

SANTA BARBARA  
MUSEUM OF  
ART



JAN • FEB • MARCH 2026



2025 - 2026  
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## Dear MEMBERS



As we close out 2025, I want to thank you for making this such an extraordinary year at the Santa Barbara Museum of Art. Your support has allowed us to bring world-class exhibitions to our community while continuing to expand access, education, and engagement across the Central Coast.

This fall marked a milestone with *The Impressionist Revolution: Monet to Matisse from the Dallas Museum of Art*, presented exclusively on the West Coast here at SBMA. Pairing it with *Encore: 19th-Century French Art from the Santa Barbara Museum of Art* has been a particular point of pride, celebrating both institutional collaboration and the strength of our own collection. Seeing visitors fill the galleries to experience these luminous works and to highlight our extraordinary legacy, including our four Monets together for the first time, has been a powerful reminder of art's ability to unite and uplift. If you have not yet seen these shows, act now, as they close to the public on Sunday, January 25, 2026.

We were also fortunate to welcome Paul Hayes Tucker, one of the world's foremost Monet scholars, for not one—but two—sold-out December 6 conversations with Chief Curator James Glisson. Due to overwhelming demand, Dr. Tucker generously offered to add a second talk, giving audiences even greater insight into Monet's life and the revolutionary spirit of the Impressionist movement. Thousands of viewers from across California and around the country joined the conversation via live stream, with the full conversation now available on our YouTube channel.

Looking ahead, in January we are delighted to host Sebastian Smee, Pulitzer Prize-winning art critic for *The Washington Post*, for an afternoon of captivating storytelling drawn from his acclaimed book *Paris in Ruins: Love, War, and the Birth of Impressionism*. Smee will explore the dramatic events that gave rise to the movement and how the crisis transformed art forever.

We then turn toward the inventive and unexpected. *Mario Giacomelli: La Gente, La Terra* presents the poetic black-and-white photographs of one of Italy's most revered artists. Starting in mid-February, a new slate of exhibitions drawn from our rich collection and augmented by artist loans will refresh our galleries including *As if in a Dream: History, Fantasy, Future; Remixed: Entwined Histories and New Forms*; and *RANDOM-ACCESS MEMORY: Internet Art*. These exhibitions continue our commitment to presenting a program balanced across historical and contemporary art and to offering experiences that surprise as much as they inspire.

At the heart of it all is you, whose generosity sustains this Museum and makes everything we do possible. Thank you for being part of this vibrant community and for helping us keep art alive, relevant, and deeply connected to life in Santa Barbara.

Sincerely,

AMADA CRUZ  
Eichholz Foundation Director



# PAUL HAYES TUCKER AND CLAUDE MONET

## Local Scholar's Lecture Delights Audiences

In this talk, Tucker sat down with SBMA Chief Curator James Glisson to explore Impressionism as an art movement and through its broader historical, social, and political context.

Together, they discussed key artworks currently on view at SBMA in *The Impressionist Revolution: Monet to Matisse*, including Monet's *Morning on the Seine* and Pissarro and Seurat's groundbreaking pointillism.



Tucker also shared his own early encounters with Monet and Impressionism, and how they shaped his scholarship and inspired his journey into the liberal arts. He then shifted back to the 19th century to explore the world into which Impressionism emerged, including how art was exhibited and received in a France still recovering from war and adapting to rapid industrial growth. He contrasted the strict structure of the government-sponsored Salon, the most important art exhibition of its time, with the bold experiment that changed everything: the first independent Impressionist exhibition held in April 1874 at Gaspard-Félix Nadar's photography studio.

One of the paintings highlighted in the conversation was Monet's *Impression, Sunrise* (1872), which Tucker described as a painting rooted in both tradition and reinvention. Its gentle palette appears calm, yet the work emerged from a turbulent cultural moment and ultimately stood as a symbol of renewal for a nation searching for stability after the Franco-Prussian War.

As Tucker noted, "It's really about the dawning of a new day for this war-torn, internally terrified country."

James Glisson also underscored that Monet's identity as an artist was closely tied to his strategy of seriality and repetition. What began as a personal method for studying shifting light and atmosphere ultimately became a defining approach for many artists of the 20th and 21st centuries.

Tucker shared fascinating insights into how Monet viewed other artists, what modern-day stereotypes about Impressionism persist, and how Impressionist art continues to resonate in our contemporary moment. It was an illuminating program, and we remain grateful to Paul Hayes Tucker for sharing his expertise with the SBMA audience!

*In case you missed it, the full conversation is now available to watch on SBMA's YouTube channel.*

*As the year draws to a close, we invite you to return to (or visit for the first time) *The Impressionist Revolution*—one of the most celebrated exhibitions in SBMA's history. On view until January 25.*



LEFT: Camille Pissarro, *Apple Harvest*, 1888. Oil on canvas. Dallas Museum of Art, Munger Fund.

RIGHT: Suchitra Mattai, *the intrepid garden*, 2023. Vintage saris, fabric, vintage objects made of salt, cast objects made of salt, porcelain objects, vintage shelves. SBMA, anonymous gift. © Suchitra Mattai.



