

An abstract painting featuring a large, dark, angular, and somewhat jagged shape that dominates the center and right side of the frame. This shape is set against a background of textured, golden-brown and tan hues, which appear to be layered or blended. A vertical, slightly curved line runs down the left side of the dark shape. The overall composition is minimalist and evocative, with strong contrasts between the dark foreground and the lighter, textured background.

■ oct | nov | dec | 2020



SANTA BARBARA MUSEUM OF ART

Dear Members,

As the Museum waits for a date when our galleries can reopen to the public in the wake of COVID-19, we hope that you remain safe and well. Over the past six months, SBMA has pivoted to engage with Members and visitors virtually with engaging lectures, camps and after-school classes for children, adult art studio classes, and an SBMA At Home page on the Museum website that contains art activities, past lectures and programs, and access to the permanent collection online. We hope that you are enjoying these activities—all meant to inspire and elucidate through the power of art—and continue to visit the website for newly added programming.

In the midst of this major shift and looking ahead to the future, SBMA is pleased to announce that its Board of Trustees has approved the strategic plan for 2020 – 2025. We are excited to share a summary version of this plan with our Members below.

Sincerely,



Larry J. Feinberg
Robert and Mercedes Eichholz Director and CEO

SBMA Strategic Plan for 2020–25

The Santa Barbara Museum of Art will endeavor to go beyond its mission “to integrate art into the lives of people” and use its art and resources to enrich and transform those lives, in our community and beyond. It is our goal that all community members will feel welcome in the Museum, recognize how viewing art deepens one’s knowledge of self and understanding of other cultures, and regard the SBMA as “our Museum.” The Museum will seek ever greater diversity in its audiences, staff, board, and in its institutional culture.

The Museum will also seek and attain diversity and ever higher levels of excellence in its collections, exhibitions, programming, and service to the community, and will continue to serve as a model for other museums across the country. Our exhibitions will consistently be of international importance and interest, advancing scholarship and our knowledge of art, history, and of various cultures, current and past. Focused exhibitions of old-master, 19th century, modern, contemporary, and Asian art will address a full range of cultures, periods, and artists, including the most important and influential figures in the history of art. Contemporary art exhibitions will be leading edge, displaying the works of the most significant and emerging artists from all over the world as well as recognizing important and influential mature artists, particularly those who have been overlooked. Special attention will be paid to California artists. In its exhibitions, SBMA will present salient works from its own collections as well as borrowed works that reflect or build upon the Museum’s areas of strength. In this endeavor, we will take advantage of the recently renovated Museum’s new and remodeled galleries.

The Museum will enlarge and refine its collection, mainly building on its already significant holdings of Asian art, 19th-20th-century American and French art, contemporary art, and photography. To this end, the Museum will continue to work to expand its curatorial support groups. The Museum is and will continue to be art-driven and thus, programmatically, primarily driven by its curators.

The Museum’s curators and Education Department will continue to provide one of the most effective and comprehensive visual-arts education programs in the country: creative, innovative, aimed both at and beyond the art itself and, above all, making a real difference in people’s lives. Foremost, the Education Department will continue to proceed ambitiously to reach the entire community, with the goals of improving visitor experience, more deeply engaging existing audiences and strategically reaching out to new ones. The Museum will build on its excellent partnership with the public schools through the coordination of our programs with the schools’ curricula and the STEM (Science, Technology, Engineering, and Math) program in partnership with UCSB, and will continue to improve and refine its role as a valuable resource for the public schools, especially for teachers. It is the Museum’s goal, through the school programs and admissions policy (free to all local students and teachers) to serve every student in Santa Barbara and large numbers in the surrounding counties. The Museum will continue to employ teaching methodologies that will help students develop analytical-thinking skills, creative thinking skills, and problem-solving skills—the basic intellectual survival skills of the 21st century.

The Museum is also committed to engaging the adult community and community of seniors in new and more substantial ways, through an increasingly varied program of lectures and events (including those that are literary, musical, and theatrical), travel programs, and outreach programs to senior facilities and other community organizations. The Museum will continue to serve as well those with special needs, such as children with autism, adults in the early stages of dementia, and the blind. The Museum will continue to explore and exploit the opportunities inherent in new technologies (through its website, installation interactives, and social media) and devise new and creative ways to fulfill its educational mission. Where appropriate, the Museum will continue to seek strategic, mission-enhancing partnerships with other non-profit organizations, building upon the 40 very useful ones that it has already forged with schools, universities, libraries, cultural institutions (including the Santa Barbara Symphony, Opera Santa Barbara, and UCSB Arts and Lectures), and other community groups.

Presentation of Art

In the next five years, the curators will reinstall in the renovated galleries many of the most important works in the permanent collection and will organize and present an array of exhibitions that will not only reflect the Museum’s holdings but also explore diverse cultures and voices. Continuously on view, and so more accessible to the community and visitors, will be areas of particular strength in the collection, notably 19th- to early 20th-century American art, contemporary art, and photography, all in newly dedicated galleries. Greater inclusion and diversity will be attained in the renovated Ludington Court, which will display, in addition to highlights of the SBMA’s Greek and Roman antiquities, African and Pre-Columbian sculpture as well as scores of old-master through 18th-century European paintings, on the surrounding walls. Acquisitions will be made selectively of such earlier art, both Western and Asian. Very ambitiously, the Museum will add to its holdings of works by emerging and established contemporary artists, obtaining, whenever possible, works by artists featured in Museum exhibitions. As it moves forward through the 21st century, the Museum will acquire more works of video and computer art and other new electronic media. The Museum will build on its especially strong collection of modern and contemporary Latin American art and will seek more works by 19th- to early 20th-

2020 – 2021 Board of Trustees

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century African-American and contemporary Asian artists. At an accelerated rate, SBMA will continue to digitize and publish on its website works of art in all areas of the Museum’s collection, to afford more access for the general public and for local students and teachers. To expedite the digitization and publication of the Museum’s extensive collection of works of art on paper, and to facilitate access to the works by curators and for photography and matting and framing, a Works on Paper Study Center will be established in the Davidson Gallery from fall 2020 until spring 2022. This temporary Center will have a small exhibition gallery at one end, and a viewing window into the adjacent staff work space, so that visitors can observe behind-the-scenes operations. Additionally, regularly scheduled “office hours” will enable visitors to interact with and pose questions to curators in the Center.

