A detailed oil painting of several potted plants. In the foreground, two terracotta pots sit on saucers. The pot on the right is larger and contains a plant with long, slender green leaves and several bright red, six-petaled flowers with yellow centers. The pot on the left is smaller and contains a plant with thick, rounded green leaves and small red flowers. In the background, another plant with long green leaves and red flowers is visible. The background is dark and textured, suggesting an indoor setting with a wooden structure on the left.

■ oct | nov | dec | 2016

SANTA BARBARA
MUSEUM OF
ART
1941 • 2016

CELEBRATING
75 YEARS

SANTA BARBARA MUSEUM OF ART

Dear Members,

While this marks the final issue in SBMA's 75th-anniversary year, we continue to look forward to a bright future with exciting exhibitions, programming, and substantial progress with the current renovation project.

The Museum is pleased to present the continuation of *British Art from Whistler to World War II*, on view through January 8, 2017. Complementing this presentation is *Cecil Beaton's "London's Honourable Scars": Photographs of the Blitz*, a dramatic series of 15 World War II photographs by Sir Cecil Beaton, who was probably best known for his pictures of royalty and movie stars. However, during this time of conflict, he turned his lens to capture the destruction of war, resulting in dark, yet compelling images. In addition, a commissioned, special installation by conceptual artist, Jan Tichy, called *Seven Doors*, pays homage to the organic growth of the Museum and its 75-year evolution, while also illuminating that which is often unseen in the permanent collection. And finally, *Untitled: Drawing from the Schorr Collection* features a selection of works on paper from a significant group of gifts from Lenore and Herbert Schorr.

Programming for the two English exhibitions includes lectures by guest curator Peyton Skipwith and art historian Malcolm Warner, a British-inspired Atelier event, and sketching in the galleries. The fall also marks the return of the wide-ranging Art Talks series on Thursday mornings, and of the popular *Parallel Stories* series that pairs art and artists with award-winning authors and performers. This season, SBMA is excited to present writers Geoff Dyer and Andrew Winer in October, and novelist and Santa Barbara resident T.C. Boyle in December. See pages 6 and 11 for all public programs.

If you have visited the Museum lately, you probably have noticed the closure of some galleries due to the ongoing renovation project. What you don't see are the dramatic changes that are occurring behind these walls. Demolition has mostly been completed in McCormick Gallery and much of the lower level to prepare the area for seismic reinforcements. Externally, fencing has been installed around portions of the Library Park and Paseo from Anapamu Street to the lower plaza area to ensure public safety and to increase the efficiency and speed of necessary work to the building. Throughout all of these changes, we thank you for your patience and support, as we are committed to staying open to our Members and general public through the entire renovation process.

Sincerely,

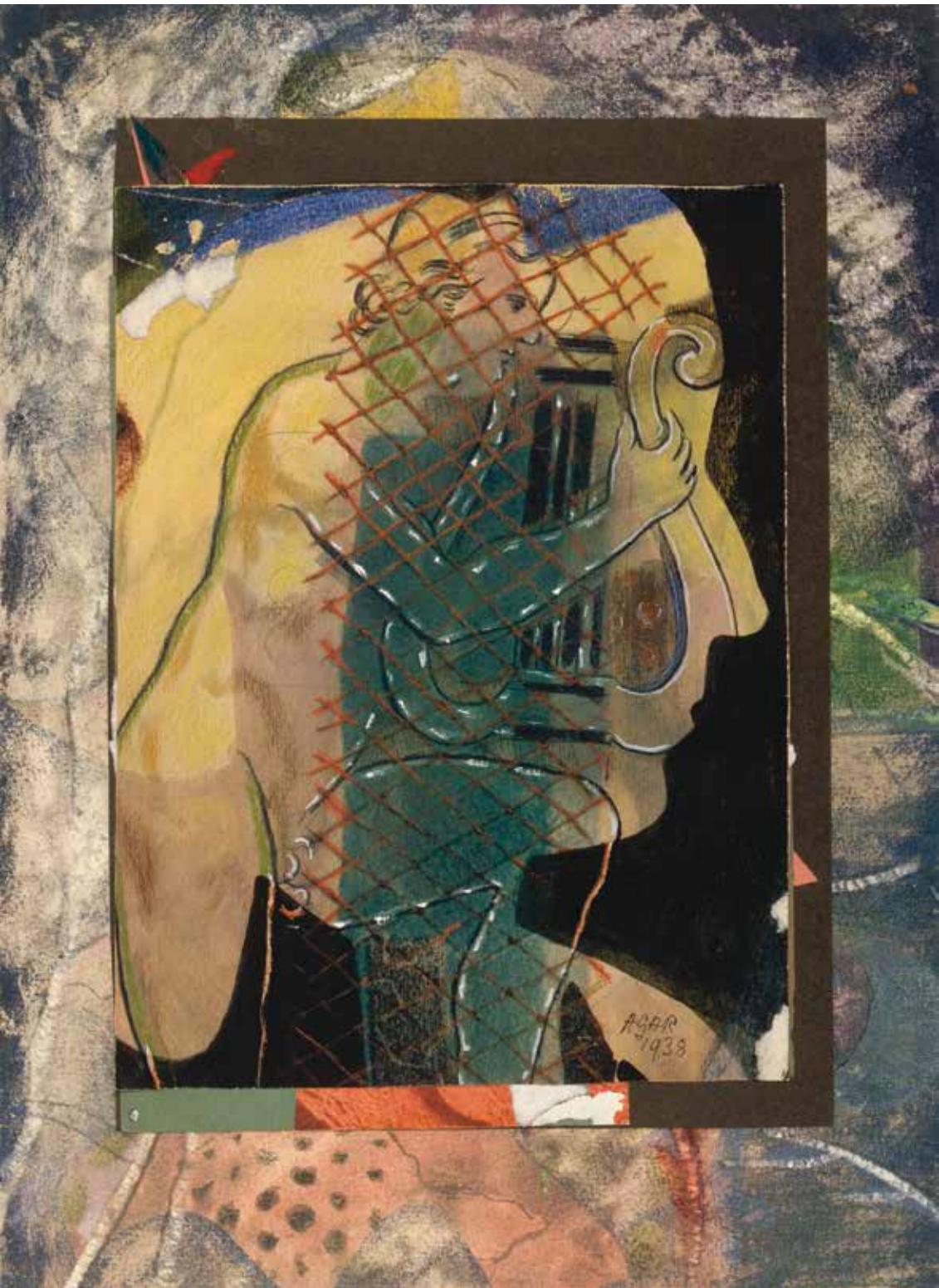


Larry J. Feinberg
Robert and Mercedes Eichholz Director and CEO



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British Art from Whistler to World War II

Through January 8, 2017
Davidson, Preston Morton, and Colefax Galleries

Curated by art historian Peyton Skipwith and featuring some 70 paintings, drawings, and sculpture drawn entirely from the permanent collection of the Santa Barbara Museum of Art, *British Art from Whistler to World War II* explores the specifically English response, both positive and negative, to the so-called “advances” of continental modernism in the visual arts. Artists represented include George Frederic Watts, James McNeill Whistler, Walter Sickert, Philip Wilson Steer, Adrian Allinson, Wyndham Lewis, C.R.W. Nevinson, Ceri Richards, John Tunnard, Paul Nash, Eileen Agar, Henry Moore, and others.

In the face of crisis and fast-paced change that were the hallmarks of the Industrial Revolution, 19th-century Victorian art reveled in the obsessive articulation of the surfaces of people and things, often idealizing the quality of modern life while editing out the maleffects of the rapid embrace of industrialization (poverty, urban squalor, pollution, etc.). The relative conservatism of Victorian-era art can be seen in the work of George Frederic Watts (1817–1904) in his attraction to allegorical subjects, still uncynically steeped in the classical tradition.

However, a new and grittier realism began to take root with the arrival of American artist James McNeill Whistler (1834–1903) during the late 1850s. Whistler, like the French artists he emulated, Gustave Courbet and Édouard Manet, gleaned inspiration from the class-shifting urban landscape that he observed so acutely. In the etching *Rotherhithe* (1860), two men smoking long clay pipes sit before the River Thames, which is littered with the urban detritus of modernity and commerce: warehouses, docks, and pollution. His unambiguous windows into modern existence gained the attention of up-and-coming British artists, restless for new alternatives to the Victorian emphasis on the familiar language of the classical tradition.

The arrival of modernism could no longer be denied with the organization of the first and second Post-Impressionist exhibitions in London by art critic Roger Fry (1866–1934) in 1910 and 1912. Featured works by Kandinsky, Picasso, Cézanne, Matisse, Gauguin, van Gogh, and Manet—many paintings 20 or even 30 years old at the time—were new to most Londoners. The shows introduced an insular audience brought up on figurative idealism to the abstract, anti-naturalistic, and anti-narrative visions of the greater European art world. In particular, the abstraction of Cubist artist Pablo Picasso (1881–1973) can be clearly detected in the fractured



Top left: Eileen Agar, *Untitled (figure with cithara)*, 1938. Watercolor on pressed board. SBMA, Museum purchase, London Collectors' Group Fund. © Estate of Eileen Agar / Bridgeman Images

Top right: Wyndham Lewis, *Portrait of Ezra Pound*, n.d. (ca. 1920). Charcoal and black grease pencil on paper. SBMA, Gift of Wright S. Ludington. © The Wyndham Lewis Memorial Trust / Bridgeman Images

Bottom right: Henry Moore, *Figures in a Landscape*, 1942. Ink, crayon, pencil, watercolor on paper. SBMA, Gift of Wright S. Ludington. © The Henry Moore Foundation. All Rights Reserved, DACS 2016



Eileen Agar (1899–1991)

Born in Buenos Aires, Agar’s family returned to England when she was seven years old. She attended the Slade School of Fine Art in London from 1925 to 1926 and also spent two years in Paris shortly thereafter, where she became fascinated by the automatic techniques developed by the Surrealists to plumb the unconscious for unexpected imagery. Agar is one of some two dozen women artists now recognized as having contributed significantly to the Surrealist chapter of 20th-century modernism. Her collages, photographs, and paintings are represented in major museums throughout the world, including the Tate in London.

