

■ oct | nov | dec | 2018



Dear Members,

The Museum galleries are bustling with activity this season, with the earnest progress being made on the current renovation project, and with the opening of two magnificent new exhibitions. *Let it Snow! Paintings of Winter* opens October 7 and offers visitors beautiful snow scenes, including some by famed American Impressionists Colin Campbell Cooper, Childe Hassam, and Edward Willis Redfield.

Equally stunning is the impressive presentation of Japanese folding screens, scroll paintings, and lacquerware in *Paths of Gold: Japanese Landscape and Narrative Paintings from the Collection*, opening November 10. Of special note are the painted screens, dating from the 16th through the 19th centuries and traditionally used to separate spaces within Japanese homes and to provide dazzling backdrops during special occasions. Many of the elaborate screens are gilded and decorated with intricate scenes of famous places, flora, or wildlife. The centerpieces of the exhibition are a spectacular pair of Edo period (1615 –1868) screens, with panoramic views of the cities of Itsukushima and Wakanoura—acquired by the Museum in the past year.

The Museum is also pleased to announce that it recently received Charity Navigator’s Four-Star rating for the fourth consecutive year. Charity Navigator has become the nation’s largest and most-utilized evaluator of charities. In their quest to help donors, their team has developed an objective, numbers-based rating system to assess over 8,000 of America’s best-known and some lesser known, but worthy, charities. Achieving Four Stars—the organization’s highest rating—in consecutive years is also deemed as highly significant. Only 14% of the charities evaluated have received four consecutive Four-Star evaluations.

We are proud that the Museum—its staff, Trustees, and volunteers—has, once again, attained this high level of confidence from one of the country’s most respected evaluating organizations, especially as we continue our fundraising efforts during the current renovation project and *Imagine More* Capital Campaign.

Sincerely,



Larry J. Feinberg
Robert and Mercedes Eichholz Director and CEO



2018 – 2019 Board of Trustees

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Paths of Gold: Japanese Landscape and Narrative Paintings from the Collection

November 10, 2018 – February 10, 2019
Davidson and Colefax Galleries

Traditional Japanese houses were constructed of wood with paper windows and doors, and rice-straw matting (*tatami*) covering the floors. Each room—separated by sliding door panels—was like a virtual blank slate that could be repurposed as a study, sleeping quarters, or a place to meet guests. This malleable interior would be redecorated to suit each purpose, and, for certain occasions, could be outfitted with glistening screens and objects of color and gold.



merchants into the art market, and broadening tastes prompted new art schools with a proliferation of styles. Screens of famous places or flora of Japan from the 17th and early 18th centuries could be ordered by a wealthy merchant or samurai for the scenes of landmarks, and a noble or a merchant with poetic proclivities for the seasonal flowers. Politics also played an important role in painting themes, as samurai were encouraged to have Chinese-style paintings—many with Confucian themes—on display in their homes; the shogunal government of the Edo period (1615–1868) was organized on Confucian principles, promoting its study among the samurai.

This exhibition examines the aesthetics of Japanese art within both private and public interiors by showcasing nine folding screens, two scroll paintings, and examples of lacquerware selected from the permanent collection, supplemented by two local loans. Most impressive among these is the screen, or *byōbu* (literally “shield-wind”), which through its sheer scale and often glittering gold background defined room ambience and afforded its painter a broad field for expression. Screens were changed seasonally or commissioned specifically for a celebration, a gathering of like-minded friends, or a political assembly. A gilded screen enhanced the ambient light in a room, and at the same time, impressed, or even humbled visitors as it reflected the wealth or status of the patron.

Paths of Gold features screens dating from the 16th through the 19th centuries, at the end of which Japan opened to European and American trade. The earliest example is a set from the Hasegawa school of the late Momoyama period (1573–1615) that was adapted from sliding doors appropriate to a temple or the home of a noble. Economic changes in the Edo period (1615–1868) brought more



Top: *Views of Itsukushima and Wakanoura* (detail), Japanese, Edo period, mid 17th century. Ink, color, and gold leaf on paper; pair of six-panel folding screens. SBMA, Museum Purchase, Peggy and John Maximus Fund.

Inset left: Kitagawa Sōsetsu, Japanese, mid-17th century, *Spring and Autumn Flower and Grasses* (detail). Ink, color, and gold on paper; pair of six-panel folding screens. SBMA, Museum purchase with funds provided by Wright S. Ludington.

Right: Attributed to Tosa Mitsuoki, Japanese, 1617–1691, *The Tale of Bunshō, the Salt-maker* (detail). Calligraphy by Sanekage Mushanokōji (1662–1738), calligraphy dated 1688. Ink, color, gold, and silver on paper; set of three handscrolls. SBMA, Museum purchase made possible by John and Peggy Maximus fund and SBMA Friends of Asian Art



Continuing Exhibitions

Nam June Paik: TV Clock
Through October 14
Davidson Gallery

Fauvism to Fascism
Through November 11
Ridley-Tree Gallery

Park Projects
April Street: The Mariners’ Grand Staircase (Armoured Stars, Flying Clouds)
Through February 17, 2019
Park Entrance

Highlights of the Permanent Collection
Ongoing
Ridley-Tree Gallery



Paths of Gold: Japanese Landscape and Narrative Paintings from the Collection, continued

Among the treasures in the exhibition is a lavishly decorated 17th-century set of three handscrolls, attributed to Tosa Mitsuoki (1617–1691). Painted with exquisite mineral pigments and gold, *The Tale of Bunshō* narrates a story about the rise of the merchant class and the struggles of women. On display as well are a hanging scroll and screen paintings from the Meiji era (1868–1912), a time when formats and subjects were introduced for the newly-conceived public exhibition hall. Also on display are examples of lacquerware from the collection, decorated with various gold techniques, adding to the multi-faceted painterly splendor in the Japanese interior.

This exhibition is co-curated by Hollis Goodall, Curator of Japanese Art at the Los Angeles County Museum of Art, and Susan Tai, Elizabeth Atkins Curator of Asian Art at SBMA.

This presentation is made possible through the generous donations of Gwen and Henry Baker, Norman A. Kurland and Deborah A. David, Narendra and Rita Parson, Pamela Melone in memory of F. Bailey Vanderhoef, Jr., the Santa Barbara Museum of Art Museum Collectors Council and Friends of Asian Art, the Dr. Albert E. and Antoinette Gump Amorteguy Asian Publications Endowment, and the Lady Dasher Sojo Fund for Asian Art Exhibitions and Publications.

Top: Kishi Chikudō, Japanese, 1826–1897, *Crows in Early Winter*. Ink and color on gold ground; pair of six-panel folding screens. SBMA, Museum purchase with funds provided by Priscilla Giesen, Lord and Lady Ridley-Tree and special funds.

Inset right: Kano School, Japanese, Edo period, early 17th century, *Chinese Emperor Tang Minghuang and his Consort Yang Guifei*. Ink, watercolor, and gold on paper; six-panel folding screen. SBMA, Gift of Lawrason Driscoll.

Left: *Park Projects: April Street, The Mariners’ Grand Staircase (Armoured Stars, Flying Clouds)*, 12 paintings with accompanying sound. Installation view, Santa Barbara Museum of Art (2018).

Let it Snow! Paintings of Winter

October 7, 2018 – January 6, 2019
Preston Morton Gallery

French Impressionists Claude Monet and Camille Pissarro are often credited with painting the first snow scenes in their newly-minted pictorial language of gesturally applied brushwork and juxtaposed unblended touches of raw hue. But the challenge of depicting snow scenes, which as a matter of course, pose the problem of a limited tonal range that can still blind with refracted and reflected sunlight, has long been a part of the repertoire in the Western tradition of painting. In this installation, a range of European and American artists are represented (including George Bellows, Henri Le Sidaner, Maurice de Vlaminck, Marsden Hartley, Maurice Utrillo, Colin Campbell Cooper, Bruce Crane, Childe Hassam, Wilson Irvine, Jervis McEntee, Grandma Moses, Walter Palmer, and Edward Redfield) and in each canvas, a different motif allows the artist to take expressive advantage of the picturesque effects that snowfall uniquely occasions. Whether the pristine blanketing of a Parisian street scene or the hushed quiet of new snow in the woods of New England, this special installation enfolds the viewer in winter’s poetry as conjured through the brush.