Once the COVID-19 crisis has passed, exhibitions will again entail works by some of the most important and influential artists, such as Vincent van Gogh, Auguste Rodin, Joan Miró, and Anselm Kiefer, and by lesser-known but major masters, including the Spanish painter Ignacio Zuloaga and the American painters Luis Mora and John McCoy. Influential critic and art historian Michael Fried will be honored through an exhibition celebrating his influential book, *Three American Painters*—Kenneth Noland, Jules Olitski, Frank Stella, and through an accompanying major publication. Contemporary exhibitions will entail some monographic and group shows of works by David Hockney, Catherine Opie, and others, and will also address movements, including international abstraction (e.g. works by Pierre Soulages, Jesús Rafael Soto, and Carlos Cruz-Diez), themes, such as the environment and oceanic conservation, and social issues, including those of concern to the LGBTQ community. The new photography gallery and adjoining new media gallery will permit each year several rotations of works from those areas of the Museum’s collection as well as small loan shows, including focused exhibitions of 19th-century photography (e.g. by Julia Margaret Cameron, Roger Fenton, and Francis Frith) and works by modern and contemporary photographers Eugene Atget, Berenice Abbott, Aaron Siskind, and Kwame Brathwaite, and media-based installations by Wu Chi-Tsung and many others. Among the exhibitions of Asian art will be shows of Chinese bird and flower paintings, 20th-century Japanese prints, and a major exhibition devoted to humor in Japanese art. A number of the exhibitions will be organized jointly with other museums and institutions, including the Wilson Centre for Photography (London), and some shows will be “packaged” and lent to other museums for wider dissemination and a fee. In conjunction with the larger, more significant exhibitions, the curators will produce scholarly catalogues and publications and organize special lecture programs and symposia. Some contemporary artists will participate in the Museum’s artist-in-residence program, which involves auditorium and gallery talks as well as small-group programs for students and others in the community.

Educational Opportunities

Based on the belief that art and creativity enrich our lives and help build community, the Museum’s programs are intended to engender meaningful relationships with diverse audiences and to advance knowledge as well as empathy for and among individuals and communities. It is our goal that visitors of all backgrounds will feel welcome and confident engaging with and expressing themselves in a creative environment. In the galleries, visitors will gain an understanding of art and various cultures, while making personal connections to art and to other people through close-looking inquiry and dialogue. Educators will gain skills and resources to make curricular connections to art that foster not only knowledge of culture and history, but also provide a framework for discussion of social justice, equity, and empathy—and pique curiosity, invite diversity of opinion, and inspire creativity. Families will make meaningful connections to art and with one another through collaborative learning and creative experiences.

For all visitors, the Museum will continue to offer a range of educational opportunities that primarily involve the visual arts but also incorporate the other arts to increase understanding of various cultures and the spectrum of human experience. Continued will be programs such as *Writing in the Galleries* and *Parallel Stories*, which bring to the Museum world-class writers, musicians, and performers to interact with small groups and to speak to auditorium audiences. As in past years, concerts and Pop-Up Opera will enliven the Museum’s galleries and auditorium. The Artist-in-Residence program, which features not only visual artists, but also eminent musicians, writers, composers, choreographers, and creative masters across the arts, will also continue to present lectures, performances, and numerous community outreach activities. The very knowledgeable and

large docent corps will welcome and inform visitors. And a new audio-guide system will also provide information on myriad works in the Museum’s permanent collection.

For the community, the Museum will endeavor to strengthen existing relationships, building alliances for reaching non-traditional and new audiences and for recapturing audiences that were diminished during the renovation and the period of the COVID-19 crisis. Partnerships with the Public Library as well as Arts and Lectures and other programs at UCSB and SBCC will be renewed, and the Museum will also strategically reach out to smaller, targeted neighborhood partners, as well as other like-minded non-profits such as County Arts and businesses such as Amazon. When again possible, we will host large community events, including Día de los Muertos, along with events and activities on the Museum’s front steps, among them, Studio Sundays and Viva el Arte! free public performances in partnership with UCSB Arts and Lectures.

For adult audiences, in addition to *Parallel Stories*, the Museum will continue to organize and host the enlightening *Art Matters*, *Curator’s Choice*, and *Director’s Dialogue* series, which present talks by leading scholars on a wide variety of subjects concerning art history, art theory, and culture. Curators and curatorial support groups also will offer special lectures and symposia, notably in conjunction with the Van Gogh show and other exhibitions. Not only will small group classes in sketching and writing continue in the galleries, but also numerous adult studio classes, including those for ceramics, will continue to be offered at the Ridley-Tree Education Center, likely increasing with time and interest.

For students and teachers, the Museum will, as always, serve as a resource, remaining flexible and opportunistic in responding to changing curricular needs and Santa Barbara Unified School District priorities. The Museum will continue to emphasize multidisciplinary pairings of art and writing and art and science through offerings such as *Art Kitchen/Science Studio*, *Seeing Language* (collaboration with *Poets in the Schools*), and *Art with a Side of Music* (collaboration with the Santa Barbara Symphony). The STEM partnership with UCSB is ongoing. With the SB school district, the Museum will work to develop a Social Justice curriculum to generate discussion about current, relevant social issues, and create programs that promote wellness and behavioral health in response to new district curricular emphases. The Homework/Artwork After-School Program will continue to provide art lessons, inspired by the SBMA collection, along with free tutoring service to participants who need help with various school subjects.

SBMA’s constantly growing digital library of images and information on works in the collection on the Museum website and its TMS system, which allows for the assembly and arrangement of artworks in virtual galleries, are useful tools for teachers. Increasingly, students, too, will be able to create their own galleries, with works from the SBMA collection, online, and share observations and insights with their peers. In addition, instructional videos and course materials provided to teachers and students on the Museum’s website will be constantly augmented and refined.

For families, the variety of Family programs and gallery materials will be increased, particularly with activities to engage young parents. New family-oriented print and audio guides, related to the SBMA collection and exhibitions, will be produced, and SBCC and UCSB student interns, volunteering as Gallery Guides, will welcome and provide information to participants in Family Studio Sundays and the monthly Family 1st Thursday activities. Stroller and other parent-and-child, early-morning tours will be introduced. Other new family programs will be created that are linked to or expand on the Museum’s art camps and the English Language Learner (ELL) bilingual camps. The Family Resource Center will continue to be a dynamic, interactive space with an increasing range of activities, usually related to current exhibitions.

Programs of access and inclusion: the Museum will research, review, and return to programs (on hiatus during the renovation) that serve individuals with special needs, such as those in the beginning stages of dementia and Alzheimer’s (and their caregivers), young people and others on the autism spectrum (and their families), and the visually or hearing impaired.