Above: Eileen Agar, *Ceremonial Hat for Eating Bouillabaisse* (detail), 1936. Black and white photograph. © Private Collection / Estate of Eileen Agar / Bridgeman Images

British Art from Whistler to World War II, *continued*

and increasingly nonfigurative work of Wyndham Lewis (1882–1957), who was featured in the second exhibition. Just as captivated as Picasso by non-Western source materials, such as Oceanic, Cycladic, and African art, Lewis delighted in the expressive deformation of the body.

Freed from the constraints of traditional figuration and opened to the radical currents swirling around the continent since the heady days of Impressionism, British artists began to drink deeply of the avant-garde art movements that so rapidly unfolded during the subsequent decades of the early 20th century. In 1936, artists Henry Moore (1898–1986) and Paul Nash (1889–1946) helped organize the International Surrealist Exhibition in London. Artist Eileen Agar (1899–1991), who was featured in the exhibition alongside Surrealist titan Salvador Dalí (1904–1989), saw her first Surrealist work in 1929, which motivated her to move away from straightforward portraiture towards conceptions with more expressive content. In her quirky collage *Swanage, Dorset* (1935), Agar gathers the fragments of her experience in the coastal town of Swanage and deploys the laws of chance through collage to create an image that evokes her inner, emotional landscape.

With their many significant gifts to the Museum featured in *British Art from Whistler to World War II*, Wright S. Ludington (1900–1992), who was stationed in London towards the end of World War II, and the late Will Richeson and his wife, Mary Richeson, who frequented London during the 1960s and 70s, have graced the Santa Barbara Museum of Art with what is, arguably, one of the finest collections of 20th-century British Art in America.

Top: Ceri Richards, *The Pianist*, 1944. Watercolor and ink on paper. SBMA, Gift of Wright S. Ludington. © The estate of Ceri Richards

Opposite top: Cecil Beaton, *St. Paul's seen through a Victorian Shopfront*, circa 1940. Gelatin silver print. SBMA, Gift of Ala Story. © The Cecil Beaton Studio Archive at Sotheby's

Opposite bottom left: Cecil Beaton, *Dr. Johnson Outside His Church*, circa 1940. Gelatin silver print. SBMA, Gift of Ala Story. © The Cecil Beaton Studio Archive at Sotheby's

Opposite bottom right: Cecil Beaton, *Bloomsbury Square*, circa 1940. Gelatin silver print. SBMA, Gift of Ala Story. © The Cecil Beaton Studio Archive at Sotheby's



Cecil Beaton’s London’s Honourable Scars: Photographs of the Blitz

Through January 8, 2017
Davidson Gallery

Adjacent to *British Art from Whistler to World War II* is a series of dramatic World War II photographs by Sir Cecil Beaton (1904–1980). Best known for his iconic images of royalty and movie legends and multi-award winning designs for such films as “My Fair Lady,” Beaton created extraordinary photographs of Britain during World War II’s cataclysm. Already established in the 1930s as a major fashion, society, and Hollywood photographer, Beaton was hired by the UK’s Ministry of Information at the war’s outset to persuasively reflect the hardships and spirit of the British nation during this legendary time of trial.

This installation in Davidson Gallery consists of 15 images belonging to Beaton’s *London’s Honourable Scars*, a portfolio that pictured the devastation and resilience of London during the Nazi Blitz of 1940–41. Capturing an era poetically summarized by Winston Churchill as Britain’s “finest hour” when Britain stood alone against the German onslaught, these riveting evocations of London’s destruction and persistence were given to the Santa Barbara Museum of Art by one of its former directors, Ala Story, in 1958. Among the earliest photographs to enter the Museum’s collection, they have seldom if ever been on view in such a concentrated group at SBMA, and provide a fascinating endpoint to the works from decades earlier seen in the accompanying galleries. They also offer a rare chance to experience a seldom-seen facet of the art and life of one of the 20th century’s most mythic photographers.

A Conversation with Mary Richeson

How did the Santa Barbara Museum of Art come to have one of the nation’s most distinguished collections of 20th-century British Art? The Museum was lucky in the 1980s to have the support of two benefactors, the late Will Richeson and his wife Mary. Will Richeson, a merchant banker and a graduate of the California Institute of Technology, had an enormous zest for life which he shared with his wife. Through their generosity, the Museum’s collection is enriched with works by Adrian Allinson, Frank Brangwyn, Walter Sickert, Stanley Spencer, Philip Wilson Steer, and Ethelbert White—acquired through The Fine Art Society (London) and on display in *British Art from Whistler to World War II*. Mary, who now lives in Los Angeles, discussed her involvement in art collecting and the Santa Barbara Museum of Art.

When and how did you and your husband become interested in acquiring art?

Mary Richeson: [In] 1953, when we got married on February 28th. [We were] both collectors, and we combined forces.

How did you come to know our guest curator for the exhibition, Peyton Skipwith?

MR: Peyton was Will’s agent at The Fine Art Society, and we have been friends since 1963.

When and how did you become involved with the Santa Barbara Museum of Art?

MR: I was interested before it was a museum in 1940. And when it opened in 1941, it was an old post office. My mother and father used to have us vacation in Santa Barbara. So, during the war years, I visited the Museum and became interested in art and the Museum as a child.

We really got involved with it shortly after Ala Story died. She was the Director at the time, and then new people came in. They brought in a new chief curator from the Oakland Museum. We were interested in British art—along with California and American art—and have had a 50-year interest in the Museum and being involved in the success of the Museum.

Would you like to share any of your fondest memories of the Museum?

MR: The incredible staff working under difficult circumstances, the chief curator Robert Henning and the two preceding ones, who really became professional friends of ours as we shared interests in art. Really all the people—wonderful, wonderful, including the current group and curatorial staff who over the years we enjoyed. Personally, I am very happy to see the staff move out of the basement and be in areas with sunlight! I am so pleased they are now able to use the art books we have given the Museum.

What do you think your husband, Will, would have made of the Museum’s upcoming renovation?

MR: He would have appreciated the displayed arrangement for the permanent collection. He would love to see the areas that we have contributed to that highlight: British, California, and American art.

Continuing Exhibition

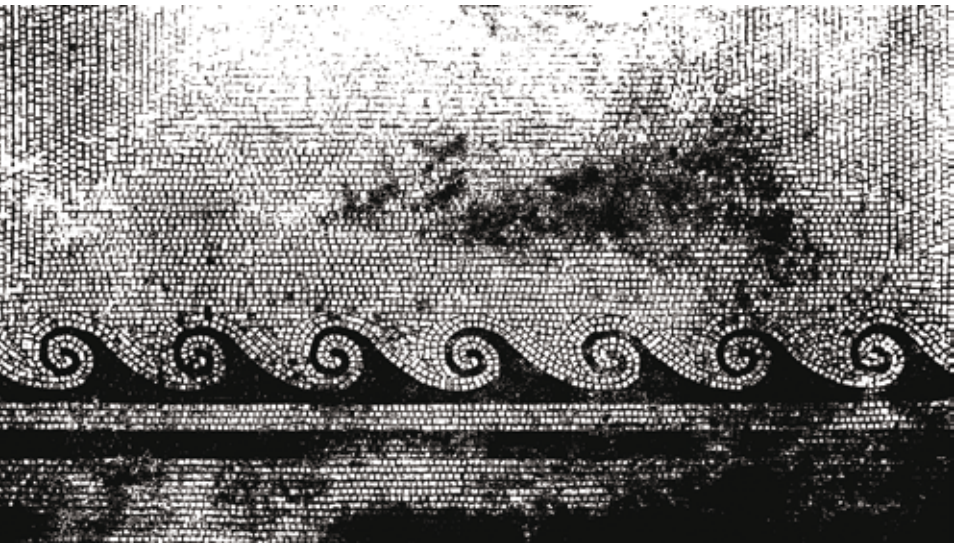
Highlights of the Permanent Collection
Ongoing
Ridley-Tree Gallery

Untitled: Drawing from the Schorr Collection

October 23, 2016 – February 5, 2017
Ridley-Tree Gallery

Lenore and Herbert Schorr began collecting art in New York City in the 1970s. Since then, they have actively supported young artists and upstart galleries as they followed their passion in seeking out new and thought-provoking works of art. As time has progressed, so has the impact of some of their earliest acquisitions, including works by such artists as Jean-Michel Basquiat, Willem de Kooning, and Philip Guston, to name a few. In 1989, the Schorrs moved to Los Angeles, a virtual hotbed for emergent artists and galleries that has matured into one of the most important regions for contemporary art today. Between 2008 and 2014, the Schorrs donated over 50 works to the Santa Barbara Museum of Art's permanent collection.

Untitled: Drawing from the Schorr Collection features a selection of works on paper from this significant gift. Exemplifying a vibrant range of representative styles, most works were produced from the late 1990s to the mid-2000s by emerging artists in the United States and Europe. Approximately two decades after their making, this group of drawings highlights dynamic mid-career artists who have tread vastly diverse paths in their respective oeuvres. Ranging from iconic works to notations and studies, these works speak to the wildly diverse and open-ended nature of drawing. Artists include Julie Becker, Ingrid Calame, Matthew Chambers, Francesca Gabbiani, Jörg Herold, Violet Hopkins, Raffi Kalendrian, David Korty, Nick Lowe, Aaron Morse, John Pylypchuk, Dario Robleto, Thomas Scheibitz, Jeni Spota, and Christian Weihrach.