In a unique touch to capture the seasonal mood of the holidays, this installation employs special lighting that enhances the glistening effect of these painted snowscapes and a cool wall color to create the illusion of a drop in temperature.



Though not nearly as well remembered as N.C. Wyeth, his father-in-law, John McCoy was a very gifted artist active during one of the most artistically significant periods in 20th-century America, when Abstract-Expressionism had become the dominant mode and young artists, like McCoy, rebelled against it, turning instead to an older tradition of illustrative figuration. McCoy’s apprenticeship with N.C. in the mid-1930s was transformative. Like Wyeth, McCoy painted outdoors, entranced by the beauty of the natural world. This quiet painting captures the pastoral solitude of rural Pennsylvania and the hush of new snowfall, drifting softly through the porch of a brick house, whose inhabitants are nowhere to be seen.

Stanislas Lépine was a student of Camille Corot and like the great Barbizon school artist, he specialized in capturing fugitive effects of climate and atmosphere. He is known for his many moonlit port scenes, but he also specialized in picturesque urban views of Paris, such as this one. Like the marine specialist Eugène Boudin (teacher of Claude Monet), Lépine was particularly attracted to the gray light of overcast days. In this painting, the familiar outline of the Obelisk of Luxor becomes indistinct through the muffling haze of a frigid winter’s day. Visible daubs of paint evoke the drifts of snow, sullied by the dirt and grime of city life.



Like Camille Pissarro and Claude Monet, whose work the Delaware-born artist came to admire, Edward Redfield was known for his snowscapes. Along with his teacher Robert Henri, Redfield traveled to Paris in 1899, where he soon came under the spell of the Impressionists. Once settled back in Pennsylvania, he created a niche for himself by painting snowscapes like this one, done entirely outdoors and often in the bitter cold. Here he expertly captures the cool purplish light of an overcast winter’s day. Gestural brushwork communicates the hardened crust of the heavy snowfall and the sheen of ice along part of the creek that has begun to freeze.



Entirely self-taught, Grandma Moses became a minor celebrity in 1940 when she was given her first one-woman exhibition in a New York gallery. It was upon the occasion of this turning point in her accidental career as an artist that she was dubbed “Grandma Moses” for the piquancy of her charmingly naïve depictions of American rural life. Robertson (her real sir name) was already in her 70s when she went from farmer’s wife to artist. The ideological needs created by the Great War likely had much to do with her powerful, home-grown appeal. This is a typical work, in which Robertson’s original skill in needlepoint is evident in the miniaturist precision of her description of evergreen foliage. She often copied elements from popular chromolithographs made by Currier & Ives, and was inspired by song lyrics to imagine scenes of patriotic Americanness, often set well in the past.

Top left: John W. McCoy, *Snow in London Grove*, late 1940s. Tempera and watercolor on board. SBMA, Gift of Clement R. Hoopes.

Top right: Edward Willis Redfield, *Landscape of a Snow Scene*, n.d. Oil on canvas. SBMA, Gift of Mary and Will Richeson, Jr.

Center right: Grandma Moses [née Anna Mary Robertson], *The Hunters*, 1946. Oil on board. SBMA, Gift of Margaret P. Mallory.

Bottom left: Stanislas Lépine, *Place de la Concorde, Paris*, 1870s. Oil on canvas. SBMA, Gift of Mr. Daniel Gainey.

recent acquisitions



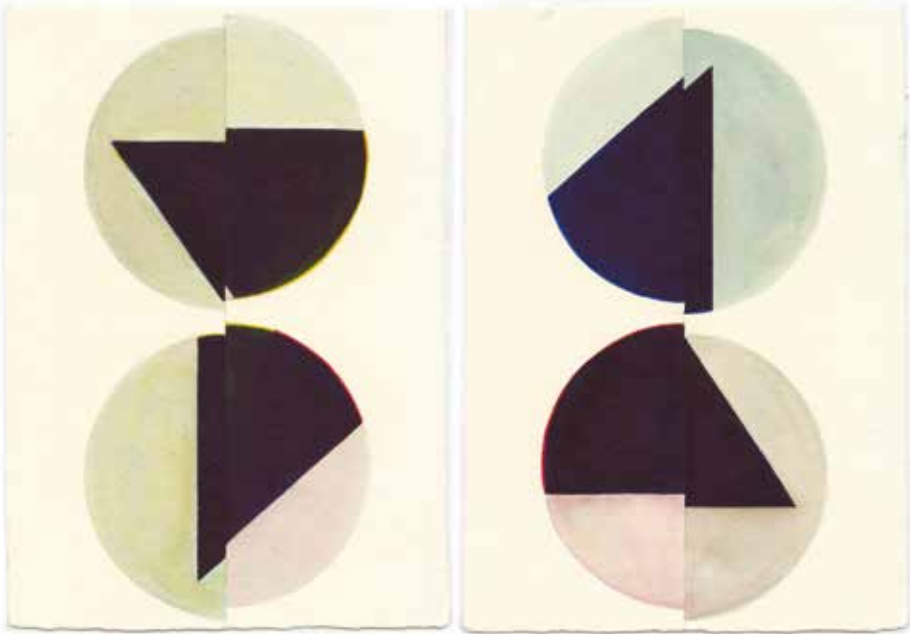
Photography and New Media

The Museum is pleased to have acquired a selection of seven black-and-white gelatin silver prints constituting the second phase in a multi-part gift from Jonathan Weiss. Combining photojournalistic and surrealist impulses to capture the unusual in otherwise quotidian environments, **André Kertész** developed a reputation as one of the foremost street photographers working in the modernist style. His lengthy photography career spanned from 1912 to 1985.

Although the prints contained in this gift come from nearly every decade of the 20th century and were made in locations as diverse as Hungary, France, and Akron, Ohio, they nevertheless contain consistent traces of the artist's modern style. Even his image *Hortobágy, Hungary* (1984, printed later)—which initially appears to conform to traditional landscape conventions—ultimately embraces surrealistic effects, with its swirling land masses converging to create an uncanny scene of nature closing in on itself. Kertész's work went on to influence countless photographers, including Henri Cartier-Bresson, Robert Capa, and Brassai. This generous gift from Jonathan Weiss brings SBMA's Kertész holdings to 41 photographs in total, representing all the major stages of the photographer's career and revealing the impressive range of his oeuvre.

Contemporary Art

Summer 2018 was a propitious season for contemporary drawings in the permanent collection at the Museum, not only due to the much-admired exhibition *Summer Nocturne: Works on Paper from the 1970s*, but also the recent acquisition of several works on paper by artists new to the collection, made possible by the recently established Basil Alkazzi Acquisition Fund. Launched through a generous donation by artist Basil Alkazzi, whose work is also in SBMA's permanent collection, the endowment supports the procurement of hand-painted paintings and drawings on paper by emerging American and international painters.



Represented in this initial group is Brooklyn-based artist **Nathalie Provosty** (b. 1981), whose paintings and drawings feature pared-down geometric forms and methods that call attention to the sensory qualities of meticulously formed abstraction. In works such as the diptych *Council, Untitled (16-38)* (2016), four spheres, masterfully crisp in delineation, possess the density and gravity of oil paint. Vertically stacked, each sphere is spliced in two parts that are slightly offset, creating new juxtapositions while also causing a slight shift in perception. The forms seem to vibrate—an effect caused by the barely visible layers of intense reds, greens, and yellows that lie beneath the rich, dark, wedge-like forms cut into each sphere. Provosty's practice is influenced by the geometric forms of Cubism and minimalist painters including Ad Reinhardt. Her work is also in several prominent public collections, including the Albright-Knox Art Gallery, Buffalo, New York; the Baltimore Museum of Art; the Museum of Modern Art, New York; The Portland Museum of Art; and the San Francisco Museum of Modern Art.