## CONTINUING EXHIBITIONS

### **Mario Giacomelli:** **La Gente, La Terra**

Through February 15, 2026  
Ala Story Gallery, Photography Gallery

### **Piece by Piece: Collage & Assemblage at the Santa Barbara Museum of Art**

Through March 22, 2026  
Loeb Family Gallery

### **By Achilles' Tomb: Elliott Hundley and Antiquity @ SBMA**

Through May 31, 2026  
Ludington Court

### **Modern Life:** **A Global Artworld, 1850-1950**

Ongoing  
Ridley-Tree Gallery

## UPCOMING EXHIBITIONS

### **Random-Access Memory:** **Internet Art**

March 15–September 13, 2026  
Ala Story Gallery

### **SBMA Staff Selects**

April 12–September 6, 2026  
Loeb Family Gallery



LEFT: Max Hooper Schneider, *Intertidal Arroyo*, 2025. Dollhouse furniture, polyurethane foam, juniper branches, barnacles, preserved decapod, sea urchin spines, bullet casings, programmed LCD screens, LED lights, silicone, epoxy resin, pearlescent pigment, multi-leg powder coated aluminum stand. Courtesy of the artist and 125 Newbury. Photo: Paul Salveson. © Max Hooper Schneider.

RIGHT: Giovanni Paolo Panini, *Saint Paul Preaching Among the Ruins*, ca. 1750. Oil on canvas. SBMA, Gift of William P. Nelson Estate.



## AS IF IN A DREAM

### History, Fantasy, Future

March 1, 2026 – January 3, 2027  
McCormick, Wasserman Family, and Davidson Galleries

The artworks shown in the exhibition started from a kernel of reality, glimmer of lived experience, or sliver of memory. They are like dreams because they combine real and familiar elements but in unrecognizable, illogical, or uncanny ways.

Using primarily works from the Museum's collection and supplemented by loans, this exhibition shows artists giving fleeting memories durable form, picturing the future, and transforming the everyday into the exceptional and visionary. Spread across the McCormick, Davidson, and Wasserman Family Galleries and featuring some exceptional recent acquisitions, the presentation is divided into three sections: landscapes, bodies (mostly human), and the still life.

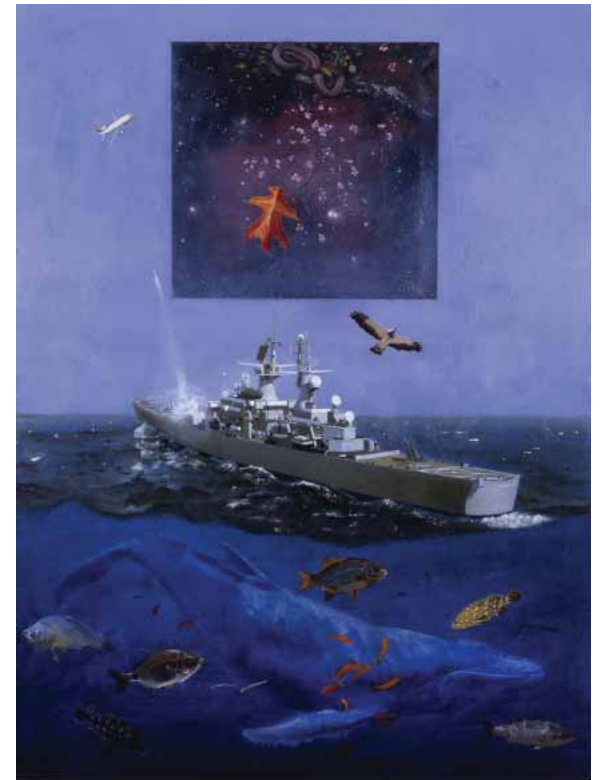


The landscape section often uses the environment as a portal to the past and the artist's deep associations. Eduardo Chavez described himself as “an American painter with a Mexican heritage and a desire to explore that heritage,” and in *Elemental Landscape* (1956), he seems to show the geological formations of New Mexico and Colorado, where he spent his childhood in a family of migrant farm workers. Similarly, Alice Baber's *Wheel of Day* (1971) epitomizes her striving to recreate on canvas what she called “color memories.” Her strongest childhood recollections were color-based, and this painting has the feel of landscape that is so out-of-focus that only scattered color fragments remain.

The section with figures includes a haunting portrait by Rafael Coronel, *Rosa en el pasillo* (1967). While this woman with her unusual headdress appears timeless and mythological, perhaps a historical or biblical person, it is the artist's grandmother. A portrait by Dominic Chambers shows a Black man in stylish glasses at ease, perhaps reading, daydreaming, or staring into the distance thinking about what he has just read. In any case, this man's thoughts and motivations are inaccessible to us. Other works include actual depictions of sleep and dreaming, such as Lari Pittman's *Transcendental and Needy* (1990) or Alison Saar's *Terra Firma* (1991).

A dream can either be a hope or plan for the future that might be realized, or the mind's activity during sleep that the sleeper temporarily believes to be real. One is possible, the other hallucinatory. These artworks sit somewhere between the actual and fictional, and their makers are explorers who have returned from journeys into the mind to share their discoveries with us.

This exhibition includes works by Alice Baber, Giovanni Paolo Panini, Jorge Pardo, Patricia Iglesias Peco, Lari Pittman, Odilon Redon, Henri Rousseau, Max Hooper Schneider, Tom Wudl, and more.



LEFT: Patricia Iglesias Peco, *Lavinia Mariposa*, 2024. Oil on panel. SBMA, Museum purchase with funds provided by the General Art Acquisition Fund. Image courtesy of the Artist and François Ghebaly. Photo: Paul Salveson.