In all matters, the Museum will continually reinvent itself, striving to address and serve the needs of a changing demographic and a rapidly changing world.



Top left: Yashima Gakutei, *The Cherry Tree of Poet Priest Saigyō* (1119–1190) from the series *Cherry Trees for the Katsushika Circle*. Color woodblock print with mica and brass, surimono. SBMA, Gift of Dr. and Mrs. Roland A. Way.

Top right: Henry Fuseli, *The Passing of the Angel of Death*, 1790–1792. Brush and wash heightened with white on heavy rag paper. SBMA, Museum purchase.

Bottom left: Utagawa Kuniyoshi, *Kabuki Actor Ichikawa Danjūrō VIII as Jiraiya (center) with a Monster Toad*, 1852. Color woodblock print, triptych. SBMA, Gift of the Frederick B. Kellam collection.

Works on Paper Study Center

The Museum is proud to share the newly constructed Works on Paper Study Center with visitors upon reopening, including an inaugural exhibition showcasing *Important Works on Paper from the Permanent Collection*. The facilities team has been working hard behind the scenes to create a new study room within Davidson Gallery, where curatorial staff will be able to begin the long-awaited process of examining over 20,000 works on paper which have been in off-site storage for several years.

By cataloguing, photographing, and digitizing works on paper from across all four Museum departments, this project will vastly expand SBMA’s online collections, making it easier for people from around the world to learn more about the Museum’s world-class collection. At the same time, the Center will also offer a new experience for visitors who are able to attend in person. The study room is equipped with windows, offering visitors a fascinating behind-the-scenes view into the process of researching and caring for the collection in real time. Davidson and Colefax Galleries will be devoted to rotations of works on paper, allowing for the display of rarely shown artworks and new discoveries. Both online and in person, this is an exciting opportunity to shed new light on artworks which are usually kept out of view, precisely because they are so fragile and sensitive to light. The Center will celebrate the ways in which these delicate and precious works offer unique insights into the artistic process, from the intimacy and immediacy of drawing and painting on paper, to the technical innovations and experimentations of printmaking and photography.

The opening installation represents the breadth and variety of the permanent collection, both chronologically and geographically. The following are examples from each curatorial department:

18th – 19th Century European Art

This drawing (above) relates to the controversial Milton Gallery; a suite of paintings that Henry Fuseli undertook starting in 1790, inspired by Milton’s epic poem, *Paradise Lost*. The Milton Gallery opened in 1799 and to mixed critical reviews, but in retrospect, Fuseli is now recognized for his early anticipation of full-blown Romanticism. In stark contrast to the stoic ideals of Neoclassicism, Fuseli instead sought subjects that communicated extremes of emotion, as in this complex figural composition of anguished fear and despair. Nevertheless, one recognizes echoes of Laocoön in the centralized male figure, a recently excavated Hellenistic statue after a lost Greek original that had been heralded by Johann Winckelmann for what he viewed as its ideal Neoclassical restraint. Instead, Fuseli adapts the writhing figure of Laocoön to signal the opposite: a visceral, highly charged reaction to the monstrous Angel of Death, hovering above. Fuseli’s characteristic use of dramatic contrasts of light and shadow and his embrace of the expressive distortion employed by Michelangelo and his Mannerist followers are on full display in this theatrical scene.

Asian Art

Yashima Gakutei’s *The Cherry Tree of Poet Priest Saigyō* (top left) was not commercially produced for the masses but privately commissioned for special occasions. Known as *surimono*, or literally “printed things,” they are the rarest and most extravagantly printed of all *ukiyo-e*. Note the subtle embossed texture on the paper and the tasteful use of mica and brass for coloring. This print was likely commissioned by a poetry society for a special gathering or literary game that involves invoking the great poet Saigyō.

Utagawa Kuniyoshi was one of the last great *ukiyo-e* artists whose prints cover a wide range of subjects including depictions of battles of legendary, mythical samurai heroes. In the work illustrated bottom left, one such hero, Jiraiya uses magic to conjure a giant toad to battle his arch-enemy, Orochimaru. The tale was adapted into a 19th-century serial novel and a kabuki play. Today, the popularity of Jiraiya’s story continues in several film adaptations, video games, and a *manga* comic series, *Naruto*.



Photography and New Media

This powerful photograph (above) belongs to a series in which Alejandro Cartagena documented the construction of housing around Monterrey, Mexico. Here he creates a wide sweep of vision and a dramatic contrast between the grand wildness of nature and the rigid geometric order of a building site. Cartagena’s precisely registered composition raises questions about land use and housing supply, providing a record of a place-in-progress that by now has no doubt been completely transformed.

Contemporary Art

A long-time resident of Los Angeles, Robin Vaccarino taught at Otis, UCLA, and Parsons Paris. Her “California Series” (below), a group of six lithographs, is currently on view. This series tries to encapsulate an immense, complicated state through fluttering fragments of 20th-century tourist postcards and stock photography. There is a ruby-red sunset with palm trees, giant lettuces on a railroad car, orange blossoms, a tower from the San Francisco-Oakland Bay Bridge, and the interiors of hotel lobbies replete with palm trees and wicker furniture. These air-borne snippets form a collage of California attractions and iconic views, what tourists come to see. They also allude to the state’s cities, natural beauty, and its reputation for constant change and economic growth.



Top: Alejandro Cartagena, *Fragmented Cities, Escobedo*, 2008. Inkjet print, ed. 3/10. SBMA, Museum Purchase with funds provided by Stephanie and Fred Shuman.

Left: Robin Vaccarino, *Freeze Frame—A California Suite, V*, 1979. Five color lithograph, Edition 5/30. SBMA, Gift of the artist.

Right: Donald Sultan, *Black Lemons*, 1987. Aquatint, ed. 7/14. SBMA, Gift of Martha and John Gabbert. © artist or artist's estate



Continuing Exhibitions

In the Meanwhile...Recent Acquisitions of Contemporary Art
Preston Morton Gallery

Small-Format American Paintings from the Permanent Collection
Ridley-Tree Gallery

Highlights of the Permanent Collection
Ridley-Tree Gallery



Left: Clarence Kennedy, three photographs from *The Tabernacle of the Sacrament by Desidero Da Settignano and Assistants: Volume V, Studies in the History and Criticism of Sculpture*, 1929. Mounted gelatin silver photographs. SBMA, Gift of Jeffrey Dwyer and Elizabeth O’Grady in Memory of Robert Henning.