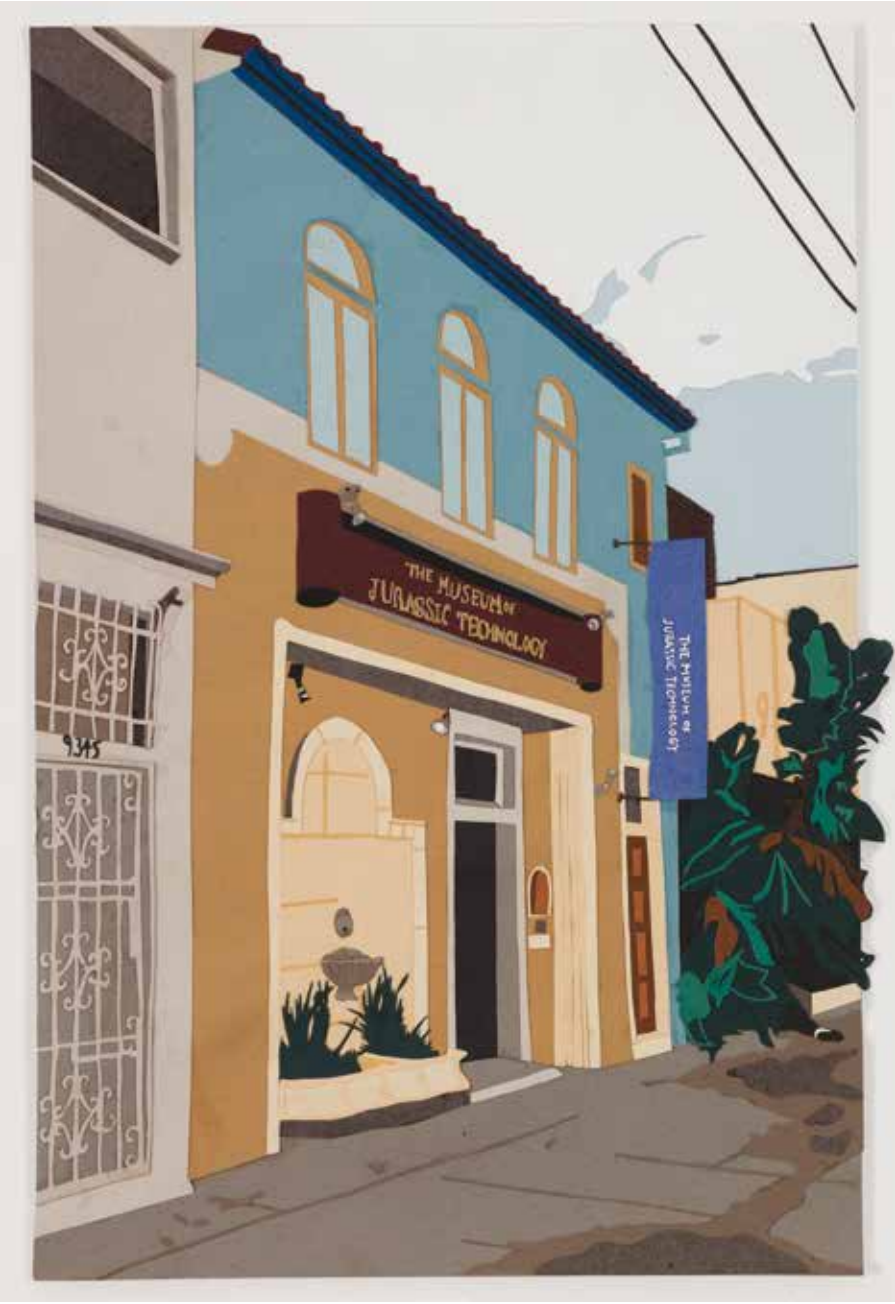
Seven Doors: Jan Tichy and the Chiaroscuro of Art Museum Collecting

Through November 27, 2016
Ludington Court

In this unique presentation, artist Jan Tichy (b. 1974, Czech, resides in Chicago) has devised a special installation in direct response to the Museum's current position in its 75-year history on the brink of a transformative renovation, with the vibration and sound of concrete demolition palpable. The Museum is typically celebrated for the art that it displays. But in the situation of systematic overhaul for renovation in which SBMA finds itself, suddenly many doors that are habitually open, must be closed. Tichy is known for his time-based video installations, which are typically motivated by a specific social and institutional situation. In this case, the institution of the Museum is at a turning point in its evolution. Working with SBMA curators and with full access to the Museum's rich documentation, which has recently been organized and mostly digitized in anticipation of the Museum's 75th-anniversary year now underway, Tichy has combined his own work with seven objects that he has plucked from the Museum's vast permanent collection, including Albrecht Dürer's canonical woodcut, *The Seven Trumpets of the Apocalypse*, dated to 1498. The result is a stunning, visually elegant, and meaningful exhibition in the hallowed spaces of the original 1912 post office structure, which was later designated the Santa Barbara Museum of Art in 1941.

Tichy further interrelates the individual parts of the installation through a time-based video projection on view in Von Romberg Gallery, inspired by the motif found in the impluvium of Ludington court (a vestige of the 1941 redesign of the original post office), which casts three works of art from the permanent collection (a bronze statue by American artist, Charles Niehaus and two gelatin silver prints by Ansel Adams) in relative illumination and obscurity through a digital *chiaroscuro* (an art historical term that alludes to the play of light and shadow in Baroque painting) to adumbrate the organic genesis of the Museum's permanent collection with shifts in taste and value. In sum, the installation is a response to the struggle to preserve cultural representation through the repository of the Museum, even as it must respond to the ever present natural forces that threaten it, whether water, fire, or the violent seismic events that have decimated whole cities, including our own, in the past 100 years.

Jan Tichy is a contemporary artist and educator. Working at the intersection of video, sculpture, architecture, and photography, his conceptual work is socially and politically engaged. Born in Prague in 1974, Tichy studied art in Israel before earning his MFA from the School of the Art Institute of Chicago, where he is now Assistant Professor at the Department of Photography. His recent work includes a long-term, NEA supported community project in Gary, IN, called the Heat Light Water Project. *Seven Doors* is Tichy's first solo exhibition on the West Coast.



Top right: Installation photograph of *Seven Doors*

Middle right: Jan Tichy, *Installation No. 31(Seven Seas)*, 2016. Single channel HD video projection, 10 minutes. Courtesy of the artist.

Bottom left: Francesca Gabbiani, *Awe*, 2000. Colored paper and glue. SBMA, Gift of Lenore and Herbert Schorr.

Art in Motion

Summer Partnerships with Storyteller Children’s Center, Boys & Girls Club, and the Foodbank of Santa Barbara County

For 16 years, the Museum’s Art in Motion (AIM) program has served at-risk and low-income youth in Santa Barbara County, providing a joyful means of making connections between themselves and the world around them through art. During the summer months, SBMA Senior Teaching Artist Tina Villadolid provided free art lessons to pre-kindergarten students at Storyteller Children’s Center (SCC), 5–11 year olds at the United Boys & Girls Club, Goleta Unit, and families attending the Foodbank of Santa Barbara County’s Picnic in the Park sites. The SCC preschoolers and the United Boys & Girls Club students were bused to the Museum for interactive tours of *Puja and Piety: Hindu, Jain, and Buddhist Art from the Indian Subcontinent*. Family participation was encouraged through family nights, program finale student art shows, and the distribution of multiple-visit free admission passes.

Storyteller Children’s Center

Puja and Piety was an ideal exhibition for introducing visual storytelling to the pre-kindergarten students. The program opened with an onsite family night, where participants were introduced to some of the enchanting gods, goddess, and myths featured in the works on view in the galleries. Family members then worked side by side, using a printmaking technique to collaboratively recreate the Jain painting *Fourteen Auspicious Dreams Seen by the Mother of a Jina upon His Conception* (18th century). The following week, the young artists came to the Museum with their parents and siblings for a bilingual tour of the exhibition. Back in the classroom, the pre-kindergarteners studied *Pata Painting for Pilgrims Depicting the Trinity of the Puri Temple* (late 19th century) and decided the image was about a big party for the central figures. Students practiced creating patterns using shapes and lines, and sketching the large eyed, almost cartoon-like subjects. Using color pencils, markers, oil pastels, watercolors, and printmaking techniques, these young artists visually retold their own versions of the party of Puri Temple.

Storyteller Children’s Center is a nonprofit organization providing quality, tuition-free early childhood education for homeless and at-risk children, as well as comprehensive support services for their families since 1988.

United Boys & Girls Club, Goleta Unit

During their bi-weekly art classes, the 5–11-year-old students were inspired by *Narrative Illustrations of Scenes from the Ramayana*, a series of ink and color paintings on paper on view in the *Puja and Piety* exhibition. They were asked to reimagine the story by reordering the sequence of the individual paintings. The young artists carefully studied the reappearing characters—their costumes, expressions, gestures, and actions. The students then shared their interpretations of their re-told tales—image by image—and offered supporting arguments for the new order of each painting.

Next, each student drew their own three-part visual narrative, borrowing characters and settings from the Ramayana series. The details in their drawings reveal how closely the original works were thoughtfully studied by the students. Their compositions were inked in with black Sharpie pens, than painted with gouache after a class of color mixing and paintbrush skills. Each student presented both their paintings and corresponding story during the program finale family reception. The evening presentation was a perfect intersection of visual and verbal literacy—a delightful conversation between imaginative storytelling and skillful use of the elements of art.

The United Boys & Girls Club’s mission is to enable all young people, especially those who need us most, to reach their full potential as productive, caring, and responsible citizens.

Foodbank of Santa Barbara County

Three different sites in Santa Barbara’s south county were host not only to the Foodbank’s Picnic in the Park program, but also to free art activities provided by the Museum. Senior Teaching Artist Tina Villadolid visited Goleta, Santa Barbara, and Carpinteria for three consecutive weeks—each occurrence focused on a different work of art from the exhibition *Highlights of the Permanent Collection*. Joaquín Torres-García’s *Composition* (1932), John Marin’s *Cape Split, Maine, No.3* (1933), and Frederick Hammersley’s *Growing game* (1958) were catalysts for experimenting with collage, sgraffito, and color blending, while also learning about the use of symbols, landscapes layered with Navajo design, and abstract art.