RIGHT: Tom Wudl, *Voyage of the Pequod*, 1989. Oil on canvas. SBMA, Gift of Tom McGuire and Josephine Powe. Image courtesy of L.A. Louver, Venice, CA. © Tom Wudl.



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LEFT: Maia Ruth Lee, *Bondage Baggage Mothering II (detail)*, 2023. Rope, tape, used clothing, used bedding, breast feeding pillow, size variable. Courtesy of the artist and Gió Marconi.

RIGHT: Maia Ruth Lee, *Bondage Baggage Mothering II*, 2023. Rope, tape, used clothing, used bedding, breast feeding pillow, size variable. Courtesy of the artist and Gió Marconi.



## *REMIXED*: Entwined Histories *and* New Forms

February 22, 2026 – August 30, 2026  
Von Romberg and Emmons Galleries

This exhibition presents a compelling convergence of quilts, textiles, assembled fabrics, and quilting adaptations—all united in the act of remixing.

Just as musical remixes layer new components or change the tempo of existing songs, the art of *Remixed* combines, juxtaposes, and transforms fabrics, patterns, and concepts. Here, artists, playing with thread and tradition, challenge conventional divides, build bridges and fill gaps: craft and fine art, functional object and pure art, painting and quilting, material and immaterial, past and present. Like a musical remix, these visual artists move across genres, periods, and styles. Wendy Red Star blurs reality and illusion, completing a star through its reflection. Anthony Olumbunmi Akinbola “paints” with a swarm of silky fabrics, whilst Adia Millet “quilts” with paint, constructing compositions as if piecing things together. This is not a rejection of tradition but a bold reimagining of the familiar, akin to a jazz virtuoso improvising an efflorescent deviation from a classical standard.



The materials present in these works arrive with their own embedded lives and histories, yet their reworking remains acutely of this moment. Ventura-based artist Porfirio Gutiérrez uses ancient, culturally and economically resonant dyes. Basil Kincaid processes and reconciles memory through salvaged fabrics. Whilst artists bring their own perspective and style to envision new forms, the stories inherent within their chosen materials continue to unfold into the present. The resulting art transcends individual statements. It collaborates across space and time, speaking *with*, not *for*, their disparate elements. *Remixed* pulses with a palpable sense of human connection and spirit, like amplified music—insistent, pervasive, present, collective.

The exhibition features works by artists Anthony Olubunmi Akinbola, Carla Edwards, Jeffrey Gibson, Tamara Gonzales, Sabrina Gschwandtner, Porfirio Gutiérrez, Basil Kincaid, Maia Ruth Lee, Candice Lin, Yassi Mazandi, Adia Millet, Wendy Red Star, Jeffrey Sincich, Shinique Smith, Michael C. Thorpe, and Ben Venom.



LEFT: Wendy Red Star, *Evening Star II*, 2025. Silver polish frameless mirror, primary earth dry powder pigment, paper. SBMA, Museum purchase with funds provided by Kandy Budgor; Luria/Budgor Family Foundation. Image courtesy of Roberts Projects. © Wendy Red Star.

RIGHT: Basil Kincaid, *A Day at Victoria Glades*, 2021. Vintage corduroy, donated clothes, clothes from the artist, Ghanaian embroidered fabrics, hand woven Ghanaian Kente, brocade, Ghanaian wax block fabric, various lace fabrics, Abrokyere. Collection of Beth Rudin DeWoody. Image courtesy of the artist. © Basil Kincaid.

# RECENT ACQUISITION

## ASIAN ART

This over six-foot painting of a *Cosmic Man*, generously donated among other Asian works of art by the late Helene Pollock, is on display for the first time in Asian Art galleries after extensive conservation.

In India's Jain religion, the cosmos and the human body are both understood as expressions of a common energy system. The *Cosmic Man* is not a deity but a symbolic diagram showing the three main realms of the universe: the upper body represents the heavens, the abdomen charts out the human world, and the lower body represents hell. It illustrates the path of souls through the cycles of rebirth and teaches that it is only in the middle human realm, where one can experience both pleasure and pain, that people can ultimately achieve spiritual liberation or *moksha*. At liberation, the perfected soul floats to the top of the universe and eternally resides in the crescent-shaped realm above the heavens, as marked on Loka Purusha's forehead. Cosmic man paintings are often used as teaching tools on Jain's cosmology and also as visual aids for meditation.

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LEFT: *Cosmic Man (Loka Purusha)*. India, Rajasthan or Gujarat, c. 1800. Ink and color on cloth. SBMA, gift of Helene Pollock.





Awol Erizku, *No Hesi*, 2022. Spray Paint, regulation size basketball hoops and metal chains on printed aluminum. Museum purchase with funds provided by Kandy Budgor; Luria/Budgor Family Foundation.



Mario Giacomelli: *La Gente, La Terra*, September 7, 2025 – February 15, 2026.

## EDUCATION PROGRAM HIGHLIGHT

### *Seeing Through a Different Lens: Santa Barbara Junior High School Journalism Class*

This fall, sixty journalism students visited the galleries to view the Museum as Muse.

