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
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.

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 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.
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 Pascon, 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 Amanda Kump 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.


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, Jenvis McIntire, 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 purple 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.
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 Horobágy, Hungary (1984, printed later)—which initially appears to conform to traditional landscape conventions—ultimately embraces surrealist 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 Alkazi, 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 Nathlie 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 Foreclosed, 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 this 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 (hired 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 Norman Museum of Contemporary Art, Overland Park, Kansas (2016) and the Museum of Contemporary Art Chicago (2002); and in group exhibitions such as Underground Pop, Parish Art Museum, Southampton, NY (2010); and Bunny adrenal at the Warhol Museum, Pittsburgh, PA (2010). Anderson received a Pollock-Krasner Foundation Grant in 2006.

Top left: Jim Drain, Phrasable 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.


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.
Henri Le Sidaner, *Sun on Snow, Chartres*, 1902. Oil on canvas. SBMA, Gift of Dr. and Mrs. Stephen G. Beck.

In this glowing snowscape, the artist attempts to conquer the rosy-red light of early dawn or dusk, as it reflects off a blanket of snow. This pinkish-orange light emulates that found in similar landscapes by the older Barbizon school painter, Théodore Rousseau.
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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 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.
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 provide exceptional exhibitions to conserve and care for 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!

New and Returning Members

- Tony and Barbara Askew
- Ryan and Amelia Baker
- Chris Belagio
- Jennifer and John Betchen
- Alan and Melinda Bilinkis
- Vicky Blum and David Bobbe
- John and Diane Boiron
- Joy and Chris Bulken
- Marcia Burtt and Cynthia Stahl
- Hashley and Chad Carly
- Patrick and Erin Cockrum
- Carolyn Crisp and Balleh Condra
- Madeleine Conway
- Stephanie Daughton
- Jane Dece
- Shawn and Alvin DiPipadoma
- Ayush Dutt
- and Parthina Sherchan
- Andrea and Brian Solochnik
- James Duvier
- Erin Ferguson and June Ferguson
- Bonnie Fletcher
- Julie and Paul Clampett
- Anne Franklin and Lisa Franklin
- Jason and Sabrina Friedeldearth
- John Gabet
- Theodore and Melinda Gardner
- Joanna Gerson
- Judith P. and Ernest J. Getto
- Christina and Anthony Gonzales
- Judith P. and Ernest J. Getto
- Robert Senn
- Kathy and Lynne Halterlein
- Loretta Hubbard
- Steve Kurstin
- Joel Link
- and Andrew Grimes

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 Eli Kahng. DAS has been the supporter of numerous exhibitions, including the recent Fauvism to Fascism that he guest curated for the Museum. 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.

Thank You, New and Upgrading Members

The Santa Barbara Museum of Art welcomes all new, upgrading, 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.

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We gratefully recognize gifts to the Annual Fund made between January 1 and July 31, 2018. Thank you for your support!
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 galvanising 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. Eburu, 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. Eburu 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 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 Sunnester, 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+
George Schoellkopf and Gerald Incandela
Anonymous
$750,000+
Diane Cunningham*
Anonymous
$500,000+
Frank M. Adams*
Robert and Mercedes Ichihara Foundation
Eric Skipper
Diane Sullivan
Jane and Michael G. Wilson and the Dana
*F500,000+
Anonymous
$750,000+
Michael and Liz March
$2,000,000+
Anonymous

$250,000+
Zina and Les Charles
Elaine F. Stepnek Foundation
Susan and Bruce Winters

$150,000+
Bazi Akass
Susan D. Bowey
Luna Foundation
Sara Miller McCune
Stapleton Charitable Trust
Cheryl Kedeshi

$100,000+
Jane and Kenneth Anderson
Perri Harcourt
Anne and David Gersh
Lauren Zion
Ted Slader

$75,000+
Marcia and John Mike Cohen
Elaine and Michael Gray
SBMA Women’s Board
Jeanette Towles in Memory of Stokley Towles

$50,000+
The Ahmanson Foundation In Memory of Robert F. Ahmanson
Jill and John C. Bishop, Jr.
Joan Davidson and John Schnitter
Les Erbus
Larry J. Feinberg and Starr Siegel
Betsy A. Hannaford
The Towles Foundation

$25,000+
Anonymous
Gwendolyn and Henry Baker
California Arts Council
Melanie Trent and Richard DeSchutter
Christine and Robert Emmons
Martha Gabbert
Anne and David Gerst
Perri Harcourt
Christine and Michael Holland
Judith L. Hopkinson
Gina and Joseph* Jannotta
Elaine and Herbert Kendall
Jacquelyn Klein-Brown
Sadie and Bob Marshall
Sandy and Douglas McCartney

George Schoellkopf and Gerald Incandela
Marimane Sprague
Patricia and Erwin Streuley
Sarah and Philip Vedder
Patricia Yordunga

$15,000+
Albert and Antoinette Amoretopay
Alberta Blinn
Patricia and Richard Blake
Crane Country Day School
Maryly Essel
Edison International
Dorothy and John Gardner
Griffith Charitable Foundation
Lisa K. Meubrunek and Brent R. Harris
Anne and Houston Harte
Maraine and Preston* Hotchkin
Michelle Juanaos
Montecito Bank & Trust
Stephanie and Fred Shuman
Louise T. Young Family Charitable Lead Trust
Polly and David Van Home
Vinova