At each site, blankets with plastic trays loaded with the art materials and images were set up, luring the lunchtime crowd to the “art picnic” as readily as the actual food that was being served. Participants of all ages enjoyed the lunchtime art sessions. The outreach partnership with the Foodbank combined bodily sustenance with creative nourishment and an opportunity to learn more about SBMA.

During the summer months, many children in Santa Barbara don’t meet their daily nutritional requirements without free or reduced price school lunches. The Picnic in the Park program provides free nutritious meals, Monday through Friday, to all children in the county at designated parks, housing facilities, and neighborhood centers.





Arthur Severn, John Ruskin's Bedroom at Brantwood, 1900. Watercolor and pencil on paper. SBMA, Gift of the Estate of Ina T. Campbell.

Arthur Severn
Apr 2
1900

<div><div>SANTA BARBARA MUSEUM OF ART</div><div>1941 • 2016</div><div>CELEBRATING 75 YEARS</div></div>	<div><div>sun</div><div>CLOSED MONDAYS</div><div>mon</div></div>	<div><div>tue</div><div></div><div></div></div>	<div><div>wed</div><div></div><div></div></div>	<div><div>thu</div><div></div><div></div></div>	<div><div>fri</div><div></div><div></div></div>	<div><div>sat</div><div>FOCUS TOUR "Techniques" 2 pm</div><div>1</div></div>	oct	
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	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>STUDIO SUNDAY on the Front Steps 1:30 – 4:30 pm</div><div>9</div></div>	<div><div>FOCUS TOUR "Techniques" 2 pm</div><div>10</div></div>	<div><div>FOCUS TOUR "Techniques" 2 pm</div><div>11</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>12</div></div>	<div><div>FOCUS TOUR "Highlights of the Permanent Collection" 2 pm</div><div>LONGING & DISAPPOINTMENT: GEOFF DYER AND ANDREW WINER 5:30 pm</div><div>13</div></div>	<div><div>FOCUS TOUR "Sculpture" 2 pm</div><div>14</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>15</div></div>	
	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>16</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>17</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>18</div></div>	<div><div>FOCUS TOUR "Portraits" 2 pm</div><div>19</div></div>	<div><div>FOCUS TOUR "Techniques" 2 pm</div><div>POP-UP PERFORMANCE: INVERTIGO DANCE THEATRE 5:30 and 6:30 pm</div><div>20</div></div>	<div><div>FOCUS TOUR "Highlights of the Permanent Collection" 2 pm</div><div>21</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>22</div></div>	
	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>FREE FAMILY DAY: DÍA DE LOS MUERTOS 1 – 4 pm</div><div>23</div></div>	<div><div>Walter Richard Sickert, <i>Percy Honni at the Oxford</i> (detail), ca. 1920. Oil on canvas. SBMA, Gift of Mary and Will Richeson, Jr.</div><div><div>FOCUS TOUR "Sculpture" 2 pm</div><div>24</div></div></div>	<div><div>FOCUS TOUR "Sculpture" 2 pm</div><div>25</div></div>	<div><div>FOCUS TOUR "Portraits" 2 pm</div><div>26</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>27</div></div>	<div><div>FOCUS TOUR "Techniques" 2 pm</div><div>28</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>29</div></div>	
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	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>6</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>7</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>8</div></div>	<div><div>FOCUS TOUR "Techniques" 2 pm</div><div>9</div></div>	<div><div>FOCUS TOUR "Highlights of the Permanent Collection" 2 pm</div><div>SKETCHING IN THE GALLERIES 5:30 – 6:30 pm</div><div>10</div></div>	<div><div>Veteran's Day Galleries, Store, and Offices Closed</div><div>11</div></div>	<div><div>FOCUS TOUR "Portraits" 2 pm</div><div>12</div></div>	
	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>STUDIO SUNDAY on the Front Steps 1:30 – 4:30 pm</div><div>13</div></div>	<div><div>FOCUS TOUR "Techniques" 2 pm</div><div>14</div></div>	<div><div>FOCUS TOUR "Techniques" 2 pm</div><div>15</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>PING CHONG: ALL ISLANDS CONNECT UNDER WATER 4 – 5 pm</div><div>16</div></div>	<div><div>FOCUS TOUR "Highlights of the Permanent Collection" 2 pm</div><div>POP-UP SHAKESPEARE 5 – 7:45 pm</div><div>17</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>18</div></div>	<div><div>FOCUS TOUR "Sculpture" 2 pm</div><div>19</div></div>	
	<div><div>FOCUS TOUR "Sculpture" 2 pm</div><div>20</div></div>	<div><div>FOCUS TOUR "Portraits" 2 pm</div><div>21</div></div>	<div><div>FOCUS TOUR "Portraits" 2 pm</div><div>22</div></div>	<div><div>FOCUS TOUR "Techniques" 2 pm</div><div>23</div></div>	<div><div>Thanksgiving Day Galleries, Store, and Offices Closed</div><div>24</div></div>	<div><div>Day After Thanksgiving Offices Closed/ Galleries and Store Open</div><div>25</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>26</div></div>	
	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>27</div></div>	<div><div>James McNeill Whistler, <i>Rotherhithe</i> (detail), 1860. Etching. 3rd state. SBMA, Gift of Mrs. John Jay Ide in memory of William Henry Donner.</div><div><div>FOCUS TOUR "British Art" 2 pm</div><div>28</div></div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>29</div></div>	<div><div>FOCUS TOUR "Sculpture" 2 pm</div><div>30</div></div>	<div><div>FOCUS TOUR "Portraits" 2 pm</div><div>1ST THURSDAY 5 – 8 pm</div><div>FAMILY 1ST THURSDAY 5:30 – 7:30 pm</div><div>QUIRE OF VOYCES SHORT PROGRAM CONCERT 6:30 – 7 pm</div><div>1</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>2</div></div>	<div><div>FOCUS TOUR "Techniques" 2 pm</div><div>3</div></div>	
	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>MEMBERS HOLIDAY EVENT 3 – 5 pm</div><div>sun</div><div>4</div></div>	<div><div>CLOSED MONDAYS</div><div>5</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>tue</div><div>6</div></div>	<div><div>FOCUS TOUR "Highlights of the Permanent Collection" 2 pm</div><div>wed</div><div>7</div></div>	<div><div>FOCUS TOUR "Sculpture" 2 pm</div><div>CURATOR'S CHOICE LECTURE: Malcolm Warner 5:30 pm</div><div>thu</div><div>8</div></div>	<div><div>FOCUS TOUR "Portraits" 2 pm</div><div>fri</div><div>9</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>10</div></div>	
	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>STUDIO SUNDAY on the Front Steps 1:30 – 4:30 pm</div><div>THE WORLD WE IMAGINED IS REALLY SOMETHING ELSE: T.C. BOYLE 2:30 pm</div><div>11</div></div>	<div><div>FOCUS TOUR "Techniques" 2 pm</div><div>12</div></div>	<div><div>FOCUS TOUR "Techniques" 2 pm</div><div>13</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>14</div></div>	<div><div>FOCUS TOUR "Highlights of the Permanent Collection" 2 pm</div><div>THE AULOS ENSEMBLE 7:30 pm</div><div>15</div></div>	<div><div>FOCUS TOUR "Sculpture" 2 pm</div><div>16</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>HOLIDAY WORKSHOP 9 am – 3 pm</div><div>17</div></div>	
	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>18</div></div>	<div><div>FOCUS TOUR "Portraits" 2 pm</div><div>19</div></div>	<div><div>FOCUS TOUR "Portraits" 2 pm</div><div>20</div></div>	<div><div>FOCUS TOUR "Techniques" 2 pm</div><div>21</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>22</div></div>	<div><div>FOCUS TOUR "Highlights of the Permanent Collection" 2 pm</div><div>23</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>24</div></div>	
	<div><div>Christmas Day Galleries, Store, and Offices Closed</div><div>25</div></div>	<div><div>Jörg Herold, 20.05.1634 <i>Hans Grimmelshausen – Brandschatzung einer Geburtsstadt</i> (detail), From the "Datenschlüssel" series, 2003. Black and white copy painted over with stain, latex, and gouache. SBMA, Gift of Lenore and Herbert Schorr.</div><div><div>FOCUS TOUR "British Art" 2 pm</div><div>26</div></div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>27</div></div>	<div><div>FOCUS TOUR "Sculpture" 2 pm</div><div>28</div></div>	<div><div>FOCUS TOUR "Portraits" 2 pm</div><div>29</div></div>	<div><div>FOCUS TOUR "British Art" 2 pm</div><div>30</div></div>	<div><div>1</div></div>	

Thursdays, 5 – 8 pm

Free Thursday Evenings

SBMA is open and free to the public every Thursday evening from 5 – 8 pm and includes access to all galleries, and brief docent talks in select exhibitions. The Museum Store and Family Resource Center are also open during these hours.

For information, visit www.sbma.net.

Thursdays, 10 – 11:30 am

Art Talks @ SBMA

Series subscription \$60 SBMA Members/\$75 Non-Members
Mary Craig Auditorium
Subscribe in person at the Visitor Services desks, call 884.6423, or online at tickets.sbma.net.
Single tickets available the morning of the lecture: \$15 SBMA Members and Non-Members

September 29: **Introduction: Emulation and the Antique**
Eik Kahng, Ph.D, Assistant Director and Chief Curator, SBMA

October 6: **Conservation of the SBMA Lansdowne Hermes**
Erik Risser, conservator, J. Paul Getty Museum

October 13: **SBMA Antiquities at the Getty**
Jeffrey Spier, Senior curator of antiquities, J. Paul Getty Museum

October 20: **Looking beyond “the Greek Miracle”:
A primer to Greek art**
Ken Lapatin, Associate curator of antiquities, J. Paul Getty Museum

October 27: **Images of Empire and Individuals:
Roman Art from Caesar to Constantine**
Jens Daehner, Associate curator of antiquities, J. Paul Getty Museum

November 3: **The Formation of the Lansdowne Collection**
Elizabeth Angelicoussis, Independent scholar, London

November 10: **The Design, Function, and Meaning of Bronze
Ritual Vessels of the Shang Dynasty in China**
Anthony Barbieri-Low, professor of Early Chinese history, UC Santa Barbara

Concerts

Thursday, November 3, 5:30 – 6:10 pm

Pop-Up Opera

Opera Santa Barbara returns to present another crowd-pleasing pop-up performance by members of their Mosher Studio Artist Program in the Museum galleries.