Their program started with student presentations that explored the nature of photojournalism; how do you tell the story without words? Then they were off to the galleries, but not just to look at the art on view: students made their way to entrances, corners, and stairwells to explore a different way of seeing SBMA. They were given some general categories of things to look for to encourage them to consider everything in the building as subject matter. The entire Museum was their muse, from the art on the walls to the walls themselves; from the expected to the newly discovered. These photos are a sampling of what they saw.



*Omphalos Bowl*, ca. 5th century BCE. Bronze. SBMA, Bequest of Wright S. Ludington.



## 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.

## CREATE

### Sketching in the Galleries

Saturdays, January 10; February 14; March 14

11:15 am – 12:15 pm

All skill levels are invited to experience the tradition of sketching from original works of art in current exhibitions. Museum Teaching Artists provide general guidance and all materials.

*Members, Students & Teachers: Free / Non-Members: Included with Admission (tickets.sbma.net)*

### Writing in the Galleries

Saturday, May 2 & Sunday, May 3

11:15 – 12: 45 pm

*Museum galleries. Members: Free / Non-Members: Free with Admission*

### Adult Studio Workshop Collage and Mixed Media Art Inspired Valentines: The Heart is a Palimpsest

Saturday, February 7 | 10 am – 12 pm

We invite you to bring your favorite friends, your person, or come solo to construct, while you sip, and celebrate the layers that make your people who they are. Create collage cards inspired by works in the Museum's collection using layered imagery, text, and texture that echo the idea of a palimpsest—how love, memory, and connection build over time. Enjoy mimosas, donuts, coffee, and a relaxed creative morning.

Instructor: Nicola Ghersen. Ages 21 and up. All experience levels welcome. SBMA, Art Learning Lab. *Members: \$80 / Non-Members: \$90*

## LISTEN

### See, Hear: Performance at the Intersection of Impressionist Art and Music

Sunday, January 11 | 2:30 pm, 3:15 pm, and 4 pm

Santa Barbara Symphony principal pianist Natasha Kislenko, concertmaster and violinist Jessica Guideri, and cellist Jennifer Kloetzel perform a program of works by Debussy, Chaminade, and Boulanger, culminating in Ravel's brilliant *Piano Trio*. Set amid the Museum galleries, the performance invites listeners into an intimate dialogue between music and art. All three musicians proudly represent the UCSB Music Department, where they serve on the faculty. Enjoy three performances, each responding to a different work of art. *Museum galleries.*

*Members: Free / Non Members: Free with Admission.*

### Poiesis Quartet Concert

Thursday, March 5 | 7 – 8:30 pm

With a focus on expanding the string quartet repertoire with vibrant new works by emerging composers, the Poiesis Quartet infuses each performance with unique moments of synchronicity and verve. The Poiesis Quartet is the First Prize and Commission Prize winner of the 2025 Banff International String Quartet Competition.



Widely regarded as one of the world's most prestigious quartet competitions, the BISQC crowns the finest emerging string quartets and helps launch them onto the world stage. SBMA's audience will have the rare chance

to experience the next rising stars in chamber music. Program to be announced. *Chamber Music Concerts at SBMA are supported by the Curletti Fund. Mary Craig Auditorium. Students & Teachers: \$10 / Members: \$30 / Non-Members: \$40*

### Las Cafeteras Concert

Sunday, March 22 | 1 pm

In collaboration with UCSB Arts and Lectures' *!Viva el Arte de Santa Barbara!* program, the Museum is delighted to host Las Cafeteras. Born and raised east of the Los Angeles River, Las Cafeteras is remixing roots music as modern-day troubadours. They are a sonic explosion of Afro-Mexican rhythms, electronic beats and powerful rhymes that document stories of a community seeking to 'build a world where many worlds fit.' *Front Terrace. Free.*

### An Evening of Jazz with Allison, Cardenas, & Nash

Tuesday, March 31 | 5:30 – 7 pm

*Remixed: Entwined Histories and New Forms* presents a compelling convergence of quilts, textiles, assembled fabrics, and quilting adaptations—all united in the act of remixing.

Like musical remixes that layer new components or change the tempo of existing songs, the art in *Remixed* combines, juxtaposes, and transforms existing fabrics, patterns, and concepts.

Returning to the Museum for the third time, the much-lauded jazz trio of guitarist Steve Cardenas, bassist Ben Allison, and multi-reedist Ted Nash, take their cue from the artwork to create layered interpretations and improvisations of subtlety and surprise. Dipping into musical history as well as being of the moment, these stellar musicians, like their artistic inspiration, blend instinct and discipline to create music that pulses with human connection and life. *Mary Craig Auditorium, SBMA. Members: \$30 / Non-Members: \$40 (tickets.sbma.net)*

## LEARN

### Paris in Ruins: Love, War, and the Birth of Impressionism Sebastian Smees Talk

Sunday, January 18, 11:30 am and 2:30 pm

Join Pulitzer Prize winning art critic, Sebastian Smees, for an afternoon of captivating storytelling about the dramatic events that gave rise to the Impressionist movement. Drawing from his acclaimed and highly debated book *Paris in Ruins:*

*Love, War, and the Birth of Impressionism*, Smee takes us back to 1870–1871, when Paris was besieged, starved, and shaken by civil war. In the aftermath, a small group of painters embraced the fragility of life, capturing fleeting moments in light, color, and movement. Hear how crisis transformed art forever, and why Impressionism’s vision still resonates today. *Mary Craig Auditorium. Students & Teachers: Free / Members: \$10 / Non-Members: \$15*