Jim Drain (b. 1975) was born in Cleveland, Ohio and attended the Rhode Island School of Design, where he was a member of Forcefield, a collective of artists and musicians active from 1996 to 2002. On his own, Drain works in a variety of media as well as methods, including drawing, painting, collage, knitting, installation, sculpture, performance, and fashion design. Whatever the form or endeavor, his works involve a riot of vibrant colors and patterns, evoking play and provoking emotional responses in viewers. His work has been exhibited widely, including solo exhibitions at the University of Florida, Gainesville (2011) and the Blanton Museum, University of Texas, Austin (2009); and notable group exhibitions such as *99 Cents or Less*, MOCAD, Detroit (2017); *New York Minute*, The Garage, Moscow (2011) and Depart Foundation, Rome (2009). He has also received several major awards, including the Americans for the Arts award for Outstanding Work in Public Art (with artist Bhakti Baxter, 2014).

Paintings by **Scott Anderson** (b. 1973) encompass an imaginative and exceedingly vast range of symbols and totems that, combined together, become fantastic and innovative narratives. In past works, the artist invented new, unlikely situations out of historical and political events, imaginary landscapes, and mythical characters utilizing illustrative tropes. In his distinctly frenetic, joyful, and fragmented style of abstraction, Anderson's works draw inspiration from a vast range of historic figures ranging from Jan Steen to Pablo Picasso and Willem de Kooning. *Underground Night Studio* (2014) (back cover), is in part an homage to the painter Philip Guston (titled after *Night Studio*, a biography written by the artist's daughter, Musa Mayer). Originally from Illinois, Anderson now lives and works in La Cienega, New Mexico. His work has been exhibited widely, including solo exhibitions at the Nerman Museum of Contemporary Art, Overland Park, Kansas (2016) and the Museum of Contemporary Art Chicago (2003); and in group exhibitions such as *Underground Pop*, Parrish Art Museum, Southampton, NY (2010); and *Bunny Redux* at the Warhol Museum, Pittsburgh, PA (2010). Anderson received a Pollock-Krasner Foundation Grant in 2006.

Top left: Jim Drain, *Peaceable Kingdom*, 2017. Acrylic and colored pencil on Bristol paper. SBMA, Museum purchase with funds provided by The Basil Alkazzi Acquisition Fund. Image credit: Courtesy the artist and Nathalie Karg Gallery, New York.

Bottom left: André Kertész, *Hortobágy, Hungary*, 1984 (printed later). Gelatin silver print. SBMA, Gift of Jonathan Weiss.

Inset right: Nathalie Provosty, *Council, Untitled (16-38)*, 2016. Watercolor on paper, diptych. SBMA, Museum purchase with funds provided by The Basil Alkazzi Acquisition Fund. Image credit: Courtesy the artist and Nathalie Karg Gallery, New York.



Artist in Residence: Ted Nash

As part of a two-week stay as SBMA Artist in Residence, Grammy Award-winning musician and composer Ted Nash started off week one by sharing insight and experience with a selection of twelve local students and fellow musicians during a free four-day workshop held at the Ridley-Tree Education Center at McCormick House. Continuing in the vein of his album *Portrait in Seven Shades*, in which Ted responded to MoMA masterpieces, this workshop focused on using improvisation to guide the composition process, and was inspired by works from the exhibition *Summer Nocturne: Works on Paper from the 1970s*. The workshop culminated in a free evening performance on July 7 that featured, along with the students, exhibition artist Dick Dunlap. The performance was enthusiastically received by a sold out crowd, who rose to their feet to applaud the work of this nontraditional, improvisational “orchestra.” Ranging in age from 15 to 78 and from diverse backgrounds and musical experience, this varied crew came together under Nash’s direction to make powerful music inspired by equally compelling art. It was lively, witty, rhythmic, and joyous; a creative romp.

Week Two: Summer Teen Master Class with Ted Nash

Whereas the improvisation, composition, and performance class of week one invited musicians to compose pieces inspired by art, week two saw the reverse; young emerging teen artists worked with Museum Senior Teaching Artist Tina Villadolid and Ted Nash to turn music into art. During this intensive week-long master class, students ages 12 to 15 investigated ways in which visual art, music, and performance intersect, and created their own lyrical, rhythmic, and dynamic visual compositions in response to the *Summer Nocturne* exhibition. Most importantly, perhaps, by meeting daily in the Museum’s Luria Activities Center or galleries, these emerging artists became comfortable in the Museum space—by week’s end feeling it as an extension of their home and school.

In the five days with Nash and Villadolid, students had the opportunity to respond to music, both individually and as a group. They experimented with various sounds and moods, composed experimental music, and discussed with Nash his own connections drawn between music and visual arts. Every class ended with a rhythmic percussion-based “closer.”

The Teen Master Class concluded on July 12 with an interactive visual arts and sound performance in the Family Resource Center. Some of the work the students created, including individual wire sculptures and two collaborative large scale scrolls, were on view in the Museum Store windows following the performance.

Both weeks exemplified the power of the Museum’s permanent collection as a starting point for creative exploration across disciplines. The two-week residency with Ted Nash is the first of what is hoped will become an annual opportunity for making music and art.