Free

Thursday, December 1, 6:30 – 7 pm

Quire of Voyces Short Program Concert

The Santa Barbara Quire of Voyces returns to SBMA to perform a short program of choral music. The group was founded in 1993 to rediscover the sacred a capella choral music of the Renaissance and the modern age.

Free

Thursday, December 15, 7:30 pm

The Aulos Ensemble

Formed in 1973 by five Juilliard graduates, The Aulos Ensemble was at the forefront of a movement that was to capture the imagination of the American listening public. In 1978 with the release of their recording “Masterpieces of the High Baroque,” Aulos’ reputation for exhilarating performances informed with scholarly insight was firmly established. Now in its fourth decade, Aulos continues to explore new projects and develop outlets for its music making. The ensemble is made up of a flutist, oboist, violinist, cellist, and harpsichordist. The program includes Purcell’s *Suite from “The Fairy Queen,”* selected works by George Frideric Handel, *3ème Concert Royal* by Couperin, and Rameau’s *Suite from “les Fête d’Hébé.”*

Mary Craig Auditorium
\$20 SBMA Members/\$25 Non-Members
Purchase tickets at the Museum Visitor Services desks or online at tickets.sbma.net.
Concerts are supported by the Katharine Putnam and Reginald M. Faletti Concert Fund

Exhibition Related Programming:

British Art from Whistler to World War II

Thursday, October 6, 5:30 pm

Lecture by Peyton Skipwith

Guest curator, author, and art historian Peyton Skipwith surveys the developments in British painting over the course of six decades, starting with the impact of James Whistler’s *Nocturne in Black and Gold: The Falling Rocket* and through the outbreak of war in 1939. He explores the New English Art Club, the effect of the Italian Futurists, the short-lived Vorticist Movement, and the growth of abstraction and influence of Surrealism on British artists.

Mary Craig Auditorium
Free SBMA Members/\$10 Non-Members /\$6 Senior Non-Members
Reserve or purchase tickets at the Museum Visitor Services desks, or online at tickets.sbma.net.

Saturday, November 5, 5:30 – 7:30 pm

Atelier

Atelier offers guests an evening of intimate, intriguing, occasionally irreverent interactions with art and artists in the Museum’s galleries. Inspired by art from *British Art from Whistler to World War II* and *Cecil Beaton’s “London’s Honourable Scars,”* Atelier revisits what some called the “unredeemed triviality” of London’s Bright Young Things. Cocktails, costumes, pranks, and treasure hunts that stopped traffic—everything was “divine, darling” and simply too much. Atelier exposes the seductive dark indulgence behind the playful attitude of youth caught between two world wars.

Includes hors d’oeuvres, wines, and signature cocktails
\$25 SBMA Members/\$30 Non-Members
Purchase tickets at the Museum Visitor Services desks or online at tickets.sbma.net.

Thursday, November 10, 5:30 – 6:30 pm

Sketching in the Galleries

Experience the tradition of sketching from original works of art and be inspired by the dynamic landscapes on view in *British Art from Whistler to World War II*. All skill levels are welcome. Teaching Artists provide general guidance and all materials. This program is open to 10 participants.

Free
To reserve a spot, contact Kelly Almeida at 884.6457 or kalmeida@sbma.net.

Thursday, December 8, 5:30 – 7 pm

Curator’s Choice Lecture: Malcolm Warner

Before the Moderns: Art in Victorian Britain

In some ways, the 20th-century movement featured in this exhibition was a reaction against the 19th-century past. Malcolm Warner discusses the main tendencies in British art during the reign of Queen Victoria, from the Pre-Raphaelites to the Aesthetic Movement. As well as relating Victorian art to its own time, he describes how it appeared, in retrospect, to the Modernists.

Mary Craig Auditorium
Free SBMA Members/\$10 Non-Members /\$6 Senior Non-Members
Reserve or purchase tickets at the Museum Visitor Services desks, or online at tickets.sbma.net.

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 special exhibitions.

Thursday, October 13, 5:30 pm

Longing and Disappointment:
Geoff Dyer and Andrew Winer

Award-winning British author and USC Writer in Residence, Geoff Dyer shares the stage with fellow writer Andrew Winer, Chair of Creative Writing at UCR, to explore the creative process, health, Brexit, and why, from the personal to the global, what we think we want, never turns out to be what we thought it would be.

Sunday, December 11, 2:30 pm

The World We Imagined Is Really Something Else:
T.C. Boyle

T.C. Boyle, award-winning novelist, short story writer, and Santa Barbara area resident, engages in a freewheeling conversation with *Independent* arts writer Charles Donelan. Since the mid-1970s, Boyle has published 14 novels and more than 100 short stories, including his most recent and the jumping off point for this interview, *The Terranauts*. From why disillusionment serves as inspiration for writing, to why his latest work of fiction has been called “an epic story of science, society, sex, and survival,” this promises to be a thought provoking afternoon with the always entertaining and erudite author. Book signing to follow

Mary Craig Auditorium
Free SBMA Members/\$10 Non-Members /\$6 Senior Non-Members
Reserve or purchase tickets at the Museum Visitor Services desks, or online at tickets.sbma.net.



Thursday, October 20, 5:30 and 6:30 pm

Pop-Up Performance: Invertigo Dance Theatre

During two, ten-minute performances, Invertigo Dance Theatre presents *Descent of the Docent*, a museum guide's docent tour of a contemporary dance piece offering a witty look at how we understand and interact with art. A recent Bloomberg Philanthropies' Arts Innovation and Management (AIM) program grant recipient, Invertigo's performances feature virtuosic dancing delivered with the company's signature and stunning athletic physicality, complemented by live music, vivid elements of theatre, and spoken dialogue.

The company presents *After It Happened*, a breath-taking work of magical realism named a "Top 10 Dance Event 2014" by *LA Weekly*, at Santa Barbara's New Vic Theater on October 22 and 23.

Free

Wednesday, November 16, 4 – 5 pm

Ping Chong: All Islands Connect Under Water



Co-presented by UCSB Arts & Lectures and the Santa Barbara Museum of Art

Ping Chong + Company produces theatrical works addressing the important cultural and civic issues of our times, striving to reach the widest audiences with the greatest level of artistic innovation and social integrity. The company was founded in 1975 by leading theatrical innovator Ping Chong with a mission to create works of theater and art that explore the intersections of race, culture, history, art, media, and technology in the modern world. Ping Chong presents a talk and Q & A with rich visuals on his 45-year career creating original works and collaborations to produce theater that reveals beauty, precision, and a commitment to social justice.

Mary Craig Auditorium

Free

Reserve tickets at the Museum Visitor Services desks, or online at tickets.sbma.net.

Thursday, November 17, 5 – 7:45 pm

Pop-Up Shakespeare

Marking the 400th anniversary of his death, this moveable feast of performance celebrates the astonishing achievement of William Shakespeare in a non-traditional mix of short plays, films, and dance. Inspired by Shakespeare's plays and sonnets, performances are ongoing from 5 to 7:45 pm in a pop-up, informal format in spaces both expected and unexpected, within and without the Museum galleries.

Presented in collaboration with Lit Moon Theatre Company, the Bitola (Macedonia) National Theatre, Westmont College, and Shakespeare's Globe London.

Free

For additional exhibition programming, visit www.sbma.net.



Thursdays, October 6; November 3; December 1, 5:30 – 7:30 pm

Family 1st Thursdays

Bring the whole family and enjoy 1st Thursday together in SBMA's Family Resource Center located across from the Museum Cafe on the Lower Level. Museum Teaching Artists assist families in creating special exhibition-based art projects. Afterwards, enjoy the galleries until 8pm.

Free

Sundays, October 9; November 13; December 11, 1:30 – 4:30 pm

Studio Sundays on the Front Steps

Visitors of all ages are welcome to participate in this hands-on workshop with SBMA Teaching Artists on the Museum's front steps. Each month explore a different medium, including clay, metal, ink, wood, photography, and paper, and gain inspiration from works of art in the Museum's permanent collection or special exhibitions.

Free

Sunday, October 23, 1 – 4 pm

Free Family Day: Día de los Muertos

For the 27th year, the Museum honors the Mexican tradition of remembering the dead with a variety of family festivities in the galleries, front steps, and back plaza including music, dance performances, art-making activities, bilingual storytelling, a special display of altars created by school and community groups, and traditional refreshments.

Free

Saturday, December 17, 9 am – 3 pm

Holiday Workshop

Children gain inspiration from works of art in the Museum's collection to draw, paint, print, collage, and sculpt artful gifts to share with friends and family.

Location: SBMA's Ridley-Tree Education Center at McCormick House, 1600 Santa Barbara Street
\$65 SBMA Members/\$75 Non-Members

To register, visit www.sbma.net/kidsfamilies or contact Rachael Kriebs at 884.6441 or rkriebs@sbma.net.

Winter After-School Classes

Tuesdays, January 3 – March 21, 3:30 – 5:30 pm

2D to 3D: Sculpture and Mixed-Media

Ages 5–12

Students get a chance to explore the 75th-anniversary exhibition *Highlights of the Permanent Collection* and take their inspiration back to the studio to build their own sculptures and turn 2D paintings into 3D designs. Stack wood with wall paste to create a 3D version of Hans Hofmann's paintings, sculpt clay and balance shapes to make a moveable obos sculpture inspired by the work of George Tsutakawa, and bring Edgar Degas' dancers and painterly characters to life with wire and mixed media.

