

Scent Studio 2:30 - 4:45 pm

Dance 4:45 - 5:15 pm and 5:30 - 5:45 pm

By Achilles' Tomb, a reinterpretation of the Museum's Greco-Roman antiquities, by artist Elliott Hundley, reminds us that ancient culture can be remade and repurposed today by anyone, from anywhere, no expertise in ancient Greek required. In keeping with this spirit of playful reinterpretation experience **two** such explorations—one dance, and one scent.



KIDS & FAMILIES

Family 1st Thursday

Thursdays, July 3; August 7; September 4,
5 – 7 pm

Art Learning Lab, Free

Studio Sunday

Sundays, July 13; August 10; September 14,
12 – 4 pm

Art Learning Lab, Free

Sunday, August 10

Scent Studio

In three 30-minute sessions visitors 18 and over are invited to explore and experiment with the potions and perfumes of antiquity. Museum Teaching artists invite participants to sniff, sample, blend, and brew. Classics Professor Dorota Dutsch will link the current day to classical origins in a brief interactive presentation. Come for the scents, stay for the dance.

Session 1: 2:30 – 3 pm

Session 2: 3:30 – 4 pm

Session 3: 4:15 – 4:45 pm

Park Lobby, SBMA, 1130 State Street.

Museum Members \$10/\$15 Non-Members. Each session is limited to 30 participants ages 18 and older.

Dance

4:45 – 5:15 pm and 5:30 – 5:45 pm

As the Museum closes, visitors will be invited to follow dancers from the galleries on to the terrace for a performance choreographed by Laura Gorenstein Miller. The State street facing portion of the dance will be repeated at 5:30 pm.

A contemporary take on the legend of the Phoenix, this sensual exploration reimagines the myth of the immortal bird extending from ancient Greece to Israel via the Jewish tradition in the Talmud and Christian Europe in an irresistible story of regeneration and renewal, bringing life and hope. Lose yourself in this dual seduction of sight and scent. *Front Terrace, SBMA, 1130 State Street. Free.*

This performance has been made possible through the generosity of Starr Siegele.



MEMBERS

Director's Residence Paella Party

Sunday, September 14

Amada Cruz, Eichholz Foundation Director, and Rick Harman cordially open their home to SBMA Members at the Director's Circle, Benefactors Circle, and Leadership Circle levels for an evening in the garden at the Director's Residence. *Invitations will be emailed.*

Impressionist Revolution: Monet to Matisse from the Dallas Museum of Art Events

Weekend of October 4

The Santa Barbara Museum of Art invites members to enjoy exclusive early access and an evening under the stars to support the multi-venue exhibition *The Impressionist Revolution: Monet to Matisse from the Dallas Museum of Art*. More details to come.

Impressionist Revolution: Monet to Matisse from the Dallas Museum of Art Exhibition Preview and Lecture

Sunday, October 5

Member Morning: 10 am – 12 pm

Public Lecture: 12 – 1 pm

Celebrating the 150th anniversary of the first Impressionist exhibition, *The Impressionist Revolution* invites visitors to reconsider these now beloved artists as the scandalous renegades they once were, as well as the considerable impact they had on 20th-century art. *Encore: 19th Century French Art at the Santa Barbara Museum of Art* will complement this exhibition and demonstrate how Paris became an international 19th-century phenomenon. *Invitations will be mailed.*



MEMBER BENEFIT:

Enjoy a September of Nature and Art

We're excited to announce a special reciprocal membership program between the Santa Barbara Museum of Art and the Santa Barbara Botanic Garden throughout the month of September.

SBMA Members will receive free admission to the Santa Barbara Botanic Garden all month long. Likewise, members of the Garden can enjoy free admission to SBMA during this same period.

No reservations are required to visit the Garden—simply show your SBMA member card or digital membership card upon entry. The Garden is open daily from 9:00 am to 5:00 pm, with last entry at 4:00 pm.

To plan your visit and check for any special programming or temporary closures, visit sbbotanicgarden.org.

We hope you take advantage of this wonderful opportunity to experience the beauty of both the Garden and the Museum this September!

For questions, contact us at membership@sbma.net or 805-884-6490.

ABOVE: Santa Barbara Botanic Garden
RIGHT: *By Achilles' Tomb* in Ludington Court

ANNUAL FUND

Beyond the Numbers: The Impact of Your Support

Thanks to the extraordinary generosity of our supporters, we welcomed over 60,000 visitors, including 8,000 students and teachers, and offered 57 public programs and more than 200 educational experiences. Behind those numbers are countless stories—of learning, connection, and discovery.