Right: Anthony Hernandez, *Screened Pictures #1*, 2017–2018. Inkjet print, ed. 2/5. SBMA, Museum purchase with funds provided by Eric Skipsey. Image courtesy of the artist and Kayne Griffin Corcoran, Los Angeles.

Photography and New Media

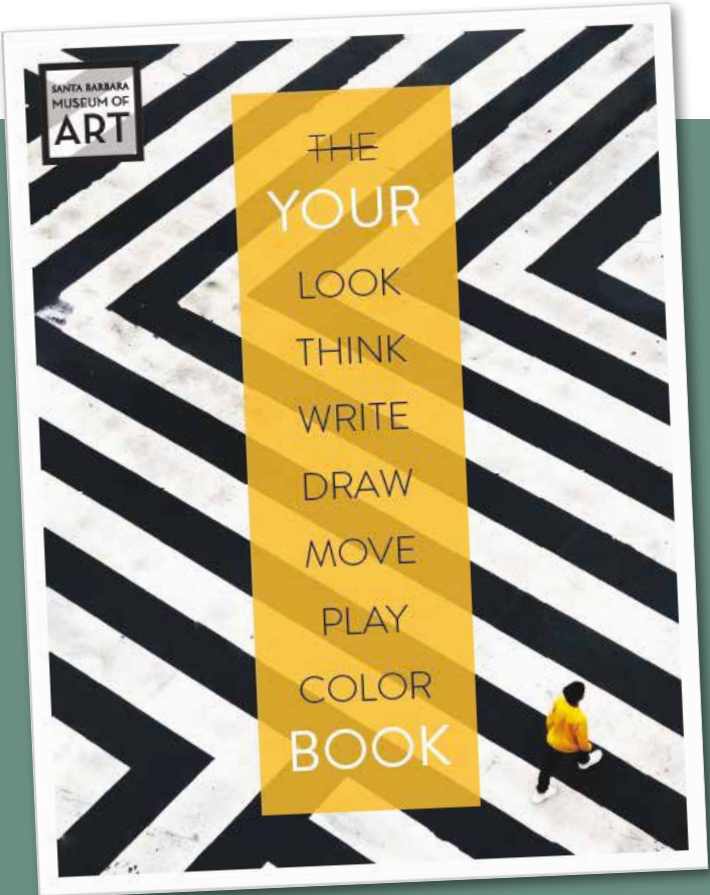
The American “scholar-photographer” **Clarence Kennedy** downplayed his talents in photography but no less than his friend, Ansel Adams, considered him especially gifted. Born in Philadelphia in 1892, he studied at the University of Pennsylvania, Harvard University, and the American School in Athens. He began teaching in 1916 at Smith College in Northampton, MA where he spent the next 44 years. Serving as one of World War II’s “Monuments Men” and later involved in the invention of the Polaroid, Kennedy died in Northampton in 1972.

Kennedy’s best known works are his commanding portfolios of photographs of sculpture and architecture in Greece and Italy, especially Florence. His goal was to create detailed visual teaching aids for his Renaissance art history classes. The SBMA’s portfolio contains nearly 60 photographs that document the Tabernacle of the Sacrament in the Basilica of San Lorenzo, Florence, by Desiderio da Settignano (c. 1429–1464). Desiderio was commissioned by the powerful Medici rulers to carve the Tabernacle of the Sacrament, an ambitious structure incorporating the most advanced artistic ideas of the Italian Renaissance. Kennedy captured devotional and sculptural aspects of Desiderio’s art while providing detailed art historical information otherwise impossible to see.

This portfolio was given to the Museum by husband-and-wife Jeffrey Dwyer and Elizabeth O’Grady in memory of Robert Henning, an SBMA curator for 22 years who retired in 2003 and passed away in 2019. Mr. Dwyer has spoken of the importance of Robert Henning to his education and appreciation for art, making this an extremely fitting as well as generous gift.

Throughout his distinguished career, Los Angeles-based artist **Anthony Hernandez** has depicted the contemporary urban landscape via inventive, sometimes disorienting, means. Here Hernandez aimed his lens through the gridded holes of a Los Angeles bus stop screen. The resulting image tests perception while challenging any reliance on the photograph as a transparent record of the world. Two figures are seated on either side of a pole of some kind that divides the composition down the middle. They are turned away from the viewer on diagonal benches as they gaze onto a plaza containing what appears to be the façade of a 1980s-like post-modernist building. Hernandez’s dots of information coalesce into an image seen from afar but the abstracting mechanism of the bus stop screen prevents what lies beyond from entirely being seen and understood.

Bus stops are not new in Hernandez’s work: a 1980s series featured small groups of riders waiting for buses in the greater Los Angeles area. Like many of the artist’s works including this 2017–18 photograph, this earlier series illustrates life as lived in California that contrasts with the Hollywoodized view of LA as an American paradise. An internationally renowned photographer who has had a long history with the Santa Barbara Museum of Art, Anthony Hernandez is now represented in the Museum’s collection by five major works.



Serving Schools in 2020

Planning for this academic year began with the hope of teaching on-site classes. Due to concern for health and safety, schools quickly pivoted to online learning. This change has meant the Museum’s school and teacher programs had to pivot too. Starting even before the schools made their decision, SBMA worked with teachers and administrators to offer the same quality and relevance of programming that is offered in person. Young at Art, serving the youngest Museum learners, continues to focus on the elements of art with a whimsical recorded video invitation to creative play followed by an in-person Zoom class and art-making time together with an SBMA educator. The Art Reach program that normally takes place on school sites has been offered live online to three schools serving 2nd and 6th graders. Complementary to the SBMA At Home section online, SBMA At School highlights a rotating selection of especially relevant lesson plans that include artist interviews and recorded conversations with artists, writers, and curators. It also features new Art Sparks for elementary students, quick and easy art activities that inspire creativity; and Looking to Write, a section focused on language that includes writing prompts and story starters with art as the inspiration. Finally, in response to teachers’ concerns for their students—as well as their own well-being in this challenging new school year—the Museum created a series of Mindful Meditations, short five-minute mindfulness exercises with art as inspiration that help students breathe, relax, and stretch.

An exciting new project in an unusual collaboration with the district made it possible to distribute Museum-designed sketchbooks filled with creative prompts to draw, write, move, and imagine to every 3rd, 4th, and 5th grader in the Santa Barbara Unified District, along with a pack of crayons. Lastly, working with a cohort of exceptional teachers, SBMA developed a Social Justice and Ethnic Studies curriculum, resonating from art in the permanent collection and including audio, video, slideshow presentations, and art activities. These lessons invite conversations around the important themes of identity, equity, liberation, social change, and art as activism, all while learning about artists whose work centers around these topics. Throughout the year and in concert with the Parallel Stories series, an acclaimed group of diverse writers and artists will create additional content or participate in live Zoom discussions with students and teachers.