Wednesdays, January 4 – March 22, 3:30 – 5:30 pm

Ceramics

Ages 6–12

Learn the basic techniques of sculptural and functional ceramics including hand building and wheel throwing in a fun and relaxed environment. Students create simple clay forms and experiment with surface decoration and glazing techniques, inspired by *Highlights of the Permanent Collection*.

Location for all: SBMA's Ridley-Tree Education Center at McCormick House, 1600 Santa Barbara Street

Price for all: \$300 SBMA Members/\$350 Non-Members

To register, visit www.sbma.net/kidsfamilies or contact Rachael Kriebs at 884.6441 or rkriebs@sbma.net.

Member Events and Activities

November 25 – December 24
Member Double Discount Days



This holiday season, Members enjoy Double Discount Days from November 25 to December 24 in the Museum Store. In addition to the regular Member discount, take an additional 10% off for a total of 20% savings! Plus, Members receive a special gift with purchase. Find the perfect gift from a variety of merchandise unique to SBMA's permanent collection and special exhibitions, including the finest selection of art books, one-of-a-kind handmade jewelry, distinctive children's books and toys, and unique affordable custom products. Remember, every dollar spent at the

Museum Store goes directly to supporting SBMA.

20% Double Discount coupon will be sent by mail. For more information, contact the Membership Office at 884.6490 or membership@sbma.net.

Sunday, December 4, 3 – 5 pm
Members Holiday Event

Celebrate the holidays with SBMA! Members are invited to enjoy an afternoon of music, gallery tours, art activities, refreshments, and more. View current exhibitions *British Art from Whistler to World War II* and *Cecil Beaton's "London's Honourable Scars": Photographs of the Blitz*. Don't forget to take advantage of a special 20% Member discount in the Museum Store for early holiday shopping!

Invitations will be mailed. For more information, contact the Membership Office at 884.6490 or membership@sbma.net.

Give the Gift of Art This Holiday Season

A membership to the Santa Barbara Museum of Art is the perfect gift for any occasion and one that can be enjoyed throughout the year. Members enjoy exclusive benefits, including free admission, discounts on lectures and programs, merchandise at the Museum Store and Cafe, and more. Gift memberships come wrapped in a decorative tin, perfect for giving or mailing.

Purchase a gift membership at the Museum Visitor Services desks, by calling the Membership Office at 884.6490, or online at my.sbma.net.

Friday, November 4, 11:30 am – 1:30 pm
Art à La Carte: A lecture luncheon series
presented by the SBMA Women's Board



The Contemporary Crease: New Expressions in Origami
with Meher McArthur

Meher McArthur is an independent curator, author, and educator who specializes in the art of Japan. She worked for nine years as Curator of East Asian Art at Pacific Asia Museum where she curated 15 exhibitions and several permanent galleries. Her most recent major exhibitions include *Folding Paper: The Infinite Possibilities of Origami*

(traveling 2012–2016) and *Above the Fold: New Expressions in Origami* (2015–2017). She is also the Creative Director for the Storrier Stearns Japanese Garden in Pasadena. McArthur will lead an upcoming SBMA travel tour to Japan.

Luncheon and lecture will be held at the Santa Barbara Club. Tickets are \$125 per person.

Art à La Carte is a series of lectures by acclaimed speakers that will inspire new ways of thinking about art, culture, and travel. This series is sponsored by the SBMA Women's Board with proceeds benefiting the Museum's exhibitions, education, acquisitions, and special projects.

For more information, visit sbmawb.org or contact Karen Kawaguchi at 884.6428 or kkawaguchi@sbma.net.

Art *à la carte*



Legacy Society: Leaving a Lasting Impact

Born and raised in Connecticut, Dana White moved to Santa Barbara in 1970. He taught English at Laguna Blanca to middle and high school students for over 40 years. Post career, he taught conversational English to young, at-risk Cambodians in the capital city of Phnom Pehn. A long-time member of the Board of Trustees of the Ensemble Theatre Company, Dana has been deepening his cultural arts interest to other areas including visual arts.



Long attracted to American Impressionism, Dana acquired paintings that make clever and interesting use of light. When a rare opportunity to purchase *Islands Near Rockland, Maine* (n.d.) (pictured above) by the popular American Impressionist Edward Willis Redfield (1869–1965) presented itself, Dana did not hesitate to acquire it. Dana has long watched the growth of cultural arts in Santa Barbara and noted their tremendous impact on the community. Wishing to see this continue, and knowing his Redfield was too valuable to leave to just anyone, Dana chose to leave it in care of SBMA where the Santa Barbara community would have the opportunity to see it.

Recently, he approached SBMA Assistant Director and Chief Curator Eik Kahng with the idea of making it a promised gift to the Museum and she expressed immediate enthusiasm, "Redfield is known for his refined adaptation of the kind of progressive paintings he would have studied during his time in France, where he encountered the work of the founding members of the Impressionist group, such as Claude Monet and Camille Pissarro, and the more constructivist impulse of the Post-Impressionists. *Islands Near Rockland, Maine* is, without question, a superb example of Redfield's technical mastery at its finest. The paint is applied energetically with a fully loaded brush to create a tapestry of vibrating color. When viewed at a distance, these patches of vibrant color magically cohere into a compelling evocation of the rocky coast of Maine that Redfield so evidently relished. With its addition to the permanent collection, SBMA can now boast two fine examples of Redfield's achievement: in 1986, Mary and Will Richeson gifted a snowscape by Redfield to the Museum, a subgenre of landscape for which the artist is best known. We are absolutely thrilled to accept this work in the permanent collection as a promised gift."

Through this gift, Dana joins others as a member of the Legacy Society, ensuring generations to come will be able to enjoy the Museum. Legacy Society members have established a planned gift such as a bequest, charitable remainder trust, or beneficiary designation of a life insurance policy. For more information about SBMA's Planned Giving Program and the Legacy Society, contact Karen Kawaguchi, Senior Development Officer, at 884.6428.

Did you know?

By establishing a bequest or Promised Gift of Art to SBMA you can:

- Designate a gift through your will or trust
- Leave a larger gift than might otherwise be possible during your lifetime
- Control or enjoy your assets until your death
- Establish a legacy that will make your family proud
- Enjoy membership in the Legacy Society

Above: Edward Willis Redfield, *Islands Near Rockland, Maine*, n.d. Oil on canvas. Promised Gift of Dana White.

75: A Cause to Celebrate

The Santa Barbara Museum of Art wishes to thank the following sponsors of 75: A Cause to Celebrate, a spectacular gala commemorating the Museum’s 75th anniversary held on September 18. Staged at the Santa Barbara County Courthouse, this elegant occasion included an exquisite dinner catered by the Four Seasons Biltmore, an exclusive art and experience auction, and the unveiling of a new work commissioned by renowned contemporary artist Jan Tichy. All proceeds from this event benefit education and other programs of the Santa Barbara Museum of Art.



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Capital Campaign/Renovation Project Update



THE CAMPAIGN
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Imagine More...

After the Museum’s July board meeting, Nancy Schlosser joined many of her fellow trustees for a hard hat tour of the lower levels of the building. These are the areas currently undergoing extensive demolition and preparation for seismic upgrades as part of the first stage of the Museum’s major renovation work. It was an eye-opening experience for all. “I was overwhelmed with what a complicated project this is,” Nancy shared.

So moved was the longtime SBMA advocate that she sent in a check for \$30,000 directed to the Imagine More Capital Campaign. “This renovation project is so urgently necessary,” she explained, “so I felt compelled to send in this gift.”

But there is more to the story. The \$30,000 check was over and above the very generous pledge of \$500,000 she made at the outset of the campaign—which she paid off three years ahead of schedule.

And the story behind that initial commitment is also revealing. “I had included the Museum in my estate plans,” she shared, “but when it became clear how necessary this renovation was for the building and for the improvement of the Museum, I decided to give that money now when they need it most.”

Reflecting back on her decision, Nancy expressed her wish that others consider doing the same. “This Museum is so important to every one of us who lives here in Santa Barbara. If you can afford to do it now, we will surely welcome it.”

Nancy takes very seriously her responsibility as a member of the SBMA board. She regularly extols the many special qualities of the Museum to her many friends at Casa Dorinda, and encourages them to join her in support of the capital campaign. One friend was so moved she sent in her own check for \$100,000!

In addition to her passion for art, Nancy is a strong proponent of quality education. She is especially fond of the Museum’s Education Program, which touches the lives of virtually all 25,000 students enrolled in the public school system. “Who can resist (Director of Education) Patsy Hicks,” Nancy marvels. “She and her entire staff are just fabulous, and the work they do is so important.”

This appreciation led to one of the most significant commitments she has ever made to a charitable organization. With the help of her son, an attorney, Nancy set up a 10-year Charitable Lead Trust which generates approximately \$100,000 per year for the Museum’s Education Program. After the ten-year cycle, the assets will revert back to her family. “I wish other people would do something like this,” she says, noting that there are many gift vehicles “that can benefit the Museum and the donors’ heirs as well.”

Contributing to the Santa Barbara Museum of Art helps build a community that is connected, enriched, and enlivened by art. We gratefully acknowledge the individuals, organizations, and foundations for their generous support for our exhibitions, acquisitions, operating support, and education programs in the fiscal year ending June 30, 2016. Included are the names of those who made gifts of \$2,500 or greater. Bequests and memberships are incorporated into the totals. Capital contributions are not included. Donors of gifts of art are listed separately. If there is an error or an omission, we sincerely apologize and ask that you bring it to the attention of Karen Kawaguchi, Senior Development Officer, at 805.884.6428.