This year, SBMA brought new energy into our galleries with acclaimed exhibitions such as *Modern Life: A Global Artworld, 1850–1950*, and *Proscenium: Elliott Hundley*. These exhibitions have sparked conversation, reflection, and awe—especially in connection with Hundley's compelling dialogue with our antiquities collection in *By Achilles' Tomb: Elliott Hundley and Antiquity @ SBMA*.

And the momentum continues: this fall, we are thrilled to present *Impressionist Revolution: Monet to Matisse from the Dallas Museum of Art*, alongside *Encore: 19th-Century French Art from the SBMA Collection*—two exhibitions that promise to delight and inspire.

But at SBMA, it's never just about the numbers or the titles of exhibitions.

Behind every scanned ticket, every installed artwork, and every student visit is a moment—a memory made between a child and their grandparent, an unexpected spark of inspiration between friends, the first time someone fell in love with an artist, or perhaps even the moment someone saw themselves as an artist for the first time.

This is the power of art. And this is what your support makes possible.

To help ensure these moments continue for generations to come, we invite you to support the SBMA with a gift of any size. Every contribution makes a difference—enabling us to present world-class exhibitions, offer engaging public programs, and provide meaningful educational experiences for thousands of visitors each year.

Contact Annual Fund Manager Molly Kemper at mkemper@sbma.net, or visit <https://www.sbma.net/support/give/annual-fund>





PLANNED GIVING

A Legacy That Lives Through Art

Through a planned gift, you can make a lasting impact on the future of the Santa Barbara Museum of Art and help ensure that generations to come will experience the transformative power of art.

Your support helps SBMA continue to present thought-provoking exhibitions, offer inclusive educational programs, and steward a world-class collection—all while remaining a vital cultural resource for our community.

By including SBMA in your estate plans, you create an enduring legacy that supports artistic excellence and public engagement far into the future.

If you are interested in remembering the Santa Barbara Museum of Art in your estate plans, we would be honored to work with you to fulfill your intentions and welcome you as a member of our Legacy Society.

Please contact Karen Y. Kawaguchi, Director of Legacy Giving and Membership, at 805-884-6428 or kkawaguchi@sbma.net to begin a conversation about planned giving opportunities.

SBMA Women's Board Becomes SBMA AMBASSADORS

As the Santa Barbara Museum of Art (SBMA) Women's Board prepares to celebrate its 75th anniversary during the 2025–26 year, the group is marking the milestone with a significant evolution: a new name. Beginning July 1, the Women's Board will officially become the SBMA Ambassadors—a name that reflects both their proud legacy and their renewed mission.

“We are pleased to present a change to the name of the SBMA Women's Board to SBMA Ambassadors,” stated Paula Farrington, 2024-25 President. “The new name reflects our evolving mission and commitment to the future of the Santa Barbara Museum of Art.”

The renaming initiative was guided by three key principles: alignment with the organization's core purpose as advocates and fundraisers for SBMA; a strong commitment to inclusivity as the Museum continues to grow; and the need for a name that is clear, welcoming, and representative of their identity. “SBMA Ambassadors resonates with both current and prospective members,” Paula continued. “It captures the essence of who we are today—dedicated supporters of the Museum—and who we strive to be in the years ahead.”



In addition to celebrating its 75th year and unveiling a new name, the group has announced its 2025–26 slate of officers, who will begin their term on July 1. Leading the SBMA Ambassadors into this exciting new chapter is Deb Joseph, who will serve as President. She is joined by: Emiko Kirshman

and Kirsten Ellis, Vice Presidents of Development; Linda Kollofski, Vice President of Communications; Diane Pannkuk, Vice President of Social Activities; Kathy Hartz, Vice President of Membership; Rossa Christiansen, Treasurer; Sally Lecomte, Secretary; and Paula Farrington, Parliamentarian.



AMBASSADORS

MEET STACY CULLISON

New SBMA Director of Institutional Advancement

June 1 marked the first day on the job for Stacy Cullison as the new Director of Institutional Advancement for SBMA.