$10,000+
Anonymous
Sarah and Roger Christman
Elizabeth Edwards
Lorna S. Hedges
Rebecca Kapustay and David Ludwig
Frances E. Kent
Brad Lemons
LULW Foundation
J. Paul Longnboth and Donald E. Polk
Barbara and Owen Potashka
Connie and John Pearce
Stacey and Greg Remer
Timothy and Pamela Rodgers
Santa Barbara County Office of Arts and Culture
Marnol Schall
Laura Shettelme
Innere and Robert Stone
Gal Wasserman
Williams-Corbet Foundation

$5,000+
Anonymous
Biere and Kent Alebran
J. Robert Andrews and Margaret Wilkinson
Bob Andrews and Margaret Wilkinson
Louise Brant*
Titus Brenninkmeijer
Lynn and Christopher Brown
Mary and Daniel Burnham
Marnol Carey
The Glen and Angela Charles Family Foundation
Ann C. Cookar and Carolyn Dacos
Nancy and Roger Davidson
Dian Building Corp.
George and Kate Dalek
Deans and Gene Dorgin
Cinda and Donellely Erdman
John Gabbert
Paul Gaido and Steve Blain
Jill Kent
Kind World Foundation
Kathy-Jones Foundation
Penny and Joe Knowles
Suzie and Bruce Konner
Neil Kreitman Foundation
Kopec Architects
Charlene and Tom March
Susan and Craig McCaw
Amanda McIntyre
Patricia McNulty Mitchell
Val and Bob Montgomery
Frances M. Morrow
Michael O’Brien
Sheila and Tom Pendred
Ridley-Treasure Foundation
Regina and Rick Roney
SBMA Museum Collectors Council
Schiplinger Family Foundation
Memill* W. Sherman
Mary Lynn and Warren Staley
U.S. Bank Foundation
Carol Vernon and Robert Turbin
Susan* and Hubert Voss
Sheila Walt
Kathleen Wehr
Wells Fargo Foundation
Dana White
Karen and Matthew Yorland

$2,500,000+
Anonymous
Laura and Kenneth Adler
Beatrice and Ken Ando
Roxana and Fred Ansone
Arvey Foundation
Marta Holman Balson
Bank of America Charitable Foundation
Sheila and Michael Bonsignore
Susan E. Bower
Jeffrey Broad
Fred Barrons and UBS Financial Services, Inc.
Elizabeth and Andrew Butler
Canterbury Consulting
Susan and Claude Case
Patricia and Graeme Clifford
Condace Dauphinot and Richard Brumm
Julia Delgado, M.D.
Jeanette Denter
Melissa and David Densak
Jane Eagleton
Henrietta Holman Forre
G. A. Fowler Family Foundation
Ann and Jeff Frank
Priscilla and Jason Gaines
Alexander Gray Associates
Gregg Hachetl and Penny Jenkins
Diane Hall
Loretta Hubbard
Jodie Ireland and Chris Baker
Nancy and Jerry Jensen
Debra and Robert Kasirer
Donna Kelsey
Margaret and Barry Kemp
Linda and Michael Keston
Barbara and Gene Kohn
Stun Lowrance
Carol and E.M. MacCorkle
Maison K
Bruce and Laurie MacIvor
J. Paul Longnboth
Donald E. Polk
LLWW Foundation
Brad Lemons
Frances E. Kent
Jane Eagleton
Sheila Walt
Kathleen Wehr
Wells Fargo Foundation
Dana White
Karen and Matthew Yorland

Gifts of Art
Joan Armond
Timothy Eaton
Christine Eisenberg
Graham Fraser
Andy and Bronya Gael
Gary Garrels and Richard Hoblick
Jonathan and Nancy Godston
Mary and Edward Harvey
Craig and Lynn Jacobson
The Joseph B. and Ann S. Karpf Trust
Mary Larsgard Trust
Ellen Lawson in memory of Karen Sirschner
Bruce and Laurie Martin
Robert W. and Meddin Moore
Charles A. Newman, Trustee, Charles A. Newman Trust
F. G. Hochberg
Mary and WIP* Richeson, Jr.
Virginia Ritter*
June Helen Schuchardt Estate
Seth 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

\*Anonymous
Betsy and Charles Newman
Nancy and Douglas Norberg
Francesco and James Park
Narendra and Rita Parson
Ellen and John Pilot
Susan Rose
Rosemary and Richard Sanders
SBMA Dead Artists Society
SBMA Photo Futures
SBMA Friends of Asian Art
Heleen Segal and George Konstantinou
Prudy Sager and Steve Sparklin
Cynthia Stebbins
Mary Jane and Ronald Steele
Vicki and Patrick Stone
Barbara Stagey
Lin and Franklin Tom
Monica Vahad
Dianne and Daniel Vasnak
Patricia and Nicholas Weber
Lynda Wehman and Bruce Hexin
Wilkie Brothers Foundation
Tracey Wilkins-per-Singh
Gregg R. Wilson and John A. Maima
Grace and Edward Yoon
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.

Member Appreciation Weekend
All Members were invited to the Member Appreciation Weekend in June, which included daily prize drawings, free catalogues, and special discounts; and new Members were honored with a reception and gallery tours in July. Thank you for being a part of the SBMA family!

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.

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.

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.

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.

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 form the permanent collection.

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 held with favorite summertime flavors and American old-time music in the beautiful setting of the Director’s Residence.

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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](http://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](http://www.sbma.net/travel).

“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
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.

Museum Store Hours • Tuesday - Friday 10 am – 6 pm • Saturday and Sunday 11 am – 5 pm • Thursday Evenings 5 – 8 pm
SANTA BARBARA MUSEUM OF ART
1130 State Street, Santa Barbara, CA 93101

MUSEUM HOURS
Tuesday – Sunday
11 am to 5 pm
Free Thursday Evenings 5 to 8 pm
Closed Mondays
805.963.4364

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

www.sbma.net

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