This has been an unprecedented year, presenting challenges and opportunities to make the connection with schools even stronger. The Museum’s Teacher Open House, held on September 30, which normally takes place in a filled auditorium, this year provided the opportunity to reach out to targeted groups and to offer—via Zoom—techniques and resources, as well as a forum for dialogue and exchange. While the methods of delivery might have changed for now, the power of art and artists to inspire creativity, encourage critical thinking, and facilitate conversations that encourage empathy, cultural awareness, and community remains vital and visible in schools every day.



SANTA BARBARA MUSEUM OF ART



Step 1:
Sketch a tree outside or from a photograph using your pencil.

Step 2:
Color the tree and ground using crayons. Leave the sky blank, but add a few line strokes to suggest air in the background.

Your tree can be any color you want: **green, purple, blue, or even pink!**
Use your imagination!



Step 3:
Wherever you want the paper to show, draw with wax over the area. This will resist the watercolor paint!



Artist tip!
Add a touch of brown to a color to change its hue.



Step 4:
Using your watercolor paints, experiment with different background colors on scratch paper to figure out the color of the sky!



Step 5:
Once you determine the background color, add watercolor paint to your tree drawing. You can even add touches of paint to your tree and ground.

Step 6:
Congrats! Your colorful tree drawing is complete.



ART SPARK: Colorful Tree Drawing



ART

MATTERS

Thursdays, October 1; November 5; December 3,
3 pm
Art Matters (via Zoom)
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 abroad.
Free, donations welcome. Registration required.
For a complete schedule of Art Matters lectures and registration, visit www.sbma.net/artmatters.

October 1:	Casta Paintings: Picturing Racial Difference in Colonial Mexico Elena Fitzpatrick Sifford, Assistant Professor of Art History, Baker Center for the Arts
November 5:	Race, Society, and Identity in 19th-century Mexican Costumbrismo Mey-Yen Moriuchi, Associate Professor of Art, La Salle University
December 3:	“What Matters is Boldness”: Mexican Modernism in Context Mark Castro, Jorge Baldor Curator of Latin American Art, Dallas Museum of Art

**Live from Oaxaca:
Celebrating Day of the Dead (via Zoom)**
For over 30 years the Museum has celebrated the Mexican tradition of Día de los Muertos, or Day of the Dead, with music, dance, art activities and altar displays. This year, SBMA is bringing the festivities to you virtually via Zoom and live from Oaxaca for a behind the scenes glimpse of the artisans and art that are central to this deeply moving holiday.

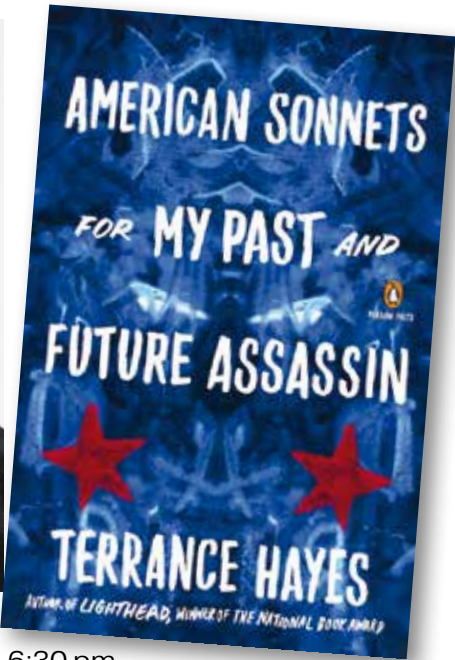
Saturday, October 17, 11 am – 12 pm
Artisan Studio Visit with Wood Carver Zeny Fuentes Santiago
Cultural Anthropologist and favorite SBMA travel guide Florencio Moreno speaks about some of the traditions and unique ways Day of the Dead is celebrated in Oaxaca as he visits the home studio of wood carver Zeny Fuentes Santiago, Great Master of Mexican Folk Art by the Rockefeller Foundation & National Bank of Mexico's Cultural Foundation. After the Q&A with the artisan, Museum Teaching Artist, Tina Villadolid shares ideas to create meaningful elements out of simple materials that can be added to home altars to honor loved ones who have passed.

Sunday, October 18, 11 am – 12 pm
Artisan Studio Visit with Papel Picado Master Artist Margarita Sanchez Martinez
Cultural Anthropologist and favorite SBMA travel guide Florencio Moreno speaks about some of the traditions and unique ways Day of the Dead is celebrated in Oaxaca as he visits the home studio of papel picado master artist Margarita Sanchez Martinez, Great Master of Mexican Folk Art by the Rockefeller Foundation & National Bank of Mexico's Cultural Foundation. After the Q&A with the artisan, Museum Teaching Artist, Tina Villadolid shares ideas to create meaningful elements out of simple materials that can be added to home altars to honor loved ones who have passed.

Free
Reserve tickets at tickets.sbma.net.



Monday, October 26, 12 – 1 pm
**A Discussion with Marshall Brown:
"Collage Is...Collage Ain't" (via Zoom)**
Working through the intertwined histories of art, architecture, and photography, Marshall Brown's collages create new connections, associations, and meanings among disparate architectural and photographic sources. This talk focuses on collage making as a transgressive medium that embraces multiple histories, formal impurities, and uncertain visions for the future.
Marshall Brown is an architect, artist, and director of the Princeton Urban Imagination Center at Princeton University.
Free
Reserve tickets at tickets.sbma.net.



Wednesday, November 4, 5:30 – 6:30 pm
Parallel Stories (via Zoom)
Contained Restlessness: A Reading and Conversation with Terrance Hayes
Terrance Hayes is an elegant and adventurous writer with disarming humor, grace, tenderness, and brilliant turns of phrase, and very much interested in what it means to be an artist and a black man. He has called poetry both "music box and meat grinder" and in his playful, almost improvisational approach to language, his writing takes on the energy and teasing rhythms of jazz. An athlete and artist as well as an award-winning poet, Hayes defies categorization or containment, just as his poetry uses and subverts canonical forms such as the sonnet to create both formal and rhetorical puzzles. Like many in these past months, he knows how to inhabit and make his own the space between flight and confinement. He moves fluidly, brilliantly, and unblinkingly in the space between word and image, between music and breath.