A seasoned fundraising professional with more than 30 years of philanthropic expertise, Cullison brings extensive advancement and board relations experience on a national level, as well as local knowledge, having served the past five years as Senior Director of Development and Special Initiatives for UCSB Arts and Lectures. During her tenure, she played an integral role in revitalizing the development operation post-pandemic at A&L, growing annual support by nearly 45%.

In her new position at SBMA, Cullison oversees, designs and implements a forward-thinking fundraising strategy across the Museum including leading planning for large

scale capital campaigns, growing the endowment and raising funds to expand the Museum's current \$10 million budget.

"Stacy is a relationship-builder, a strategist, and a collaborative leader who can add value to our talented SBMA team and dedicated board, and support meaningful artistic experiences for communities, artists and youth throughout Santa Barbara," said Amada Cruz, Eichholz Foundation Director of SBMA. "I look forward to partnering with her to build on the momentum of recent successful capital and endowment campaigns."

Stacy Cullison has successfully designed and implemented comprehensive development strategies at organizations of all sizes. Prior to joining the University of California, Santa Barbara in 2019, Cullison held key fundraising and leadership positions at major Bay Area nonprofits, including San Francisco Opera, Stanford University Medical Center Development, and the San Francisco Conservatory of Music. Stacy has extensive experience in principal and major gifts work, having personally cultivated, solicited, and stewarded more than \$120M in gifts and pledges while living in the Bay Area. A native Iowan, Stacy began her development career with the Des Moines Symphony and the Iowa State University Foundation.

"In recent years I have been leading teams and rebuilding programs at mid-sized organizations, which has broadened my perspective of the financial and operational challenges that face nonprofits," said Cullison. "I thrive in a collaborative work environment where aspirational goals embolden philanthropy, and I am energized by strategic thinking and creativity that can elevate a project, a program, a team, or an organization. It is exciting to envision the next phase of my career in the art world, leveraging my extensive experience with nonprofit fundraising and leadership to support thoughtful philanthropy at SBMA."

She received her undergraduate and graduate degrees from Iowa State University. Cullison lives in Santa Barbara and is an accomplished musician, active in the Santa Barbara Choral Society and Symphony Chorus, and as a pianist and organist. She considers herself a champion of the arts. Welcome Stacy.

BOARD OF TRUSTEES

SBMA Board of Trustees

Announces Leadership for the 2025-26 Fiscal Year

At its June meeting, the Santa Barbara Museum of Art Board of Trustees re-elected Michael C. Linn as Chair.

Other re-elected officers include Lynn Cunningham Brown as Vice Chair, Christian McGrath as Secretary, and Mark Maltun as Chief Financial Officer. Stephen Schaible was elected as Treasurer. Additionally, the Board welcomed back Judy Little as a Trustee. Judy previously served on the Board three times dating back to 1997. The new fiscal term begins on July 1.

Retiring from their service on the Board of Trustees are Marta Babson, Robert Castle, Richard De Schutter, Betsy Newman, Jeanne Towles, and Martha Townsend. We extend our appreciation for the energy, commitment and extraordinary support these individuals have afforded the institution throughout their tenure on the Board.

SANTA BARBARA MUSEUM OF ART
THE
GILDED GALA

SAVE THE DATE

SATURDAY, FEBRUARY 28, 2026

gildedgala@sbma.net

TRIBUTES

With deep sadness and immense gratitude, the Santa Barbara Museum of Art remembers the lives of Victor K. Atkins, Jr. and Chapin Nolen, Life Honorary Trustees of the SBMA.

VICTOR K. ATKINS, JR. was an important supporter of the Museum's Asian Art program. Over many years, he contributed significantly to its growth, establishing the Asian Art Research Internship, donating works of art for the permanent collection, and sponsoring major exhibitions such as *The Artful Recluse: Painting, Poetry, and Politics in 17th-Century China*. In 2007, Victor together with his father, Victor (Tory) Atkins Sr., helped endow the Elizabeth "Tammy" Atkins Curatorship of Asian Art in loving memory of his mother.. This curatorial position is held by Susan Tai. The family also generously supported an acquisition in Tammy Atkins' memory of a Chinese Tang dynasty (618–906) sculpture, *Lady with Bird*. In recognition of his generosity Victor was named a Life Honorary Trustee by the Board of Trustees in 2008.