<div>sun</div>	<div>CLOSED MONDAYS</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>1</div>	<div>tue</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>3</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>4</div> <div>1ST THURSDAY 5 – 8 pm FAMILY 1ST THURSDAY 5:30 – 7:30 pm</div>	<div>FOCUS TOURS "Docent's Choice" 1 and 2 pm</div> <div>5</div>	<div>FOCUS TOURS "Docent's Choice" 1 and 2 pm</div> <div>6</div>
<div>7</div>	<div>8</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>9</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>10</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>11</div> <div>A KIND OF SONG: Reading with Dana Gioia 5:30 – 7 pm</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>12</div>	<div>FOCUS TOURS "Docent's Choice" 1 and 2 pm</div> <div>13</div>	
<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>STUDIO SUNDAY 1:30 – 4:30 pm</div> <div>14</div>	<div>15</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>16</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>17</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>18</div> <div>WRITING IN THE GALLERIES 5:30 – 7 pm PARKER QUARTET 7:30 pm</div>	<div>FOCUS TOURS "Docent's Choice" 1 and 2 pm</div> <div>19</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>20</div>	
<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>21</div>	<div>22</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>23</div>	<div>FOCUS TOUR "Let it Snow!" 1 pm</div> <div>24</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>25</div> <div>SKETCHING IN THE GALLERIES 5:30 – 6:30 pm</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>26</div>	<div>FOCUS TOURS "Docent's Choice" 1 and 2 pm</div> <div>27</div>	
<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>FREE FAMILY DAY: DÍA DE LOS MUERTOS 1–4 pm</div> <div>28</div>	<div>Nam June Paik, <i>TV Clock</i> (detail), 1963/1989. Twenty-four fixed-image color television monitors mounted on twenty-four pedestals. SBMA Museum purchase with funds provided by the Grace Jones Richardson Trust, Lillian and Jon B. Lovelace, Leatrice and Eli Luria and the Luria Foundation, Zora and Les Charles and the Cherrybelle Foundation, Wendy and Elliot Friedman, and Lord and Lady Ridley-Tree.</div> <div>29</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>30</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>31</div>	<div>FOCUS TOUR "Let it Snow!" 1 pm</div> <div>1</div> <div>1ST THURSDAY 5 – 8 pm FAMILY 1ST THURSDAY 5:30 – 7:30 pm POP-UP OPERA 5:30 – 6:30 pm</div>	<div>FOCUS TOURS "Docent's Choice" 1 and 2 pm</div> <div>2</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>3</div>	
<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>sun</div> <div>4</div>	<div>CLOSED MONDAYS</div> <div>5</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>tue</div> <div>6</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>wed</div> <div>7</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>thu</div> <div>8</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>fri</div> <div>9</div>	<div>FOCUS TOURS "Docent's Choice" 1 and 2 pm</div> <div>sat</div> <div>10</div> <div>MEMBERS OPENING RECEPTION FOR PATHS OF GOLD 6 – 7:30 pm</div>	
<div>Veteran's Day Galleries and Store Closed</div> <div>11</div>	<div>12</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>13</div>	<div>FOCUS TOUR "Let it Snow!" 1 pm</div> <div>14</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>15</div> <div>WRITING IN THE GALLERIES 5:30 – 7 pm</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>16</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>17</div>	
<div>FOCUS TOURS "Let it Snow!" 1 pm "Paths of Gold" 2 pm</div> <div>18</div>	<div>19</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>20</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>21</div>	<div>Thanksgiving Day Galleries, Store, and Offices Closed</div> <div>22</div>	<div>Day After Thanksgiving Offices Closed/Galleries and Store Open</div> <div>23</div> <div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Paths of Gold" 2 pm</div> <div>24</div>	
<div>FOCUS TOURS "Paths of Gold" 1 pm "Let it Snow!" 2 pm</div> <div>25</div>	<div>26</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>27</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>28</div> <div>MEMBERS HOLIDAY SHOPPING NIGHT 5 – 8 pm</div>	<div>FOCUS TOUR "Paths of Gold" 1 pm</div> <div>29</div> <div>SKETCHING IN THE GALLERIES 5:30 – 6:30 pm</div>	<div>FOCUS TOURS "Let it Snow!" 1 pm "Paths of Gold" 2 pm</div> <div>30</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>1</div>	
<div>FOCUS TOURS "Let it Snow!" 1 pm "Paths of Gold" 2 pm</div> <div>MEMBERS HOLIDAY PARTY 3 – 5 pm</div> <div>2</div>	<div>Marsden Hartley, <i>Alpsitz-Mittenwald Road</i> (detail), ca. winter 1933-34. Oil on paper board. SBMA, Gift of Mrs. Sterling Morton to the Preston Morton Collection.</div> <div>3</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>4</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>5</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>6</div> <div>1ST THURSDAY 5 – 8 pm FAMILY 1ST THURSDAY 5:30 – 7:30 pm YOUTH OPERA PERFORMANCE 5 – 5:45 pm QUIRE OF VOYCES 6:30 – 7 pm</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>7</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Paths of Gold" 2 pm</div> <div>8</div>	
<div>FOCUS TOURS "Paths of Gold" 1 pm "Let it Snow!" 2 pm</div> <div>STUDIO SUNDAY 1:30 – 4:30 pm</div> <div>sun</div> <div>9</div>	<div>CLOSED MONDAYS</div> <div>10</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>tue</div> <div>11</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>wed</div> <div>12</div>	<div>FOCUS TOUR "Let it Snow!" 1 pm</div> <div>thu</div> <div>13</div> <div>SKETCHING IN THE GALLERIES 5:30 – 6:30 pm</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Paths of Gold" 2 pm</div> <div>fri</div> <div>14</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>sat</div> <div>15</div> <div>ALL WRAPPED UP: THE ART OF GIVING 9 am – 3 pm</div>	
<div>FOCUS TOURS "Let it Snow!" 1 pm "Paths of Gold" 2 pm</div> <div>16</div>	<div>17</div>	<div>FOCUS TOUR "Paths of Gold" 1 pm</div> <div>18</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>19</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>20</div> <div>WRITING IN THE GALLERIES 5:30 – 7 pm</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>21</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Paths of Gold" 2 pm</div> <div>22</div>	
<div>FOCUS TOURS "Paths of Gold" 1 pm "Let it Snow!" 2 pm</div> <div>23</div>	<div>24</div>	<div>Christmas Day Galleries, Store, Offices Closed</div> <div>25</div>	<div>FOCUS TOUR "Let it Snow!" 1 pm</div> <div>26</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>27</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Paths of Gold" 2 pm</div> <div>28</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>29</div>	
<div>FOCUS TOURS "Let it Snow!" 1 pm "Paths of Gold" 2 pm</div> <div>30</div>	<div>Views of Wakanoura and Itsukushima (detail), Japanese, Edo period, mid-late 17th century. Ink, color, and gold leaf on paper; pair of six-panel screens. SBMA Museum Purchase, Peggy and John Maxinus Fund.</div> <div>31</div>	<div>1</div>	<div>2</div>	<div>3</div>	<div>4</div>	<div>5</div>	

Thursdays, 5 – 8 pm

Free Thursday Evenings

SBMA is open and free to the public every Thursday evening 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, November 1, 8, 15, 29; December 6,
4:30 – 6 pm

Art Matters

Fall 2018

Art Matters is a premier lecture series intended for continuing adult education in the history of art. Distinguished speakers come from the Santa Barbara area, across the country, and occasionally, abroad.

Mary Craig Auditorium
Single tickets: \$10 SBMA Members/\$15 Non-Members/Free to students with valid ID
Purchase tickets at the Museum Visitor Services desk, by phone at 884.6423, or online at tickets.sbma.net.

- November 1:

***Spirantia aera, vivos vultus* – “Breathing bronze, living faces”: the making of portraits at Aphrodisias and Rome**
Chris Hallett, Professor of Roman Art, UC Berkeley
- November 8:

Ancient Bronzes as Art Objects: Roman Collectors and “Corinthian Bronzes”
Chris Hallett, Professor of Roman Art, UC Berkeley
- November 15:

Visions of Immortality/Paradise in Ancient China and Egypt
Anthony Barbieri-Low, Professor of History, UCSB
- November 29 :

Egypt’s Sunken Cities: Recent Underwater Archaeology Discoveries
Jan-Lodewijk Grootaers, Curator of African Art, Minneapolis Institute of Art
- December 6 :

Protecting Africa’s Cultural Heritage
Jan-Lodewijk Grootaers, Curator of African Art, Minneapolis Institute of Art

Thursday, October 11, 5:30 – 7 pm

A Kind of Song: Reading with Dana Gioia

Join Dana Gioia, Poet Laureate of California, with a cohort of Santa Barbara’s own poets laureate, for a reading and celebration of poetry and creativity. One of the last stops on Gioia’s “poetry road trip” covering all 58 counties in California, this informal evening includes an introduction, reading, and question-and-answer period encouraging a public conversation about literature and literacy. Gioia is an internationally acclaimed and award-winning poet, former Chairman of the National Endowment for the Arts, and is a native Californian of Italian and Mexican descent. He currently serves as the Judge Widney Professor of Poetry and Public Culture at the University of Southern California.

Mary Craig Auditorium
Free
Reserve tickets at the Museum Visitor Services desk, or online at tickets.sbma.net.

Thursdays, October 18; November 15; December 20, 5:30 – 7 pm

Writing in the Galleries

Writers of all levels are invited to participate in this informal exploration of the Museum’s galleries as an impetus to writing. Each session is led by a visiting writer/facilitator who begins with a conversation and prompts, partially inspired by works on view. Participants are free to write on their own and then reconvene as a group to share and comment on each other’s work. Please bring a journal or notebook, laptop, or tablet on which to write. Each program is open to 12 participants.

October 18: With Chryss Yost
November 15: With Teddy Macker
December 20: With Jervy Tervalon

Thursdays, October 25; November 29; December 13, 5:30 – 6:30 pm

Sketching in the Galleries

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. Each program is open to 10 participants.

Free
To reserve a spot, contact Luna Vallejo-Howard at 884.6457 or lvallejo-howard@sbma.net.

Concerts

Thursday, October 18, 7:30 pm

Parker Quartet

Inspiring performances, luminous sound, and exceptional musicianship are the hallmarks of the Grammy Award-winning Parker Quartet. Renowned for its dynamic interpretations and polished, expansive colors, the group has rapidly distinguished itself as one of the preeminent ensembles of its generation. The Quartet has appeared at the world’s most important venues since its founding in 2002. Founded and currently based in Boston, the Parker Quartet’s numerous honors include winning the Concert Artists Guild Competition, the Grand Prix and Mozart Prize at France’s Bordeaux International String Quartet Competition, and Chamber Music America’s prestigious Cleveland Quartet Award. They are now Blodgett Artists-in-Residence at Harvard University’s Department of Music, and also in-residence at USC School of Music, among others. Their program includes Debussy’s *Quartet in G minor, Op. 10*, Paul Wiancko’s *Strange Beloved Land*, and Beethoven’s *Quarter in E-Flat major, Op. 74, “Harp.”*

Mary Craig Auditorium
\$20 SBMA Members/\$25 Non-Members
Purchase tickets at the Museum Visitor Services desk, or online at tickets.sbma.net.