### **Friends of Asian Art Presents: “Indian Art Meets American Arts & Crafts: Lockwood de Forest (1850–1932) and Jain Home Shrines in American Museums”**

John E. Cort, Professor Emeritus of Religion, Denison University, Granville, OH  
Wednesday, February 11 | 5:30 – 6:30 pm  
Presented in conjunction with the UC Santa Barbara Religious Studies Department Jain religion scholar-in-residence. This event is co-sponsored by SBMA Friends of Asian Art and Capital Group, Inc. *Students & Members: Free / Non-Members: \$15*

## MEMBERS

### **Spring Exhibition Party**

Saturday, March 21, 6 – 8 pm  
SBMA cordially invites you to the celebratory reception for three upcoming exhibitions: *As if in a Dream: History, Fantasy, Future, Remixed: Entwined Histories and New Forms*, and *RANDOM-ACCESS MEMORY: Internet Art*.

A special performance by a participating artist will open the party on the Museum’s front terrace, and an interactive weaving installation, photobooth, DJ, and food and drink will entertain you through the evening! *Tickets will go on sale Friday, January 16 at tickets.sbma.net. (Event is 21+)*

## KIDS & FAMILIES

### **Family 1st Thursday**

Thursdays, February 5; March 5  
5 – 7 pm

*Art Learning Lab. Free*

### **Art Learning Lab Open Hours**

Saturdays, Sundays 12 – 4 pm  
1st Thursdays 5 – 7 pm

### **Winter After-School Multimedia Class: Animal Stories Assemblage & Bookmaking**

Tuesdays, January 13 – February 17  
3:30 – 5:15 pm

Ages 5 – 12

Combine materials and techniques to create a mixed-media animal stories assemblage piece using clay and a variety of drawing materials. Bookmaking will include stitching, weaving, and mark making with charcoal, pastels, and ink. All projects are inspired by the exhibition *Piece by Piece: Collage & Assemblage at the Santa Barbara Museum of Art. SBMA, Art Learning Lab. Members: \$200/6 weeks; Non-Members: \$250/6 weeks.*

### **Spring Camp: Japanese Ceramics, Painting, & Prints**

Monday – Friday, March 30 – April 3  
9 am – 3 pm

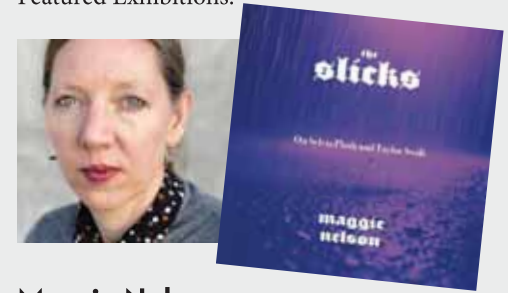
This week-long camp teaches the basic techniques of throwing pottery at the wheel in a fun and relaxed environment. Students learn to make simple clay forms and experiment with surface decoration and glazing techniques, inspired by Japanese ceramics in the Museum’s collection. Afternoon projects will focus on painting and printmaking. All materials and firings are included.

Instructors: Luna Vallejo-Howard and Jason Summers. *SBMA’s Art Studio @ The Downtown Club, 632 E Canon Perdido St. Members: \$200/6 weeks; Non-Members: \$250/6 weeks.*

*Note: Our week-long camps are “drop-off” style. Parents drop their child off at the beginning of class and pick up after the camp’s conclusion. Parents are asked to provide a clearly labeled lunch, snack, and water bottle for their child. Details provided upon registration.*

## PARALLEL STORIES

Parallel Stories is a literary and performing arts series that pairs art and artists with award-winning authors and performers of regional, national, and international acclaim. This series functions as a multidisciplinary lens through which to view the Museum’s collection and Featured Exhibitions.



### **Maggie Nelson: *The Slicks: On Sylvia Plath and Taylor Swift***

Sunday, March 8, 2:30 – 4 pm

Join us for a keen, ardent celebration of unbridled female ambition in the work of Taylor Swift and Sylvia Plath.

In honor of Women’s History Month, author Maggie Nelson returns to the Museum to read from and discuss her essay, *The Slicks: On Sylvia Plath and Taylor Swift*. In *The Slicks*, Nelson positions culture-dominating pop superstar Taylor Swift and feminist cult icon Sylvia Plath as twin hosts of the female urge towards wanting hard, working hard and pouring forth—and as twinned targets of patriarchy’s ancient urge to disparage, trivialize and demonize such prolific, intimate output.

A heady and rallying melding of popular culture and literary criticism, *The Slicks* is an inspired and unexpected assessment of two iconic female artists by one of the most revered and influential critics of our generation.

Book signing to follow.

Maggie Nelson is a poet, critic, and award-winning author of *The Argonauts*, *Bluets*, *The Art of Cruelty*, *Jane: A Murder* and *The Red Parts*. She lives in Los Angeles, California.

*Mary Craig Auditorium. Students & Teachers: Free. Members: \$10 / Non-Members: \$15 (tickets.sbma.net)*

## LEGACY GIVING SPOTLIGHT

### Helene Segal

For Helene Segal, the Santa Barbara Museum of Art has long felt like home.



Raised in Los Angeles, Helene first discovered Santa Barbara as a college student. She transferred to University of California-Santa Barbara from California State University, Fullerton, drawn by the idea of living in a city she could imagine calling home long after graduation. With a degree in English and a lifelong love of learning, Helene built her career at ABC-CLIO, where she spent 21 years working in research and production for political science publications.