CHAPIN NOLEN, known as "Chape," served on the Board of Trustees from 1997 to 2005, contributing his leadership to several committees, including Development, Exhibitions and Acquisitions, Education, Investment, and Planned Giving. A Museum member since 1989, Chapin and his wife, Cynthia, were devoted supporters of SBMA initiatives, providing generous funding for art acquisitions, capital improvements, and the redesign of the Museum's website. His commitment to the Museum was unwavering. In 2008, the Board of Trustees honored Chapin's exceptional contributions by electing him as a Life Honorary Trustee. Chapin and Cynthia were also devoted supporters of other local organizations, including Casa del Herrero, Lotusland, Elings Park, and the Santa Barbara Botanic Garden, demonstrating their deep commitment to the cultural and natural heritage of Santa Barbara.



LEFT: *Lady with Bird*, Tang dynasty (618-906). Earthenware with traces of pigment. Museum purchase with funds provided by the Atkins family in memory of "Tammy" Tanner Atkins.

MEMBER PROFILE:

Grace and Jan—The Gift of Art

Jan Scott Fadden, UCSB alumna and registered nurse acupuncturist, has been a member of the SBMA since 2002 and included her niece Grace Hairabedian—a behavior technician now 26 years old—in her membership. This is their story in their own words:



JAN: My impetus for joining and sustaining my membership was/is my love of art, in addition to my belief that supporting local institutions is what makes a community great. Watching Grace go to SBMA summer camp as a child I could see that she leaned in on the creative side and had the gift to appreciate beauty. What better place to do it than our local art museum? We have gone to the Museum together a number of times, but I primarily go in a more random way, when I'm downtown and have an extra hour on my hands. It's relaxing and invigorating all in the same breath, and I always run into a few locals so it feels like a gathering place.

I can say that art is a form of communication and expression that transcends time and possibly even space as it "Graces" us with opportunities to see outside ourselves, and appreciate color, images and ideas that we may have missed without the works of the artists and all those who support the arts.

GRACE: Jan and I have always appreciated the arts and the beauty of nature. Growing up I spent three summers at the Museum art camp and made many friends and memories along the way. Working in the ceramics room at the camp brought me so much joy and excitement I didn't want it to end! Jan got me the membership around 2021 knowing that I was taking my walks around State Street and was looking for new activities. She and I would meet there before a meal to see a new exhibit or even just to pop in for 30 minutes. Every time I go in, the people that work there have been so kind, helpful and excited to talk about new exhibits. Sometimes I'll bring my friend or my boyfriend and we have a lot of fun looking on our own and showing each other our favorite pieces!

Going to the Museum is a calming break from the outside world and gives you the chance to relax and just enjoy the beautiful art. Once I'm done exploring the Museum I feel inspired, I can see the beauty in everyday life and I think more people should 'gift' that to themselves."

Share your story about the gift of an SBMA membership with kkawaguchi@sbma.net

Museum Members gathered to celebrate the opening of *Proscenium: Elliott Hundley and By Achilles' Tomb: Elliott Hundley and Antiquity @ SBMA*.



Exhibition supporters join Elliott Hundley in the Proscenium exhibition: Sonia and Randy Greif, Amada Cruz, Betsy Atwater, Margaret Arvey, Merrill Sherman, James Glisson, Michael Trambert, Jacquelyn Klein-Brown, and Elliott Hundley.



Levon Riggins, Jeff and Rosalie Poe



Patricia Moore and Harrison Moore



Merrill Sherman, Trustee and exhibition supporter; and Betsy Atwater, Past Board Chair and exhibition supporter.



Exhibition supporters, Sofia and Randy Greif



Jorge and Leo Richardson

PhotoFutures members enjoyed an exclusive, behind-the-scenes viewing of recently acquired photographs. Afterward, the group celebrated Curator of Photography and New Media Charlie Wylie with a special send-off party.



Charlie Wylie, former Curator of Photography and New Media, presents flowers to PhotoFutures co-chairs Carol Vernon and Robert Turbin.



Charlie Wylie, former Curator of Photography and New Media; Andrew Witte, Curatorial Assistant, Photography and New Media; PhotoFutures members

Members of The Museum Contemporaries, Dead Artists Society, and PhotoFutures participated in an exclusive walkthrough of Awol Erizku's latest solo exhibition *Moon, Turn the Flames... Gently Gently Away* at Sean Kelly and toured *.cataclysm. The 1972 Diane Arbus Retrospective Revisited* at David Zwirner.