Thursday, November 1, 5:30 – 6:30 pm

Pop-Up Opera

Opera Santa Barbara returns to present another crowd-pleasing pop-up performance in the Museum galleries.

Museum galleries
Free



Thursday, December 6, 5 – 5:45 pm

Youth Opera Performance

The Santa Barbara Youth Opera performs selections from the Benjamin Britten collection of old English songs “Ceremony of Carols,” as part of a special seasonal celebration of Pop-Up Opera. The Youth Opera provides young singers with tuition-free instruction and performance opportunities in a fun, rewarding, and artistically challenging environment and unparalleled exposure to the workings of a professional opera company. Seating is informal and limited.

Preston Morton Gallery
Free

Thursday, December 6, 6:30 – 7 pm

Quire of Voyces

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



Thursdays, October 4; November 1; December 6, 5:30 – 7:30 pm
Family 1st Thursdays

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

Free

Sundays, October 14; December 9, 1:30 – 4:30 pm
Studio Sundays

Visitors of all ages are welcome to participate in this hands-on workshop with SBMA Teaching Artists in the Museum’s Family Resource Center. 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 28, 1 – 4 pm
Free Family Day: Día de los Muertos

For the 29th year, the Santa Barbara Museum of Art honors the Mexican tradition of remembering the dead with a variety of family festivities in the galleries, Family Resource Center, 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 15, 9 am – 3 pm
All Wrapped Up: The Art of Giving
Ages 5 – 12

This one-day workshop provides the opportunity for children to gain inspiration from works in the Museum’s collection and create handmade cards, prints, ornaments, and more. Students 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/learn/kidsfamilies.

CAC Grants Support SBMA’s Arts Education

The California Arts Council has announced its plans to award SBMA with three grants for the 2018-19 school year: \$13,500 for its Arts Education: Extension program, \$13,500 for its Arts Education: Exposure program, and \$2,500 for its Arts Education: Professional Development program.

With these awards, SBMA will be able to provide 120 hours of arts education through the Homework/Artwork After-School Program, 4,800 K –12 students from underserved Santa Barbara County schools free participation in Young at Art, ArtExpress, and other special programs related to current Museum exhibitions, and professional development workshops for all art teachers in the Santa Barbara Unified School District.

While the Museum receives less than 1% of its operating budget from government funding, all aspects of fundraising efforts touch people’s lives, offer them a path to interact with our growing community and the larger world, and help them learn about themselves. For more information about all of SBMA’s educational programs, visit <https://content.sbma.net/education/artasstart.pdf> to view a digital version of the education viewbook.



Museum Collectors Council

The Museum Collectors Council (MCC) wrapped up its season in June with a visit to Elaine and Herb Kendall’s stunning collection of glass and contemporary art. Last fall and earlier this year, MCC also visited the homes of Jazminka and Dick Shaikewitz, Ann and Jeff Frank, and Joan Rosenberg-Dent and Thomas Dent, who took members through their journeys of discovering, collecting, and creating art. In April, MCC also visited the MFA students’ studios at UCSB for a special inside look into the next generation of emerging artists in Santa Barbara. In addition to these visits, MCC hosted its members at docent-led tours of SBMA exhibitions *You Are Going An A Trip*, *Valeska Soares: Any Moment Now*, and *Crosscurrents: The Painted Portrait in America, Britain, and France, 1750–1850*.

As the Collectors Council looks forward to another incredible season beginning in September 2018, the group is pleased to announce their annual gift to the SBMA will go to the upcoming exhibition of *Paths of Gold: Japanese Landscape and Narrative Paintings from the Collection*. For more information or to become a member of MCC, please call 884.6426 or email mcc@sbma.net.



Conversation at the home of collectors Jazminka (speaking) and Dick Shaikewitz

Member Events and Activities

Saturday, November 10, 6 – 7:30 pm
Members Opening Reception

Members will receive an invitation to celebrate the opening of *Paths of Gold: Japanese Landscape and Narrative Paintings from the Collection* and *Let it Snow! Paintings of Winter*. Benefactors Circle, Director’s Patrons, Legacy Society, Dead Artists Society, and Friends of Asian Art Members will be invited to a special preview.

Sunday, December 2, 3 – 5 pm
Members Holiday Party

Celebrate the season with SBMA! Members are invited to enjoy an afternoon of music, gallery tours, art activities, refreshments, and more. Bring the whole family to enjoy the current exhibitions, and 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.

Wednesday, November 28, 5 – 8 pm
Members Holiday Shopping Night

Join us for our popular Member Holiday Shopping Night on November 28—the perfect time to get a start on finding the perfect gift for everyone on your list! Enjoy complimentary gift wrapping, refreshments, and a special gift with purchase. Don’t forget to bring your 20% Double Discount Coupon for extra savings!

Saturday, April 27, 2019
Save the Date

OFF THE WALL

Once again, the SBMA Women’s Board is hosting the ever popular OFF THE WALL event. Enjoy drinks and hors d’oeuvres, and take home an original piece of art donated by local and regional artists. The evening begins with a short live auction for the first, second, and third selections. Then the remaining ticket holders’ names are drawn at random. As each name is drawn, that person selects a piece of art off the wall. Proceeds benefit the Museum’s exhibition and education programming. Sponsorship opportunities are available. To learn more, contact Karen Kawaguchi at 884.6428 or kkawaguchi@sbma.net, or visit www.sbmawb.org.

Spotlight on:

Dead Artists Society

Formed in March 2011 with a focus on American and European art before 1945, the Dead Artists Society (DAS) provides considerable support to the exhibitions and programming developed by the Museum’s Deputy Director and Chief Curator Eik Kahng. DAS has been the supporter of numerous exhibitions, including the recent *David Wiesner & The Art of Wordless Storytelling* (2017) and *The Paintings of Moholy-Nagy: The Shape of Things to Come* (2015), as well as future support towards other exhilarating presentations. This season, DAS hosts an impressive lineup of events such as a Curator’s Choice lecture by National Gallery of Art curator of American art, Charles Brock, along with exhibition previews, a special guided tour of the new installation at the J. Paul Getty Villa with Getty Curator of Antiquities Ken Lapatin, and much more.

Participation in the Dead Artists Society is available in two categories: Sustaining level (\$2,000 annually) and Supporting level (\$5,000 annually). If you are interested in receiving more information about the Dead Artists Society or would like to join, contact the Curatorial Support Group Coordinator at 884.6425.

Make a Gift to the Annual Fund!

The work of the Santa Barbara Museum of Art would not be possible without the support of a community of generous Members and donors. Contributions to the Annual Fund provides vital support for the Museum. Your gift of any amount contributes toward SBMA’s efforts to offer exceptional exhibitions, to conserve and care for the artworks in our collection, to provide rich educational programs for children and adults, and to give everyone access to art through free programs and community days.

SBMA’s Annual Fund ensures your Museum can continue to be a vibrant center for the arts in this community. To make a gift, please use the enclosed envelope, call 884.6490 or visit sbma.net/support/annualfund.

We gratefully recognize gifts to the Annual Fund made between January 1 and July 31, 2018. Thank you for your support!