Helene's connection to SBMA began during those college years, when she would visit the galleries. Years later, a friend, Diane Waterhouse of the Waterhouse Gallery, encouraged her to get more involved by joining the Women's Board (now Ambassadors). While she had originally thought about becoming a docent, the training timeline didn't fit her schedule, so the Women's Board turned out to be a perfect fit.

Through her many years of service on the Women's Board, Helene helped raise vital funds for exhibitions, acquisitions, and education programs. "I loved the camaraderie and the sense of purpose," she said. "You really see how the Museum enriches lives." Helene's dedication and leadership led her to serve two terms as President in 2015 and 2016; an accomplishment she remains especially proud of.

Helene, and her husband George, have also supported SBMA through Museum Circles membership, as co-chairs of the Dead Artist Society, as participants in the Travel Program, and as generous contributors to the Imagine More campaign. Along the way, they have built lasting friendships with fellow art lovers. "We've met so many wonderful people through the Museum," Helene said. "It's truly a community."

When it came time to consider her legacy, Helene knew she wanted to include SBMA in her estate plans. "Legacy giving is a way to leverage caring for the Museum," she explained. "This is my community. It's a wonderful way to give back."

*"It feels good knowing that what we love today will be here for others tomorrow."*

For Helene, being a part of the Legacy Society means more than making a gift, it's a continuation of belonging. "Being a part of the Legacy Society is like taking care of family," she said. "It feels good knowing that what we love today will be here for others tomorrow."

*Join Helene in making the Santa Barbara Museum of Art part of your legacy. Choose the planned giving option that is right for you, and your generosity will ensure that generations to come will experience the transformative power of art. Contact Karen Kawaguchi at 805.884.64238 or [kkawaguchi@sbma.net](mailto:kkawaguchi@sbma.net) for more information.*



## ANNUAL FUND

Want to be a Hero for the Arts?  
Join the Gallery Guardians.

By becoming a recurring monthly donor to the Santa Barbara Museum of Art, you'll truly be a "guardian" of the Museum. Your generosity safeguards art's history while shaping its future, ensuring our galleries continue to present extraordinary works that inspire reflection, dialogue, and connection. It also allows us to champion creativity across generations, providing meaningful encounters with art that enrich our entire community.

Monthly giving also provides a steady and reliable source of support that sustains our programs and advances our mission to integrate art into the lives of people. As a Gallery Guardian, your ongoing generosity also comes with meaningful benefits for you:

**Set it and support it.** Complete your donation once; we'll handle the monthly processing.

**Be recognized** (optional). Receive acknowledgment as part of the Gallery Guardians in Museum publications.

**Enjoy perks.** With gifts of \$75/month or more, you'll be eligible for special SBMA-branded items.

Make a gift online at <https://www.sbma.net/support/give> and select "Recurring Donation," or call Molly Kemper, Annual Fund Manager, at 805-884-6441 to set it up by phone.



## MEMBER BENEFIT

### *Pop-Up Store Discount*

The Museum Store Pop-Up is now open in the Preston Morton Gallery through January 25.



**M**embers receive 10% off all purchases (15% for Circles Members). Discover the perfect gift for a loved one or treat yourself with our collection of beautiful Impressionist puzzles, artful stationery, dolls, totes, and more. There's truly something for everyone.

Prefer to shop from home? Use your member discount online at [sbmastore.net](http://sbmastore.net). Every purchase directly supports the Museum's exhibitions and collections.

We look forward to welcoming you to the galleries—and the Pop-Up—soon!



**AMBASSADORS** | 75 YEARS

## *SBMA Ambassadors Celebrate 75 Years of Integrating Art and Life at the Santa Barbara Museum of Art*

Since its founding in 1951 as the Women's Board, the SBMA Ambassadors have helped the Museum grow and thrive—enhancing its spaces, advancing educational programs, acquiring 82 works of art, and sponsoring more than 40 exhibitions, including this year's Featured Exhibition.

On the occasion of this milestone, the Ambassadors are proud to present *Mid-Century in Motion: Celebrating 75 Years of Integrating Art and Life at the Santa Barbara Museum of Art* on April 25, 2026. Inspired by the creativity and optimism of the early 1950s, this special anniversary event at the historic Cabrillo Pavilion will feature classic cars, vintage-inspired cocktails, live music, swing dancing, and a buffet of mid-century American favorites. Join us for an evening to celebrate the Ambassadors' 75-year legacy and support the Museum's exhibitions and education programs.

Individual ticket sales begin February 23, 2026.  
Visit [sbma-ambassadors.org](http://sbma-ambassadors.org) for more information.

SANTA BARBARA MUSEUM OF ART  
THE  
**GILDED GALA**

**SATURDAY, FEBRUARY 28, 2026**

6:00—11:00 PM  
ROSEWOOD MIRAMAR BEACH  
MONTECITO, CA

### THE GILDED GALA IS FULLY SUBSCRIBED

To add your name to the waitlist or inquire about additional ways to support, please reach out to:

Wendy Darling  
[wdarling@sbma.net](mailto:wdarling@sbma.net)  
(805) 884-6426

ABOVE: Ernst Wilhelm Nay, *Chromatik stark und zart*, 1956. Oil on canvas.  
SBMA, bequest of Sarah Reed Platt.