\$1,000,000+

Robert and Mercedes Eichholz Foundation

\$200,000+

The Getty Foundation

\$100,000+

Anonymous (2)
Connie Frank and Evan C. Thompson
Nancy B. Schlosser and the Schlosser Family Trust
William A. Siegele

\$75,000+

Joanne Pearson

\$50,000+

Anonymous
Jill and John C. Bishop, Jr.
Hilarie and Mark Moore
Susan D. Bowey
Gina and Joseph Jannotta
JP Morgan Chase
SBMA Women's Board

\$25,000+

Jane and Kenneth Anderson
Patricia Aoyama and Chris Kleveland
Victoria and Victor Atkins
Zora and Les Charles
Marcia and John Mike Cohen
Joan Davidson and John Schnittker
Lois Erburu
The Audrey Hillman Fisher Foundation
Martha and John Gabbert
Dorothy and John Gardner
Elaine and Mike Gray
Betsy and Jule Hannaford
Cyndee Howard
Joan and Palmer Jackson
Sharon and John Light
Siri and Bob Marshall
National Endowment for the Arts
Lady Leslie Ridley-Tree
George Schoellkopf and Gerald Incandela
Diane and Selby Sullivan
Clay Tedeschi and the Charles Bloom Foundation
Jeanne Towles

\$10,000+

Anonymous (2)
Gwen and Henry Baker
Patricia and Richard Blake
John C. and Shelby C. Bowen
Charitable Foundation
Robin and Dan Cerf
Sarah and Roger Chrisman
Santa Barbara County Arts Commission
Diani Building Corp.
Edison International
Christine and Robert Emmons
Lois Erburu
Griffiths Charitable Foundation
Gregg Hackethal and Penny Jenkins
Judith L. Hopkinson
Elizabeth Bixby Janeway Foundation
Joy of Giving, Inc.
Elaine and Herbert Kendall
Kirby-Jones Foundation
Jacquelyn Klein-Brown
Brad Lemons
Charlene and Tom Marsh
The Offield Family Foundation
SBMA Museum Collector's Council
Louise L. Tighe Family Charitable Lead Trust
The Towbes Foundation
Dody Waugh
Jane and Michael Wilson

\$5,000+

The David Bermant Foundation
Estate of Louise Brant
California Arts Council
Wanda and Jim Cowles
George and Kate Diskant
Jane Eagleton
Louise Gaylord
Paul Guido and Steve Blain
Lorna S. Hedges
Christine and Michael Holland
Italian Cultural Institute
The Lehrer Family Foundation
Carole E. MacElhenny
Gretchen and Marshall Milligan
Pratapaditya and Chitralekha Pal
Narendra and Rita Parson
J. Paul Longanbach and Donald E. Polk
Sheila and Tom Prendiville
Stephanie and Fred Shuman
Larry J. Feinberg and Starr Siegele
Mary Lynn and Warren Staley
Anne and Michael Towbes
Polly Turpin
Wells Fargo Foundation
Dana White
Wille Family Foundation
The Willfong-Singh Family

\$2,500+

Roxana and Fred Anson
Margaret Arvey
Marta Holsman Babson
Wilford L. Baumes
Pamela Benham and Paul Hansma
Alberta Binns
Julie Blair and Michael Smith
Susan E. Bower
Lynn and Erwin Clahassey
Nancy Cook and Carmen Smyth
Candace Dauphinot and Richard Brumm
Julia Delgado, M.D.
Mike and Marty Diani
Gail Elnicky and Rich Untermann
Cinda and Donnelley Erdman
Henrietta Holsman Fore
Priscilla and Jason Gaines
Michael Armand Hammer
Perri Harcourt
Lisa K. Meulbroek and Brent R. Harris
Felicie and Paul Hartloff
Natalia and Michael Howe
Gertrude Johnson
Susan Jorgensen and Alice Gillaroo
Donna Kelsey
Linda and Michael Keston
Suzie and Bruce Kovner
Ann Kale and Robert Kupiec
LOJO Foundation
Victoria Lundquist
Luria Family Foundation
Marilyn Magid
Elizabeth and Robert Manger
Gloria and B. Keith Martin
Christy Martin and Brian Perona
Sheila and Frank McGinity
Amanda McIntyre
Mimi Michaelis
Marie Morrisroe
Frances M. Morrow
Betsy and Charles Newman
Nancy and Douglas Norberg
Lorie and Michael Porter
Rick and Regina Roney
Shelly and Maxwell Ruston
Mark Scher
Helene Segal and George Konstantinow
Prudy Squier and Steve Sparklin
Caroline and Steve Thompson
Carol Vernon and Robert Turbin
U.S. Bank Foundation
Patricia Van Every
Dianne and Daniel Vapnek
The Vos Family Foundation
Michael H. Healy and Timothy Walsh
Kathleen and Bill Weber
Lynda Weinman and Bruce Heavin
Linda and Doug Wood
Carolyn and Philip Wyatt
Grace and Edward Yoon
Patricia Yzurdiaga

Gifts of Art

Anonymous (2)
The E. Mark Adams and Beth Van Hoesen
Adams Trust
Marria Casner
Estate of John Chervinsky
Estate of Barbara Darlington Dupee
Claudia Fahrenkemper in memory of Karen Sinsheimer
Bill Finger
Gallery 16 and Carol Selter in memory of Karen Sinsheimer
Dr. Phillip P. Ho in honor of his wife Meichih (Michi) T. Ho
Helen Jahnke from the Collection of Fyle Edberg and Paul Foote
Susan Jorgensen and Alice Gillaroo
Jack Jungmeyer, Jr. and Edith Skouras
Jungmeyer
Ramesh and Urmil Kapoor, in loving memory of their son, Vineet Kapoor
Christy Kolva
Victor Landweber
Nancy Macko in memory of Karen Sinsheimer
Neeta Madahar in memory of Karen Sinsheimer
Pal Family in memory of Vineet Kapoor
Pratapaditya and Chitra Pal
Chris Pichler
Martha and Jorge Schneider in memory of Karen Sinsheimer
Glen and Suzi Serbin in memory of Karen Sinsheimer
Clay Tedeschi in memory of Lewis R. Bloom
Carole Thompson Fine Art and Photography in honor of Karen Sinsheimer
Gift of Leslie Tonkonow and Klaus Ottmann in memory of Karen Sinsheimer
Estate of Jack Tworikov in honor of Alexander Bing and the 75th Anniversary of the Santa Barbara Museum of Art
Melanie Walker
Nancy Webber
Devik Wiener/7410 Incorporated in memory of Karen Sinsheimer
Laura-Lee Woods
Michael Yanover

New Member Reception

The Museum welcomed our newest Members for docent-led tours of current exhibitions, including *Puja and Piety* and *Highlights of the Permanent Collection* celebrating the Museum's 75th anniversary, followed by a special reception in Ludington Court.



New Members James and Kristina Johnson, Anne Parkford, John Woolley and Jane Rudolph, and Dana White



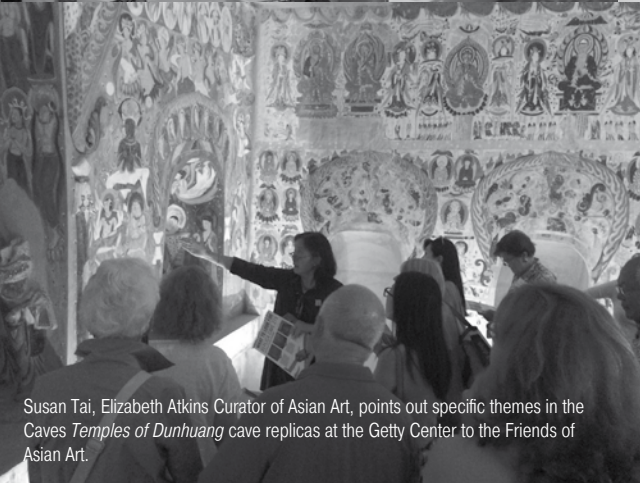
New Members Ernesto and Lourdes Espinoza



New Members Tracey Miller, Kristina and James Johnson



New Members Penny Hadfield and Donald Cobb, Maggie Moss-Tucker and Paul Hayes Tucker listen to Docent Gwen Baker



Susan Tai, Elizabeth Atkins Curator of Asian Art, points out specific themes in the Caves *Temples of Dunhuang* cave replicas at the Getty Center to the Friends of Asian Art.



Mac Kelly, Lauren Karazija, Elk Kahng, Charlene Marsh, and Jens Daehner. Bottom (left to right): Mary Maxwell, Eliesa Bollinger, Christine Holland, and Dana White

Women's Board Executive Committee

The Women's Board elected a new President and Executive Committee for the 2016–17 fiscal year: Helene Segal, President; Carolyn Williams, Vice President Membership; Gwen Baker, Vice President Development; Melanie Brewer, Vice President, Communications; Lauren Hanson, Vice President Social Activities; Kathy Weber, Treasurer; Patricia Kohlen, Secretary; and Fran Morrow, Parliamentarian/Nominations.



2016-17 Women's Board Executive Committee

Curatorial Support Group Events

The Curatorial Support Groups enjoyed a variety of events that provided opportunities to explore, support, and share thoughts and opinions with other like-minded patrons regarding collections, exhibitions, and curatorial activities.



Charlene and Tom Marsh



Carol and Mac MacCorkle

Reception at the Director's Residence

Benefactors Circle and Director's Patron Members and guests enjoyed A Summer Garden Soirée, an afternoon reception at the home and gardens of Larry Feinberg, Robert and Mercedes Eichholz Director, and Starr Siegele. The lovely afternoon featured a summer Tuscan menu and performance by Quire of Voyces.



Amanda McIntyre and Clay Tedeschi



Nancy Schlosser and Barbara Woods



Members with Charles Wylie at The Athenaeum



Members with Julie Joyce at Hauser Wirth & Schimmel Gallery



Kurtis Fong and David Budlong



Julie Blair and Michael Smith



Starr Siegele and Larry Feinberg

Summer Stay-cation

Members participating in the Summer Stay-cation tours discovered what's "hot" in Los Angeles this summer. New Curator of Photography and New Media, Charles Wylie, accompanied Members to the Norton Simon Museum's *Duchamp to Pop* exhibition, followed by brunch at The Athenaeum. Members joined Curator of Contemporary Art, Julie Joyce, for a visit to the newly opened Hauser Wirth & Schimmel Gallery, as well as several other downtown galleries.