Suzanne Allen	Amelia Dallenbach	Raymond James Charitable	Cynthia Parker
Jane and Kenneth Anderson	Cynthia Davis	Nancy and Jerry Jensen	Narendra and Rita Parson
Patricia Aoyama	Melanie Trent	Junie Prewitt Jinkins	Priscilla C. Peale
and Chris Kleveland	and Richard De Schutter	and Eddie Jinkins	Julia Pizzinat
B & B Foundation	Anna and John DeVore	Diane Johnson	Constance and James Pollak
Robin and Peter Barker	Jill and Ron Dexter	Phyllis and David Johnston	Susan Rankaitis and Robbert Flick
Jane Beatty and Matthew Foehr	Anne and Jeffrey Donahue	Hope Kelly	Paul Roberts
Sally Beckham	Mara and Marc Dworsky	Ann Kelly	Schlinger Chrisman Foundation
Jill and John Bishop	Adrienne A. Edmonston	Elaine and Herbert Kendall	Hermalee Schmidt
Brittingham Family Foundation	Linda Ello-Kay and Mayme Shirley	Connie and Richard Kennelly	Trudy Smith
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and Clover Gowing	and Douglas Hadsell	The Klein Foundation	Patricia and Erwin Straehley
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Carolyn Briggs and Dale Condra	Margaret and Amor Gosfield	and James Merrick	Lorraine M. McDonnell
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and Carolyn Diacos	Paul Guido and Steve Blain	Sharon Metsch	Deborah H. Winant
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William B. Cornfield	Josephine and John Hunter	Bobbe and Edward Mullen	Katherine Zeiss
Peggy and Timm Crull	Hutton Parker Foundation	Rosemary and Nicholas Mutton	
Jennifer Cushnie and Dennis Allen	Ann Jackson Family Foundation	Joanna Newton	

Thank You, New and Upgrading Members

The Santa Barbara Museum of Art welcomes all new, rejoining, and upgrading Members. Your generous support allows SBMA to further its mission of integrating art into the lives of people. For information about giving the gift of membership, upgrading your membership, or any other questions, contact the Membership Coordinator at 884.6490 or membership@sbma.net.

New and Returning Members

Tony and Barbara Askew
Ryan and Amelia Baker
Chris Belanger
Jennifer and John Birchim
Alan and Melinda Blinken
Vicky Blum and David Lebell
John and Diane Bokron
Joy and Blair Bullen
Marcia Burt and Cynthia Stahl
Hayley and Chad Carty
Patrick and Erin Cockrum
Carolyn Briggs and Dale Condra
Madeleine Conway
Stephanie Daughters
Jane Dini
Shannon and Albert DiPadova
Ayoush Dixit
and Prarthana Sherchan
Andrea and Brian Dowdy
James Dreaver
Erin Ferguson and June Ferguson
Bonnie Fletcher
Julie and Paul Fourquirean
Anna Franklin and Lisa Franklin
Jason and Sabrina Freidenfelds
John Gabbert
Theodore and Melora Gardner
Jeanne Gerson
Judith P. and Ernest J. Getto
Christina and Anthony Gonzales
Sawyer Haig and Malana Willis
Paul Halterlein
and Lynne Halterlein
Donna Hamer

W. and Danielle Harlow
Scott Harrah and Louisa Kimble
Rhea Hayes and Vicki Vincent
Cathy Henszey
Norma Hernandez
and Francisco Sosa
Theresa Huerta and Gracie Huerta
Robin Johnson and David Palm
William and Tammy Kao
Simon Knight and Carrie West
Christine and Richard Kravetz
Ann Kale and Robert Kupiec
Steve Kurstin
Teri La Pata
Charles Leonard
Anastasia Lubke
and Spencer Silverman
Alisa Luke
Ms. Maria Mahoney
William and Rhonda McBride
Virginia Mccracken
Monica Mendoza
Laura Morgan
Michelle Murphy
Joel and Christine Nachman
Louann Negrete and Diana Gary
Laszlo Nemeth and Kacie
Schweikhardt
Sita Raiter and Anne Raiter
Brian Raleigh
Erica Roberts and Ric Ginsberg
Peter Sanchez
Monika Savic
Jill Scala and Lauren Jenkins
Mr. and Mrs. Robert Senn
Lee and Maureen Shapiro
Mr. and Mrs. Jonathan Shields

Elizabeth Simonds
and Douglas Kahn
Anthony Staal and Aiden Staal
Andrew and Felicia Sutherland
Kesia Sutter and Nya Sutter
Dhuanne Tansill
Alexander Thomas
Kevin Todd and Sharon Shields
Rosalyn and Tyler Tomblin
Scott and Angelina Topper
Victoria Voss and Michael Bernsen
Tom Walley and Cynthia Trousdale
Siobhan Weldon
and Matthew Da Vega
Elizabeth and Derek Westen
Yvonne and Thomas Westervelt
Stephanie Williams
Lauren and David Williams
Alastair and Ann Winn
Linda and Jeff Wortham
Judith and George Writer
Kathleen Yabsley
Ralph and Lisa Young
Hongjun Zhou and Yo Ri

Upgrading Members

Rebecca and Peter Adams
Polly Bonnell and Camille Bonnell
Kathryn Burba and Sara Woodburn
Tana and Joe Christie
Yvonne DeGraw and Craig Prater
Terrie A. Furukawa, Ph.D.
Holli Harmon
Betty and Stanley Hatch
Victoria and Robert Hyland
Jeanne and Stewart Johnson

Veronica Juarez
Jennifer Kennedy
and Georgene Vairo
Linda and Jacob David Locker
Sheila Lodge and Amy Mattison
Roger Lustberg
and Cheryl Petersen
Alice and Varouj Minassian
Bobbe and Edward Mullen
Susan and Terry Northrop
Lucinda and Walter Owen
Rebecca and Godwin Pelissero
H. Smith Richardson
Beth and Barry Rosenbloom
Carol Metcalf-Roth
and Bernard Roth
Jo and Ken Saxon
Anna Silver
Patty DeDominic and Gene Sinser
Susan Sweetland
and Andrew Grimes
Justine and Roger Thompson
Beth and Michael Witherell

As of July 31, 2018



John Blakinger, Terra Visiting Professor of American Art (2018–2019) at the University of Oxford, speaks to Dead Artists Society and D.A.S.ii members about the exhibition Fauvism to Fascism that he guest curated for the Museum.



THE CAMPAIGN
SANTA BARBARA
MUSEUM OF ART

Imagine More...



A view of the State Street entrance from Loggia

Renovation Update

Stage 2 of the renovation project is continuing to move forward with the demolition of the original Post Office building (Ludington Court and surrounding galleries). As Diani Building Corp. and their subcontractors chipped away at the complex array of materials that comprised the walls, ceilings, skylights, and structural elements of the building, they uncovered some hazardous materials that needed to be assessed and safely removed. Despite this setback, Diani has kept the project on budget.

Crews have transformed the space: they have removed the loggia staircase, many walls, and the roof, and cut two new doorways into upper level McCormick Gallery. One of these now provides access to the new Contemporary Art Gallery for tours and walkthroughs.

The Art Receiving Facility (ARF) area has expanded dramatically over the past few weeks to include doorways, additional decks, and new structure. The ARF elevator tower is emerging, new rebar is being installed in the ARF pit and stairwell, and concrete is being poured.

The lower level of McCormick Gallery is full of new mechanical hardware (water pipes and ventilation ducts), and holes are being drilled to make way for new electrical systems, which will eventually be powered by a new transformer. An art storage system is being designed to fit the newly-renovated art storage areas in the lower level of the Post Office building and McCormick Gallery.



A landscape of rebar for the future Art Receiving Facility platform

SBMA Receives Recent Gifts Totaling \$1.8 Million Towards Imagine More Capital Campaign

The Museum is pleased to announce recent gifts totaling \$1,800,000 in support of SBMA’s current renovation project. These include \$1 million from the estate of Diane Cunningham (bringing total contributions by her estate to \$4 million toward the campaign), \$500,000 from an anonymous donor, and \$300,000 from The Ahmanson Foundation. With these gifts, the Museum has reached a total of \$37 million towards the \$50 million campaign goal.

Larry J. Feinberg, SBMA’s Robert and Mercedes Eichholz Director and CEO, states, “All of us on the SBMA staff and board are extremely grateful for these generous gifts. They will serve to fund the absolutely critical needs of this renovation project, and are having a galvanizing effect on the Museum’s capital campaign.”