Joan Tanner and Amada Cruz



Susan and Bruce Worster



Elliott Hundley and Alexander Brown



James Glisson, Chief Curator and Curator of Contemporary Art; Christian McGrath, Trustee; Amanda McIntyre; Awol Erizku, Artist; Bill Pierce; Shiela Wald



Jeanne Fulkerson, Past President and Sustainer Liaison; Paula Farrington, President; and Kathy Wenger, Vice President Membership



Sustaining members and Past Presidents, Helene Segal and Leisa Cosentino



Art of the Table designers.

The SBMA Ambassadors (formerly Women's Board) recently held an event honoring their sustaining members at the beautiful home of Kathy Wenger.



Sustaining members, Kathy Weber, Carol Olson, and Kathleen Waltrip



Art of the Table sponsors, Jeanne Fulkerson, Women's Board Past President, and Jim Fulkerson; and Martha Townsend, Trustee and Women's Board Member, and Tim Townsend.

The SBMA Ambassadors hosted Art of the Table featuring dramatic and imaginative tablescapes created by eleven designers each inspired by a specific piece of artwork from the permanent collection. Proceeds from the event supports the Museum's acquisitions, exhibitions, and education programs.

Thank you to the participating designers: Cabana Home (Caroline Thompson and Steve Thompson), Coast2Coast Collection (Holly Murphy), Diani Living (Natalie Olivares), Marc Normand Gelinas, Habitat Home (Kaitlyn Tapp), Harrison Design (Jamie Hallows), Hogue & Co. (Jerry Peddicord), House of Honey (Tamara Kaye Honey), Emily Joubert Home & Garden (Jennifer Williams), Maison K (Kimberly Hayes) and Porch (Diana Dolan)



Art of the Table platinum sponsors, Katie McKinley and Keith Slocum.



Docents recognized for significant years of service, Laura DePaoli (25 yrs), Ricki Morse (35 yrs), Christine Holland (20 yrs), Loree Gold (25 yrs), and Gail Stichter (15 yrs)



Docent of the Year, Cindy Anderson, and President, Pattie Firestone



Graduating Docents, (top row) Cynthia Withrow-Aliabadi, Soheylla Valleie, Michelle Kling, Susie Thum, (bottom row) Patty Santiago, SBMA Docent Coordinator, Gretchen Hewlett, Ann Kaplan, Michelle Madril, Nina Bashforth, and Barbara Ross, Research Chair (not pictured Natalie Ng)

The Docent Council recognized nine graduates from the 2024-25 training program, honored docents with service awards, and announced the Docent of the Year. We are grateful for the essential role our Docents play in advancing the Museum's mission—to integrate art into the lives of people.

SBMA TRAVEL

To express interest, visit sbma.net/travel or email travel@sbma.net.

***South of France: Contemporary & Timeless Masterpieces**

October 2 – 11, 2025

Allure of the Amalfi Coast: Discovering Italy's Coastal Beauty, A Value Tour

October 29 – November 6, 2025

Morocco and the Canary Islands aboard Sea Cloud Spirit with Trevor Marchand

October 30 – November 10, 2025

***Special Access in San Francisco and Napa**

November 4 – 9, 2025

***Crafts and Culture: Encountering Artisans of Mérida and the Yucatán**

December 2 – 9, 2025

The Mekong River with Nigel McGilchrist

January 5 – 18, 2026

***SBMA Returns to Cuba! See Havana & Trinidad through the Lens of Art, with Michelle Bird**

February 15 – 22, 2026

Value Tour Bordeaux & Basque Country: A Journey through Vineyards and Coastlines in Southwestern France and Northern Spain

April 9 – 19, 2026

Japan: Land of the Rising Sun including an 8-night cruise aboard the *Heritage Adventurer* with Kendall Brown

May 11 – 22, 2026

Cruising the Adriatic: Slovenia & Croatia aboard *Queen Eleganza* with Eric Frank

May 23 – June 3, 2026

***Southern Art Escape: Behind the Scenes in Kansas City & Crystal Bridges Museum of American Art with an expert (TBD)**

Late May 2026

***Art, Arboreta, and Estates of England's East Anglia Region: Cambridge and Norfolk with Oliver Gerrish**

June 2026

***The Magic of the Yukon Summer: Art, Culture, & Culinary Treasures, in Canada's northwestern Yukon territory**

Late July 2026

***Tahiti & the Islands of French Polynesia: A Unique Experience featuring seven nights aboard Ponant's *m/s Paul Gauguin* with Tory Laitila**