At the home of Gene Slivka, between Savannah and Charleston, in April. Back row, left to right: Ann Coppe, Jo Haldeman, Susan Haldeman, Tom Simundich, Andy and Mary Jane Cooper, Michael Myers. Middle: Sharon Felder, Gene Slivka and his son. Front: Priscilla Peale, Annemarie Westmoreland, Judith Meyers, Alison and Peter Janss. Missing: Berta Binns



On the Amalfi Coast in May. Front row, left to right: Susan Bowey, Nancy Schlosser, Judith Taylor, Jane Eagle-ton, Michelle Joanou, Francoise Park, Siri Marshall. Back row: art historian Nigel McGilchrist, Karin Fintzy, Alice and Varouj Minassian, Judy Little, Bill Cornfield, Alice Van de Water, Ken and Laura Adler, Stanya and Jim Owen, Pat Van Every, Bob Marshall, tour organizer Susie Orso



Patti Smith in the Peloponnese in May

Traveler Testimonials

“Our trip to Charleston and Savannah was topnotch in every way. We stayed in lovely places, saw so many beautiful homes and gardens, met such interesting people and learned so much about restoration. The trip was outstanding... everything and more than I expected.”
—Jo Haldeman, who went on *Springtime in the South: Savannah & Charleston* with her two daughters

“This trip was phenomenal.” —Mary Jane Cooper, traveler on *Springtime in the South: Savannah & Charleston*

“The trip was wonderful! It was FULL of fabulous places to visit and lovely places to dine. The group was very compatible.” —Alice Van de Water, traveler on *Southern Italy: Naples, the Amalfi Coast & Capri*

“Trip was super great. So glad I went!” —Michelle Joanou, traveler on *Southern Italy: Naples, the Amalfi Coast & Capri*

“It was a fabulous trip in every way. I felt very safe and it was wonderfully fulfilling. I so enjoyed all of the other trippers and the professors and the boat personnel and and and....just perfect.” —Patti Smith, traveler on *Circumnavigating the Peloponnese*

Upcoming Tours

SBMA offers an array of cultural travel opportunities with a special focus on art, architecture, and gardens.

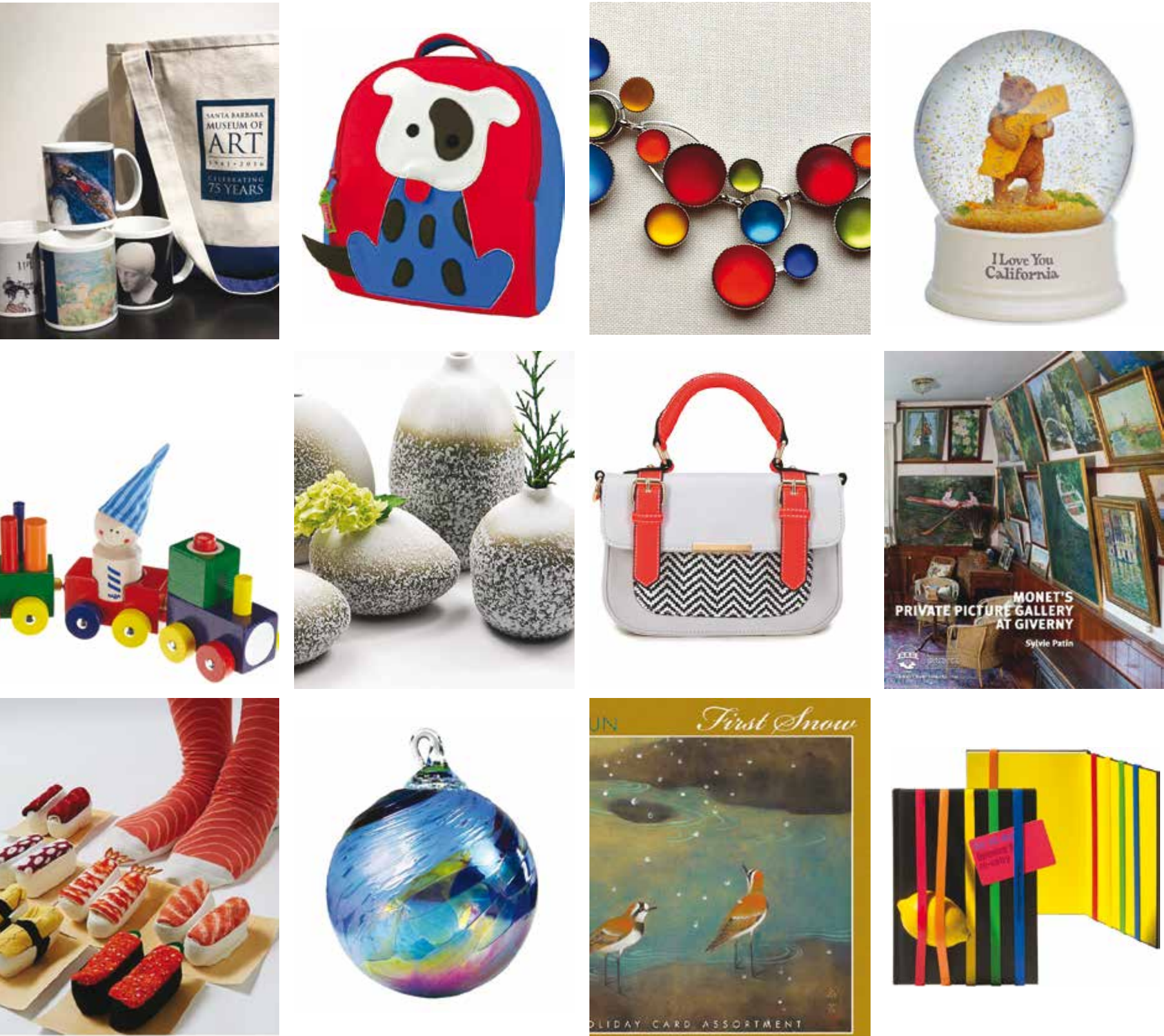
- **Bangkok to Bali Value Tour, featuring the Eastern and Oriental Express through Malaysia**
October 18 – 30, 2016 *waitlist only*
- **Myth, Mystery & Magic in Oaxaca with Florencio Moreno**
October 27 – November 3, 2016
- **The Hidden Kingdom of Bhutan with Nigel McGilchrist**
November 10 – 23, 2016
- **A Family Tour to Cuba**
December 27, 2016 – January 2, 2017
- **India: Legendary Rajasthan, Delhi & the Taj Mahal**
January 22 – February 7, 2017
- **Los Angeles with Nigel McGilchrist**
March 2017
- **Springtime in Japan: Shrines, Gardens, & Museums with Meher McArthur**
April 1 – 14, 2017 *waitlist only*
- **Low Countries: Flemish & Dutch Art and Architecture in Belgium & the Netherlands with Nigel McGilchrist**
April 17 – 29, 2017 *waitlist only*
- **Michelangelo's World: Florence, Siena & Rome with Eric Frank**
May 2017
- **What's New in New York**
May 15 – 21, 2017
- **Celtic Lands Cruise (France, Ireland, Wales and Scotland) aboard Le Boréal**
May 16 – 25, 2017
- **Cruising the Baltic Sea aboard Le Boréal**
June 8 – 17, 2017
- **Ireland with 2 nights aboard Belmond's new Grand Hibernian Train**
September 2 – 13, 2017
- **Pearls of Italy Value Tour**
September 23 – October 4, 2017
- **Rome to Malta Cruise, featuring Sicily and the Amalfi Coast**
October 7 – 15, 2017
- **Prague to the Swiss Alps: Danube, Main & Rhine Rivers aboard Royal Crown**
October 12 – 27, 2017
- **Hudson River Valley & the Berkshires**
Fall 2017
- **South Africa**
Fall 2017

NOTE: This schedule is subject to change. Visit www.sbma.net/travel for the most up-to-date information and full brochures on many of these tours.

Travel is a benefit of Museum membership.

For more information, please contact 805.884.6436, travel@sbma.net, or visit www.sbma.net/travel.

Holiday Shopping at the Museum Store



Museum Store Hours • Tuesday – Sunday 11 am – 5 pm • Free Thursday Evenings 5 – 8 pm

Museum Cafe

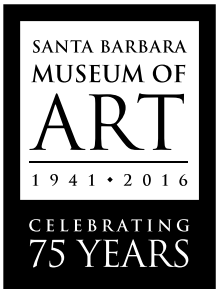
Indulge with the new fall and holiday dessert menu!

- Honey-caramel cake
 - Sharlotka
 - Chocolate, coconut, and banana ring fruitcake
- Also:

 - Farmer's market cherry cobbler
 - Pecan shortbread cookies
 - Sea salt chocolate chip cookies
 - Double espresso brownies

Museum Cafe Hours		
Tuesday – Friday 11 am – 3 pm	1st Thursday evenings 5 – 7 pm	Saturday and Sunday 11 am – 4 pm





SANTA BARBARA MUSEUM OF ART
1130 State Street, Santa Barbara, CA 93101

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Permit Number 352

MUSEUM HOURS

Tuesday – Sunday
11 am to 5 pm
Free Thursday Evenings 5 to 8 pm
Closed Mondays
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ADMISSION

- \$10 adults, \$6 seniors, 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

MUSEUM STORE

Tuesday – Sunday
11 am to 5 pm
Free Thursday Evenings 5 to 8 pm

MUSEUM CAFE

Tuesday – Friday
11 am to 3 pm
1st Thursday evenings 5 to 7 pm
Saturday and Sunday
11 am to 4 pm



■ oct | nov | dec | 2016

Cover: Adrian Paul Allinson, *Amaryllis* (detail), n.d. Oil on board. SBMA, Gift of Mary and Will Richeson, Jr.

David Korty, *Untitled* (detail), 2000. Watercolor and gouache on paper. SBMA, Gift of Lenore and Herbert Schorr.

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