Terrance Hayes's most recent publications include *American Sonnets for My Past And Future Assassin* (Penguin 2018) and *To Float In The Space Between: Drawings and Essays in Conversation with Etheridge Knight* (Wave, 2018). *To Float In The Space Between* was winner of the Poetry Foundation's 2019 Pegasus Award for Poetry Criticism and a finalist for the 2018 National Book Critics Circle Award in Criticism. *American Sonnets for My Past And Future Assassin* won the Hurston/Wright 2019 Award for Poetry and was a finalist the 2018 National Book Critics Circle Award in Poetry, the 2018 National Book Award in Poetry, the 2018 TS Eliot Prize for Poetry, and the 2018 Kingsley Tufts Poetry Award. Hayes is a Professor of English at New York University.
Free
Reserve tickets at tickets.sbma.net.



Tuesday, December 1, 4 pm
Artificial Intelligence and Art: The Case of Harold Cohen
A Conversation with Justin Underhill (via Zoom)
This talk explores the work of Harold Cohen (1928– 2016), a pioneer of art made by artificial intelligence. Cohen taught for decades at UC San Diego and wrote the art making computer program AARON in the 1970s.
Justin Underhill, PhD, runs the Visualization Lab for Digital Art History at UC Berkeley, and co-edits the *International Journal for Digital Art History*. He has published on topics ranging from Leonardo's Last Supper to Aztec architecture.
Free
Reserve tickets at tickets.sbma.net.



Kwame Brathwaite, *Untitled (Self-Portrait)*, 1964, printed 2018. Archival pigment print, ed. 2/5. SBMA, Museum purchase with funds provided by PhotoFutures. © Kwame Brathwaite

Sunday, December 13, 11 am
Kwame S. Brathwaite in Conversation (via Zoom)
Kwame S. Brathwaite speaks with Charles Wylie, SBMA Curator of Photography and New Media, about the groundbreaking and enduringly relevant art of his father, the renowned photographer Kwame Brathwaite. With family and friends, Kwame Brathwaite created an irrepressible multi-faceted cultural movement in 1950s and 60s Harlem from which arose the affirmative personal and political statement, “Black is Beautiful.” Inspired by ideas of Pan-Africanism and attuned to the newly-derived central role of mass media in contemporary society, Brathwaite forged a new visual and cultural identity for African Americans via photography, fashion, and performance whose influence is still being felt. In an ongoing initiative, in 2018 the Santa Barbara Museum of Art acquired the first of its five photographs by Kwame Brathwaite, a selection of which will be on view at SBMA in the coming months.
Kwame S. Brathwaite is Archive Director, The Kwame Brathwaite Archive.
Free
Reserve tickets at tickets.sbma.net.



Sundays, October 11; November 8; December 13, 10 – 11 am
Studio Sundays (via Zoom)
Visitors of all ages are welcome to participate in this virtual workshop, led by SBMA Teaching Artists via Zoom. On the second Sunday of each month participants explore a different medium, including clay, metal, ink, wood, photography, and paper. All projects are inspired by works of art in the Museum's permanent collection or special exhibitions.
Free
Register at tickets.sbma.net.

2020 Membership Survey Update

Thank you for taking the time to share your thoughts about the SBMA membership program during the recent online survey in the spring. The Museum received excellent responses from many Members, and is grateful to have had the opportunity to hear your feedback.

SBMA is also excited to share some changes to the program rolling out later this year that will enhance your membership experience and offer more ways to engage with the Museum. Look forward to hearing more detailed news about program changes in the coming months.

New and Enhanced Benefits

- Expanded reciprocal offerings with new access to the Modern and Contemporary Reciprocal Membership Program (Mod/Co)
- Opportunities to engage with SBMA while supporting local businesses and vendors
- Priority admission when visiting SBMA
- Guests of Member admission discounts

Exhibition and Events

- Additional unique event offerings to engage with fellow Members and SBMA exhibitions
- Expanded exhibition tour opportunities for Members only

Pricing Changes

- With more to see and do in SBMA's new and renovated galleries, changes to the pricing and structure of the program will better reflect an enriched Museum experience.

Membership & COVID-19

- Unique virtual opportunities to engage with SBMA safely from home
- New admission timed ticketing to safely enjoy the Museum galleries
- New Member Viewing Days to offer additional opportunities and maximize your free Member admission



Support SBMA this Holiday Season

With the grand reopening of the galleries after the renovation project nearing soon, there is no better time to be a part of SBMA! Share the excitement and give a gift that lasts all year long, with the gift of SBMA membership.

Do you need more ideas? Look no further! The Museum Store is your go-to place for gifts of all kinds and is now online at sbmastore.net. Recall your favorite works from SBMA's permanent collection, find amazing presents for friends and family, and browse the area's finest selection of art books, objects, jewelry, and more.

Do more with your purchase! All proceeds support the Santa Barbara Museum of Art's exhibitions and extensive education programs. Remember to use your 10% SBMA Member discount, and be on the lookout for special savings this Holiday Season!

Thank You to our New and Upgrading Members

SBMA is proud to welcome new, rejoining, and upgrading Members. It is only with your help that the Museum is able to care for its distinguished collection, offer impactful exhibitions and programs, and integrate art into the lives of everyone in the Santa Barbara community.

For information about giving the gift of membership, upgrading your membership, or any other questions, contact Michele Lingiard, Membership Coordinator, at 884.6490 or membership@sbma.net. The following list is current as of August 21, 2020.

New and Returning Members

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Sheila Anderson and Eli Zweifach
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Father Noel Barber
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Marilyn Dove and Jen Balaishis
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Ginger and Stuart Farrell
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Marianne and Jessica Fougere
Alayna Fraser and Carlos Gimenez
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Christine and Peter Hagen
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Sanford and Fanny Horowitz
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Upgrading Members

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Gisela Balents
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Annual Donor Thank You

Contributing to the Santa Barbara Museum of Art helps build a community that is connected, enriched, and enlivened by art. SBMA 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, 2020. 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.