The fall season began with great anticipation and excitement as SBMA unveiled its two major exhibitions, *The Impressionist Revolution: Monet to Matisse from the Dallas Museum of Art* and *Encore: 19th Century French Art from the Santa Barbara Museum of Art*. The celebratory opening weekend included a sponsor preview and fundraiser on Saturday, October 4, followed by an exclusive members-only morning viewing with live music and refreshments on Sunday, October 5.

We are deeply grateful for the enthusiastic response from our Members and community, and for the opportunity to share these remarkable exhibitions, featuring extraordinary works from the Dallas Museum of Art alongside highlights from SBMA's distinguished collection of 19th-century French art.

On October 4, we hosted **The First Impression: Paris by Night**, a fundraising celebration launching our Featured Exhibitions. Guests enjoyed live music, French-inspired bites and cocktails, and members-only time in the galleries to experience Monet and his circle up close.



Charlie Wylie, Carol Vernon, and Bob Turbin



Christine Holland and James Glisson



Nicole Myers presenting to guests



Joan Davidson



Amada Cruz, Nancy Norberg, Doug Norberg



Kathleen Waltrip, Mimi Michaelis, Dan Bifano



Gwen and Henry Baker



Kate Danner, Riley Hounshell, Beth Wood



Paul Lato, Irene and Mark Kovalik



SBMA Ambassadors



Stephen Schaible, Daron Buita



Ken and Jane Anderson



Santa Barbara Beautiful



Susan and Bruce Worster, Nicholas Mutton



Full crowd in the Von Romberg & Emmons Gallery



Michael and Carol Linn



Ruth and Joseph C. Reed Foundation for the Arts

On Sunday, October 5, Museum Members celebrated both Featured Exhibition openings at Preview Morning, while enjoying refreshments and connecting with other Members.



Mary Ellen Alden, Christine Holland, Shirley Waxman, Gail Stichler, Ann Hammond



Jane Anderson, Susan Tai, James Forsyth



SBMA Docents



## CIRCLES MEMBERS

### *Director's Residence Party*

In appreciation of the generous support of Leadership Circle, Benefactors Circle, and Director's Circle members, Eichholz Foundation Director Amada Cruz and Rick Harman welcomed guests to their home on Sunday, September 14, for a festive late-summer garden celebration featuring paella, flamenco music, and specialty wines. It was a joyful, lively gathering that reflected the spirit of SBMA's most dedicated supporters.



Guests with paella chef



Courtney Treut



Guests in the garden



Gregory and Joanne Payne



Deborah and Thomas Loeb



Kim L. Hunter and Paulo Lima



Michael and Carol Linn



Jacquelyn Klein-Brown and Michael Trambert



Kate Feldstein and Jane Eagleton



Robin Donaldson

On November 17, our Circles Members, including many new friends who champion SBMA, gathered to celebrate our Featured Exhibitions. The evening offered an opportunity to connect over art, conversation, and a shared commitment to keeping world-class exhibitions and programs thriving in Santa Barbara.



Beth Gates-Warren, Bob Boghosian, Victoria Bessinger, Susan Bradley



Cammie Ott, Mark Bell, Michael Linn



Amada Cruz, Edward D'Andrea, Betsy Johnson



Bob and Siri Marshall



Betsy Atwater and Lynn Cunningham Brown



Chris Kleveland and Pat Aoyama



Briana Hesse and Wesley Moncrief



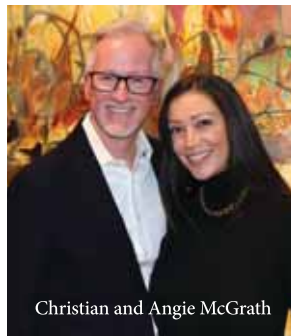
Carlton DeWoody and Stacy Cullison



Carol Olson, Stephen Olson, Amada Cruz, Isabel Wendt, Paul Wendt



Enthusiastic guests celebrate SBMA



Christian and Angie McGrath



Christine Emmons and Karen Kawaguchi



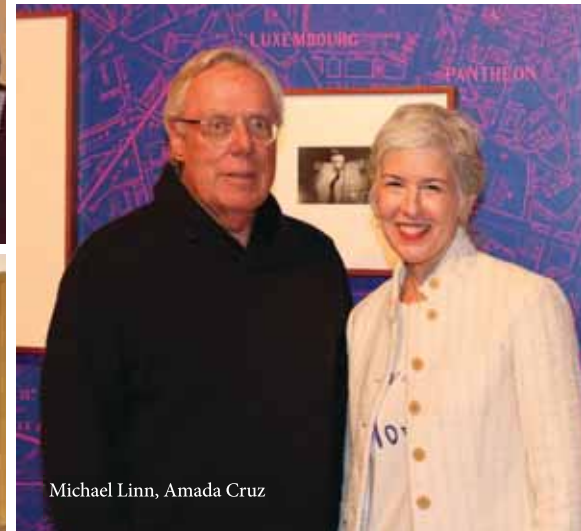
Brittany Meadth and Elisa Stad



Hunter Robinson and Ashley Harcourt



Greg Breedlove



Michael Linn, Amada Cruz

## TRAVEL WITH SBMA

### *Art, Connection, and Discovery Around the World*

For more than fifty years, the Santa Barbara Museum of Art has created exceptional travel experiences for Members, led by curators, art historians, and expert local guides.