About the Donors

Diane Cunningham

Diane Cunningham cared about preserving the Museum’s iconic building and felt the structural issues were at the heart of the project. Ms. Cunningham was the stepdaughter of J. Hewes Crispin, who had an enormous affection for the Museum and always intended to help support its future. Mr. Crispin spent much of his career at Bechtel Corporation in San Francisco and became Senior Vice President of Finance. When he retired in 1975, he and his family moved to Santa Barbara. He became involved with the Santa Barbara Museum of Art and served as president from 1986 to 1988. In 1995, in gratitude for this service, Mr. Crispin was the first recipient of the Wright S. Ludington Award and was conferred the title of Life Honorary Trustee. Ms. Cunningham was very close to her stepfather and continued his support of the Santa Barbara Museum of Art through her own generosity and commitment.

The Ahmanson Foundation

The Ahmanson Foundation was begun by Howard F. Ahmanson who was passionately committed to community building by contributing to a community’s culture, education, and social fabric. Trustees of The Ahmanson Foundation made this gift to honor the memory of Robert F. Erburu, who served as a Trustee of the Foundation and was President, CEO, and Chairman of the Board of the Times Mirror Company. Under his leadership, Times Mirror grew to a Fortune 500 media firm with nine newspapers. Mr. Erburu expected Times Mirror and its subsidiaries to be actively involved in the communities they served. In addition, his interest in art led him to serve as Chair of the Boards of The Huntington Library, The Getty Trust, and the National Gallery of Art. This dedication of service to one’s community and love of art was shared with his wife of 59 years, Lois Erburu. Locally, Mrs. Erburu has served as an SBMA Trustee since 2012, and has been a member of the Santa Barbara Trust for Historic Preservation and the Art, Design and Architecture Museum Council at UCSB.



Spotlight on Karen Kawaguchi Director of External Affairs

SBMA is pleased to announce the promotion of Karen Y. Kawaguchi to the position of Director of External Affairs. She now oversees all of the Development Department’s personnel and activities, including major donor giving and stewardship, the *Imagine More* Capital Campaign, membership, Visitor Services, special events, grants, corporate development, and other groups such as the Women’s Board, Legacy Society, and volunteers. Kawaguchi joined the Museum in 1998 as Membership and Donor Services Manager, and also served in the roles of Development Officer and Senior Development Officer. She currently serves on the boards of Association of Fundraising Professionals, Santa Barbara and Ventura County Chapter; Santa Barbara Council of Charitable Gift Planners; and Rotary Club of Santa Barbara Sunrise; as well as the planning committee for the 2018 AFP National Philanthropy Day.

Thank You

Contributing to the Santa Barbara Museum of Art helps build a community that is connected, enriched, and enlivened by art. The Museum gratefully acknowledges the individuals, organizations, and foundations for their generous support for exhibitions, acquisitions, operating support, and education programs in the fiscal year ending June 30, 2018. Included are the names of those who made gifts of \$2,500 or greater, in cash, stock, and pledges. Bequests and memberships are incorporated into the totals. 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 at 884.6428.

\$2,000,000+

Diane Cunningham*

\$750,000+

Anonymous

\$500,000+

Anonymous
Frank M. Adams*
Robert and Mercedes Eichholz Foundation
Eric Skipsey*
Diane Sullivan
Jane and Michael G. Wilson and the Dana & Albert R. Broccoli Charitable Foundation
The Zegar Family Foundation

\$250,000+

Zora and Les Charles
Elaine F. Stepanek Foundation
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\$150,000+

Basil Alkazzi
Susan D. Bowey
Luria Foundation
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Stapleton Charitable Trust
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\$100,000+

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\$75,000+

Marcia and John Mike Cohen
Elaine and Michael Gray
SBMA Women's Board
Jeanne Towles in Memory of Stokley Towles

\$50,000+

The Ahmanson Foundation In Memory of Robert F. Erburu
Jill and John C. Bishop, Jr.
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Lois Erburu
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\$25,000+

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SBMA Dead Artists Society
SBMA PhotoFutures
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Gifts of Art

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Virginia Ridder*
June Helen Schuerch Estate
Sneh Singh
Gift in honor of Charlie Wylie from Carole Thompson Fine Art, Montecito
Janet Way Vlasach in Memory of Dr. and Mrs. Roland A. Way
Jonathan Weiss
Laura-Lee W. Woods
Michael Yanover

Members Opening Reception

Benefactors Circle and Director's Patron Members were invited to a reception for two new exhibitions, *Summer Nocturne: Works on Paper from the 1970s* and *Nam June Paik: TV Clock*.



PhotoFutures members, Bob Turbin, Carol Vernon, Susan Worster, and Trustee Bruce Worster



Members enjoy a special hart hat tour of the renovation.

New Members Reception

The Museum welcomed its newest Members for a special reception and docent-led tours highlighting the Museum's current exhibitions and permanent collection.



Yvonne Chin and family

The Museum Contemporaries

The Museum Contemporaries joined Julie Joyce, Curator of Contemporary Art, for an exclusive studio visit with the artist Joan Tanner for a unique opportunity to glimpse her extraordinary bodies of work, both past and present. Tanner's work was featured in the current exhibition *Summer Nocturne*.



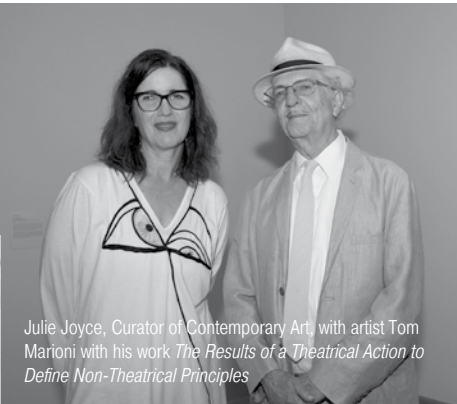
Studio visit with artist Joan Tanner



Studio visit with artist Joan Tanner



Deborah David, Norman Kurland



Julie Joyce, Curator of Contemporary Art, with artist Tom Marioni with his work *The Results of a Theatrical Action to Define Non-Theatrical Principles*



The Museum Contemporaries members Jodie Ireland and Chris Baker



Artist Luchita Hurtado



Albert Amorteguy and Antoinette Gump Amorteguy



Firooz Zahedi, Beth Rudin DeWoody, Charles Wylie



Charles Wylie (right), Curator of Photography and New Media, with *TV Clock* supporters, Trustee Les Charles and Zora Charles



Family fun in the portrait studio



Peter Blake, Sullivan "Sully" Blake, and Richard Blake enjoy Portraits with Papa.



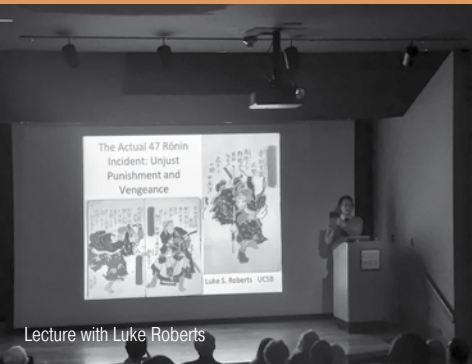
Laura Castro, Amanda Castro



Patrick Kehoe, Elizabeth Kehoe

Friends of Asian Art

In conjunction with the exhibition *The Loyal League: Images from Japan's Enduring Tale of Samurai Honor and Revenge*, Friends of Asian Art members were invited to a special lecture by UCSB Professor of Japanese History, Luke Roberts, on the 18th-century tale of the 47 Ronin.



Lecture with Luke Roberts



Collection visit with Carol Vernon and Bob Turbin



Conservation discussion with Alexis Miller

Dead Artists Society

Dead Artists Society and D.A.S.ii members enjoyed an afternoon with paintings conservator Alexis Miller and Eik Kahng, SBMA Deputy Director and Chief Curator, for an in-depth discussion of the transformational work Alexis and her staff accomplished on two portraits from the permanent collection.

PhotoFutures

PhotoFutures enjoyed an up-close, white-glove viewing and discussion with Charlie Wylie, SBMA Curator of Photography and New Media, of the photography collection of Carol Vernon and Robert Turbin.



Clay Tedeschi, Lee Luna



Christine and Michael Holland



Jeanne Towles



Jill Bishop, Chris Emmons

Director's Residence Reception

Members of the Benefactors Circle and Director's Patron are among the Santa Barbara Museum of Art's most dedicated supporters. Members enjoyed a Memorial Day Weekend gathering filled with favorite summertime flavors and American old time music in the beautiful setting of the Director's Residence.