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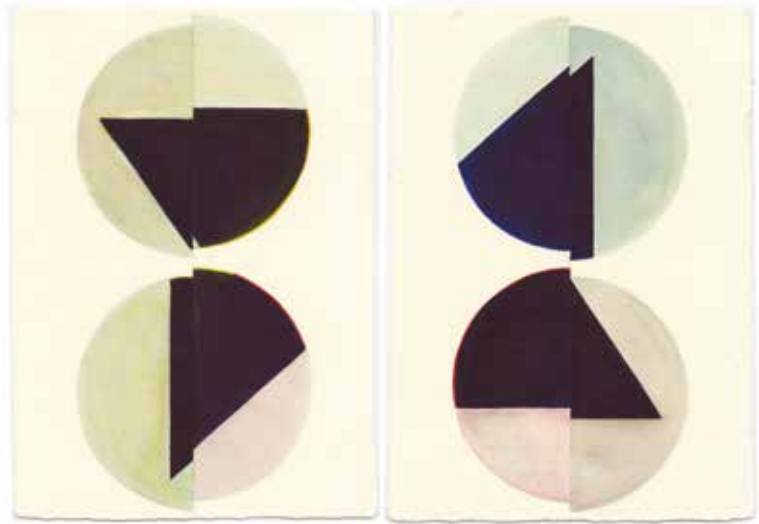
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Top left: Asako Narahashi, *Kawaguchiko #2*. Chromogenic print, ed. 7/12. SBMA, Museum purchase with funds provided by PhotoFutures.

Center left: MUAN Xingtao (MOKUAN Shōtō) (1611-1684), *Guanyin (Kannon in Japan)*, *Bodhisattva of Compassion*. Ink on paper, hanging scroll. SBMA, Museum purchase with funds provided by the Peggy and John Maximus Fund.

Bottom left: Nathalie Provosty, *Council, Untitled (16-38)*, 2016. Watercolor on paper. Museum purchase with funds provided by The Basil Alkazzi Acquisition Fund.

Right: Possibly Anne Vallayer-Coster (1744-1814), *Brioche*. Pastel on paper in oval frame.



A Deeper Connection to SBMA: Curatorial Support Groups

Despite being unable to meet in person, some of SBMA's most dedicated supporters are still experiencing the best the Museum has to offer in the form of virtual events and digital content. SBMA's five curatorial support groups, each comprising members with a special interest in a particular aspect of the Museum's collections, have been receiving regular communication from curators about their current projects and research, and have also been invited to participate in video calls with curators that dive deep into SBMA's collections and related scholarship.

The **Dead Artists Society** and **D.A.S.ii**, led by Deputy Director and Chief Curator Eik Kahng, have so far been treated to a discussion on the theme of nocturnes, or images of nighttime, in the collection, as well as a discussion on a recently discovered pastel that may possibly be by 18th-century artist Anne Vallayer-Coster.

The **Friends of Asian Art**, led by Elizabeth Atkins Curator of Asian Art Susan Tai, have been receiving regular missives featuring spectacular pieces from SBMA's collections, such as Chinese artist Yuan Yao's *Enjoying the Cool of the Lotus Pond*, and the Museum's several sculptures of Guanyin, the bodhisattva of compassion.

PhotoFutures, led by Curator of Photography and New Media Charles Wylie, have enjoyed similar emails featuring works from the collection, as well as a video chat meeting that featured clips from Christian Marclay's video work *Chewing Gum*.

Finally, **The Museum Contemporaries**, led by Curator of Contemporary Art James Glisson, have been treated to an interview with art critic Suzanne Hudson and virtual studio visits with two rising art world stars, Miya Ando and Salman Toor. There was also a virtual tour of SBMA's exhibition *In the Meanwhile... Recent Acquisitions of Contemporary Art*.

These support group activities have helped to keep members up to date, engaged, and inspired in the midst of the current climate, and provide a fantastic way to connect, both with other members and with the Museum itself. Are you looking for ways to delve deeper into art with SBMA? Learn more about the curatorial support groups by contacting Curatorial Support Group Coordinator Allyson Healey at ahealey@sbma.net.

In Memory of Marie Carty (1929 – 2020)

Marie L. Carty served on SBMA’s Board of Trustees from 1968 to 1970 and 1972 to 1976. During her time at the Museum, she advocated for a quincentenary exhibition inspired by the anniversary of Columbus’s arrival in the New World. This led to the development of the December 1992 exhibition *Cambios: The Spirit of Transformation in Spanish Colonial Art*.

Marie graduated from Dominican College and also attended the University of California, Santa Barbara and Woodbury College in Los Angeles. Her alma mater was St. Mary’s College in Moraga, CA. In 1954, she married Robert C. Carty and they moved to Oakland. They had three children, and their family briefly lived in Florence, Italy from 1958 to 1962. Eventually, they returned to Santa Barbara where she was a well-known estate appraiser at Carty Marie L Appraisal Services.

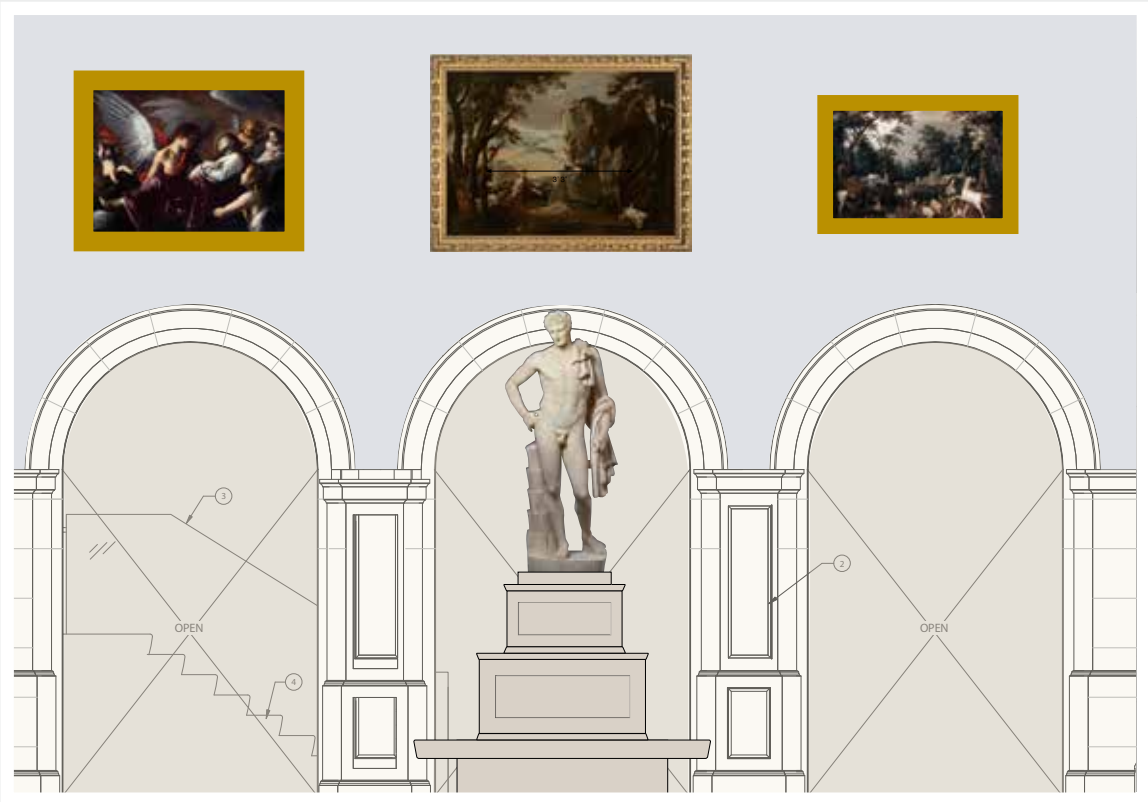
In Memory of Arthur W. Schultz (1922 – 2020)

It is with sadness that the Santa Barbara Museum of Art announces the passing of former Board President and Life Honorary Trustee, Arthur Schultz.