**T**hese small-group journeys extend the Museum's mission far beyond our walls and offer meaningful connections with art, culture, and one another.

This fall, Members followed in the footsteps of Cézanne, Picasso, Chagall, Matisse, Van Gogh, and Anselm Kiefer on an unforgettable trip through the South of France. From Riviera museums to foundations in Arles and Aix-en-Provence, guests enjoyed rare access. At Fondation Venet, artist Bernar Venet personally welcomed the group to his sculpture park, a moment so moving it brought one traveler to tears.

**"I am still dreaming of my recent adventure and the beauty that exists in this part of the world,"** wrote Judy Foreman. First-time traveler Linda Wood said she and her daughter **"enjoyed every minute,"** and longtime participant Maia Kikerpill recently called SBMA Travel **"the gold standard of art tours."** Many become devoted travelers, including the late Lorna Hedges, who joined 36 tours and inspired the naming of our highest loyalty tier, The Lorna Level.

Earlier in the year, travelers explored Detroit's revitalized art scene, which one guest described as a **"surprise once-in-a-lifetime experience."** The trip showed that even domestic destinations can offer profound discovery through the SBMA lens.

SBMA offers about a dozen art-focused journeys annually, most designed exclusively for Members and accompanied by an insightful art scholar. These programs include private museum visits, conversations with artists, and intimate gatherings in private homes.

Upcoming highlights include a return to **Peru in September 2026 with archaeologist Dr. Kevin Lane**, as well as a new program in **Tahiti and the Society Islands featuring private home visits, artist studios, and a seven-night luxury cruise.**

To learn more or join an interest list, visit [sbma.net/travel](http://sbma.net/travel) or email [travel@sbma.net](mailto:travel@sbma.net). Museum Membership is required.



## SBMA TRAVEL

To express interest, visit [sbma.net/travel](http://sbma.net/travel) or email [travel@sbma.net](mailto:travel@sbma.net).

### **Bordeaux & Basque Country: A Value Tour 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

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

June 14 – 25, 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

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

September 22 – October 3, 2026

### **\*Southern Art Escape: Behind the Scenes in Kansas City & Crystal Bridges Museum of American Art**

Fall 2026

### **Grand Danube Passage: A Value Cruise**

October 2 – 16, 2026

### **\*Philadelphia: Private Collections, Museums, and the New Calder Gardens**

October 2026

### **\*Palm Springs: Art, Architecture and Private Homes**

Late 2026 or Early 2027

*\*SBMA-customized*

*SBMA Travel is a benefit of Museum Membership. SBMA Members at the Curator's Circle level (\$1,000) and above receive advanced notice and the first opportunity to sign up for each SBMA-customized, SBMA-customized tour marked by an asterisk, if the tour has not already been filled, followed by those who expressed early interest, then the full Museum Membership.*

**LEFT: SBMA MEMBERS AT THE BERNAR VENET FOUNDATION DURING A TOUR OF THE SOUTH OF FRANCE IN OCTOBER** Left to right: Courtney Mauer, Jennifer Rogers, Alan Schneider, Martha Bell, Rosanne Charms, Chandra Leck, Chonnie Bliss, Blake Wood, Linda Wood, Mary Lois Hakewill, Rena Brawer, SBMA Host Amy Davidson, Judy Foreman, artist Bernar Venet, Kathryn Dahlman, Maia Kikerpill, Roger DeBard, Janet DeBard, Chuck Harper, Carol Green, Cissy Crawford, John Green, Sherie Schneider, Kathy Harper, Susan Krane



## BE OUR GUEST

### *New Welcome Desk*

We are delighted to share that there is a new Welcome Desk to greet our visitors

Our new desk was designed by Karen Lantz, AIA, in partnership with Jack Rogan of La Cumbre Cabinets and Millwork. A team of twenty local Santa Barbara artisans came together to contribute their time and craftsmanship to fabricate this one-of-a-kind creation.

Featuring over 30 feet of integrated lighting and crafted in steel, Corian, acrylic, and wood, the desk respectfully reflects the historic palette of the El Pueblo Viejo Landmark District: burnished steel evokes the city's terra-cotta roof tiles; softly layered off-white Corian mirrors Spanish Colonial Revival stucco tones; and rich, dark-green wood panels draw from the verdant landscape of olive groves, eucalyptus, and coastal sage.

Positioned in the sunlit Barbara J & Robert K Straus Loggia and developed in close collaboration with the Eichholz Foundation Director, Amada Cruz, and the Museum's Visitor's Services, Facilities, and Technology teams, the desk is built to serve the Museum's visitors and Members for years to come.

We can't wait to see you at the Museum, and greet you from this beautiful, new Welcome Desk.





## MUSEUM HOURS

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

## GENERAL 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

Impressionist PopUp Shop in Preston Morton Gallery  
*Museum Store moving to State Street Entrance in Winter 2025*

## CONTACT

1130 State Street  
Santa Barbara, CA 93101  
805.963.4364  
sbma.net



@sbmuseart

COVER: Jorge Pardo, Untitled (Sea Urchin), 2012. Aluminum, molded plexiglass, canvas, electrical cords, lightbulbs. SBMA, Museum Purchase with funds provided by The Museum Contemporaries and the 20th Century Art Quasi Endowment Fund, 2014.59a,b

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