Mary Jane Cooper, Andrew Cooper, Kathy Weber



Ken Anderson, Bob Temkin, David Gersh



England group in June at Buscot Park, as guests of the very charming Lord Faringdon. Left to right: Tour Director Ros Malandrinos, Jock Pillsbury, Judy Dart, Carol Cody, Ellen Pillsbury, Polly Bonnell, Susan Stevens, Camille Bonnell, Joan Lovejoy, Tom Simundich, Gwen Baker, Burks Hamner, Sheila Wald, Cathy Rein, Anne Marie Westmoreland, Kathy Weber. Seated: Lord Faringdon

“Our English Country Home tour was probably the best trip I have ever been on. Every detail was perfect from the luxurious, picturesque hotels to the wonderful tour guides Rosalind and Lucy. The homes and gardens selected for the tour were exceptional and gave a wonderful perspective on the place of these noble homes in the panorama of English history. We were blessed with good weather which made the garden visits even better. Thank you so much for putting together such a spectacular trip.” —Susan Stevens



On a cruise aboard *Sea Cloud II* in Spain and Portugal in May: Janet and Roger DeBard, Gina Benesh, Toni and Al Amorteguy, Ken Benesh, Patricia Smith



Sicily group in June at the Grand Hotel Mazzaro Sea Palace in Taormina on the last night of the tour. Left to right back row: Gretchen Gregerson, Kum Su Kim, John Perry, Christine Holland, Bobbe Mullen, Ed Mullen, Dick Falk, Joyce Falk. Front: Janice Hague, Mary Dorra, Maureen Masson. Not pictured: Study Leader Allan Langdale and SBMA Representative Ginna Graham

Upcoming Tours

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

- **New Zealand by Sea aboard *Caledonian Sky***
November 29 – December 12, 2018
- **Art Destinations from Marfa to Crystal Bridges**
April 2019
- **Treasures of Costa Rica, Panama Canal, and Colombia aboard *Hebridean Sky***
April 13 – 24, 2019
- **From Jugendstil to Modernism: Budapest, Vienna, and Prague**
Late April to early May 2019
- **Insider’s Santa Fe**
Early May 2019
- **Europe’s Riviera: A Cruise in Italy and France aboard *Le Bougainville***
May 29 – June 6, 2019
- **A Week in Edinburgh: Art, Culture, and People**
June 10 – 18, 2019
- **Cruising the Baltic Sea aboard *Hebridean Sky***
July 17 – 27, 2019
- **Behind the Curtain: The Oregon Shakespeare Festival**
September 2019
- **Portugal: Quintas and Azulejos**
September 16 – 26, 2019
- **Autumn in Chicago**
Late September 2019
- **Architecture in Southern California**
October 2019
- **Tahiti and the Society Islands: The Landscape and Way of Life that Inspired Generations of Artists**
October 9 – 20, 2019
- **Oaxaca, Puebla, and Cuernavaca with Florencio Moreno**
November 3 – 12, 2019
- **Treasures of Southeast Asia: Vietnam, Cambodia, and Laos**
December 2019

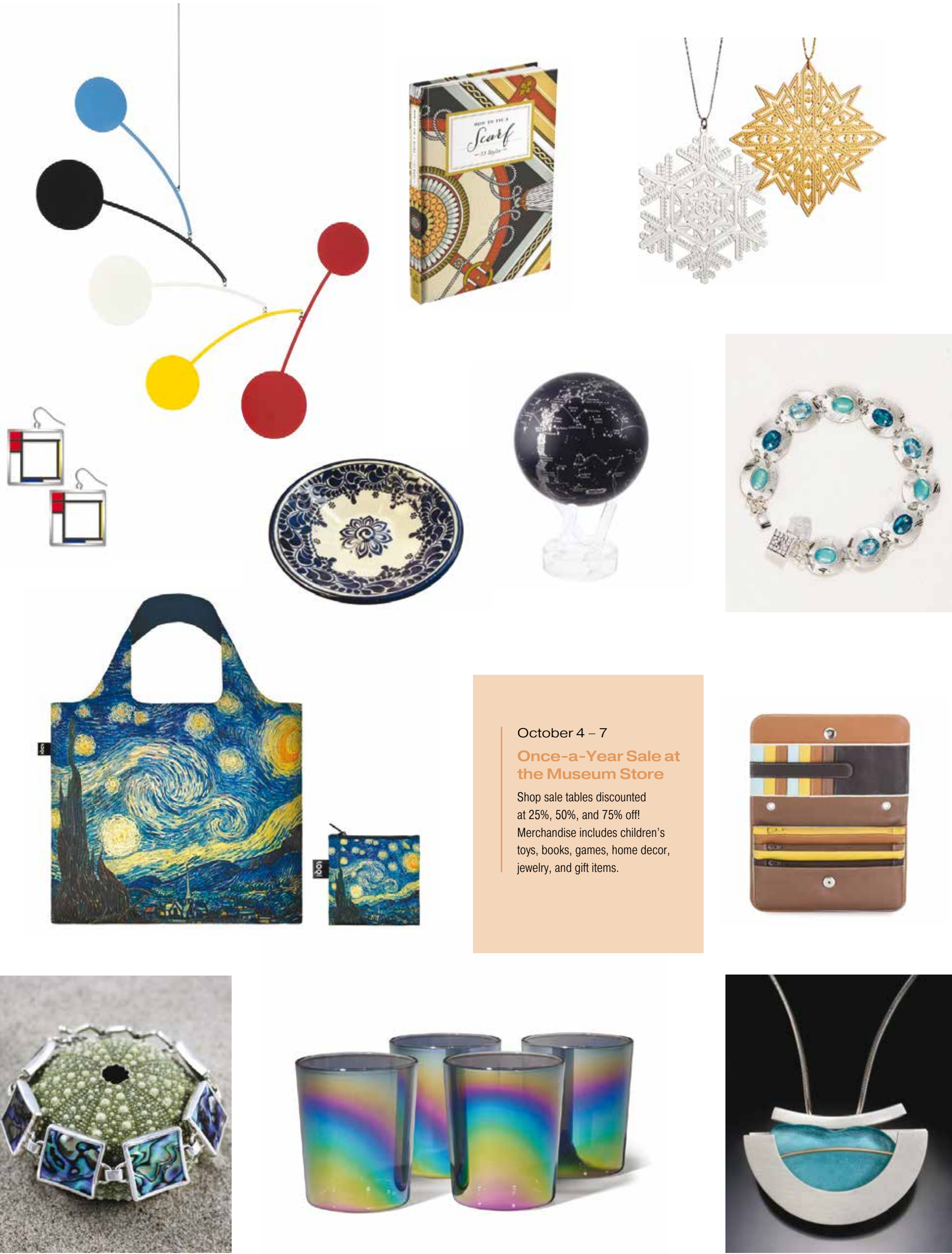
NOTE: This schedule is subject to change. Visit www.sbma.net/travel for the most up-to-date information.

Travel is a benefit of Museum membership.

Members at the Collectors’ Patron level (\$500) and above receive advance notice about SBMA-customized tours.

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

Shopping at the Museum Store



October 4 – 7
Once-a-Year Sale at the Museum Store
Shop sale tables discounted at 25%, 50%, and 75% off!
Merchandise includes children's toys, books, games, home decor, jewelry, and gift items.



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

Nonprofit Organization
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Santa Barbara CA
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 – Friday
10 am to 6 pm
Saturday and Sunday
11 am to 5 pm
Thursday Evenings
5 to 8 pm



■ oct | nov | dec | 2018

Cover: *Views of Itsukushima and Wakanoura* (detail), Japanese, Edo period, mid 17th century. Ink, color, and gold leaf on paper; pair of six-panel folding screens. SBMA, Museum Purchase, Peggy and John Maximus Fund.

Back cover: Scott Anderson, *Underground Night Studio* (detail), 2014. Oil on paper. SBMA, Museum purchase with funds provided by The Basil Alkazzi Acquisition Fund.

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www.sbma.net