September 3 – 13, 2026

***Behind the Curtain in Ashland: The Oregon Shakespeare Festival featuring actor discussions**

Late September 2026

***Best of Peru's Art & Archaeology: Lima, Sacred Valley of the Inca, Machu Picchu & Cuzco with Kevin Lane**

September 22 – October 3, 2026

Grand Danube Passage: A Value Cruise

October 2 – 16, 2026

***Piedmont & Liguria with Special Visits to Historic Italian Estates**

Early October 2026

***Art & Soul of Austin: A Private Journey Through Home Art Collections, Studios, and History with an expert (TBD)**

November 2026

**SBMA-customized*



SBMA MEMBERS IN BURGUNDY AND THE LOIRE VALLEY IN MAY Left to right: Betsey von Summer, Mary Hampson, Rosemary Mutton, Gwen Baker, Nick Mutton, Janice Meaden Hewett, Jack Hewett (back), Bob Boghosian (front), Martin McKenzie (back), Beth Gates Warren (front), Lynn Kirst, Perri Harcourt, Henry Baker, Nigel McGilchrist (Study Leader), Amy Davidson (SBMA Representative), Carole MacElhenny

SBMA Travel is a benefit of Museum Membership. SBMA Members at the Enthusiast level (\$500) and above and Curatorial Support Group members receive advanced notice and the first opportunity to sign up for each SBMA-customized, SBMA-exclusive tour marked by an asterisk, followed by those who expressed early interest, then full Membership if the tour has not already been filled.



SBMA MEMBERS IN THE FRENCH & ITALIAN RIVIERAS IN APRIL ON THE SEA CLOUD II

Back row, L to R: Don Bennett, Frank Paolino, Wayne Smith, Eddie Jinkins, Junie Jinkins, Paul Wendt, Isabel Wendt, James Ellis, Kirsten Ellis. Front row, L to R: Susan Bennett, Allison Paolino, Barbara Smith, Alison Bracker (Study Leader), Susan Bradley (SBMA Representative), Cynthia Shevlin, Amanda Fox



SBMA MEMBERS IN SOUTHERN SPAIN IN MAY. Front Row: Judy Seborg, Laini Melnick, Pat Crissman, Bobbi Corbin, Martha Barsante, Joan Kayser, Doug McElwain. Middle Row: Nani Gonzalez Vargas (Tour Manager), Molly Kemper (SBMA Representative), Maryanne Costa, Catherine Teasdale, Clay Tedeschi, Marian Jean, Sharon Lafler, Anne de Leon, Barbara Awerkamp. Last Row: Donald Lafler, Michael Teasdale, Dale Seborg, Paul Crissman, Don Awerkamp



Wayne Smith on a Zodiac along the Italian Riviera, *Sea Cloud II* in the background.



Carol and Michael Linn in The Netherlands in April



SBMA TRAVELERS AT AN ARTIST'S PRIVATE STUDIO IN THE NETHERLANDS IN APRIL: SBMA Host Amy Davidson, Sandy Jacobson, Kyra Montagu, Jan Belson, Briony Glassco, the artist Urban Larsson, Joan Burns, Marilyn Warmee, Paula Lutomirski, Mary and Skip Calvert. Tour members not pictured: Brooke and Ev Ashworth, Carol and Michael Linn, Mary Lou Dana, Patricia Shanley and Frank Lisa



MUSEUM HOURS

Tuesday - Sunday 11 am to 5 pm
1st Thursday 11 am to 8 pm
Closed Mondays

ADMISSION

- \$15 adults, \$10 seniors, \$6 students with ID and children ages 6 - 17
- SBMA Members and children under 6 free
- Santa Barbara County students (K - college) free
- Santa Barbara County teachers (K - 12) free
- Active U.S. military and families free

OFFICE HOURS

Monday - Friday 9 am to 5 pm

ART LEARNING LAB

1st Thursdays 5 to 7pm
Saturdays and Sundays 12 to 4 pm

MUSEUM STORE

Museum Store moving to State Street Entrance in Fall 2025

CONTACT

1130 State Street
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@sbmuseart

COVER: Vian Sora, *Dilmun* (detail), 2022. Oil and mixed media on canvas. SBMA, Museum purchase with funds provided by the General Art Acquisition Fund.

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