Upon relocating from Chicago to Santa Barbara in the late ‘80s, Arthur’s passion for the arts brought him to SBMA where he dutifully served on the Board of Trustees from 1988 to 1993, three of those years serving as Board President. During his tenure as president, he oversaw many of the Museum’s defining moments and accomplishments, such as turning the McCormick House into the Ridley-Tree Education Center which was opened in 1991, the Museum’s 50th anniversary celebration, and hiring former Director, Paul Perrot. He was elected as Life Honorary Trustee in 1993.

He came to SBMA very accomplished in the arts world, having served as Chairman of the Board at the Art Institute of Chicago and two terms on the President’s Committee on Arts and Humanities under both Reagan and Bush, and publishing the best-selling book *Caring for your Collections*.

He delighted in his 38 year retirement, spending much of it with the love of his life, Sue Keefe, traveling the world and working on their holes-in-one at the Valley Club. He lived an extraordinary life that he attributed to luck, and once said “The great things in your life are going to happen by chance, and you have to learn to say yes instead of being afraid.”



Renovation Update

SBMA is thrilled to report that the renovation of the Museum is nearly complete. The 1912 building has been updated from the foundations to the roof to better serve the entire Santa Barbara community. The construction crews will complete their work this fall, and the work of reinstalling the art into the galleries and new storage vaults will commence. The Lansdowne Hermes will once again reign over Ludington Court. The renovation includes 23% more gallery space, including new galleries dedicated to photography and contemporary art, all of which will allow SBMA to put more of the permanent collection on view.

SBMA is grateful for the generosity of donors who have contributed to the *Imagine More* campaign. Please contact Susan Bradley at 884.6427 or sbradley@sbma.net for more information on how you can support the campaign and help provide community-wide access to the arts for generations to come.

Top: Mockup of the Lansdowne Hermes on display in Ludington Court



SBMA Travelers in Mexico in November
Left to right: Bob Boghosian, Sheila Nash, Guide Florencio Moreno (behind), Robin Huber, Paula Lutomirski, SBMA Host Rachel Heidenry, Beth Warren, Katy Sutter, Laura Adler, Cristy Laier, Stanya Owen, Sharon Darnov, Cinnie Norvell, Marjorie McShirley, Shannon Kirby, Ken Adler, Joan Mason, Susan Fesus, Mardi Brayton, George Fesus, Cynthia Riebe, Fred Riebe

“The trip was phenomenal. Probably the best trip I’ve ever been on. Florencio is amazing, the itinerary is amazing, Mexico’s amazing. Everything. Thank you, thank you!”

— Paula Lutomirski

“I loved everything about the trip!” — Marjorie McShirley



SBMA Travelers in India in February, at the Umaid Bhawan Palace with His Highness the Maharaja of Jodhpur
Front row: Susan Weisbarth, Amy O’Dowd, Elaine Toledo, His Highness the Maharaja of Jodhpur, Shirley Waxman, Ken Waxman, Bob Toledo. Back row: Ellen Davis, Abbie Dean, Tish Gainey, Susan Northrop, Kevin White, Pegeen White, Terry Northrop, SBMA Host Brittany Sundberg, Herb Wolas, Annette Wolas, Amanda Fox, Celeste Gainey, Gail Baril, Ellen Kern, Patti Bell, Indian Guide Anil Bahal

“The kindness and attention and patience and helpfulness was unlike any trip I have been on. I’ve traveled a lot, with other organizations, and SBMA has far surpassed them.”

— Susan Weisbarth

“I just wanted to tell you what a wonderful trip it was. I absolutely loved India. The guide was beyond fantastic. He was a doll, he was so smart—he knew everything, and took care of everybody. The hotels of course were fabulous. The group was lovely. I really have NOTHING bad to say about it!” — Patti Bell

Traveling Vicariously with SBMA

With travel at a standstill and all SBMA tours on hold for now, the Travel Department invites Members to travel virtually! Please check out www.sbma.net/travel/armchair for inspiration and www.sbma.net/travel/guidevideos to view videos of SBMA’s travel leaders from around the world. Past travelers have chimed in:

“SO many of us are missing the wonderful SBMA (in person!) Travel experience. Thanks...for keeping our spirits up....and appetite for Travel whetted.” — Judy Weirick

“What a delight to see Anil’s visage again! That brought back many fond memories I’ve not thought of lately and provided a pleasant respite in the midst of the coronavirus disruption, which I enjoyed.” — Gregg Hackethal

“I like to think you and your staff are happily cooking up new plans for when we can all travel again. It is a wonderful day dream now.” — Melissa Dvorak

It is at times like these that the Museum is grateful for SBMA travelers, your loyalty and support through the years, and the memories of so many wonderful past trips. As the world faces true challenges, it is important to remember that travel teaches us understanding, respect, and the importance of sharing ideas. We look forward with hope to the moment when we can once again wander the globe, connect with cultures, intermingle with people from other backgrounds, appreciate art, and share our interconnectedness with other human beings around the world.



Super Traveler: Lorna Hedges

Lorna Hedges, who has been on 36 tours with the SBMA—the most tours of any traveler! When the Travel Program started a Loyalty List in 2017, the Museum lovingly named the highest level “the Lorna Level.” Here she is accepting her loyalty gift and on the bag is her long list of SBMA tours.

Lorna Hedges has been involved with SBMA for 50 years as volunteer, docent, and Trustee for 21 of those years. Currently she is involved with Benefactor’s Circle, PhotoFutures, and Friends of Asian Art. She is a patron of the Music Academy of the West and is involved with the Scholarship Foundation of Santa Barbara.

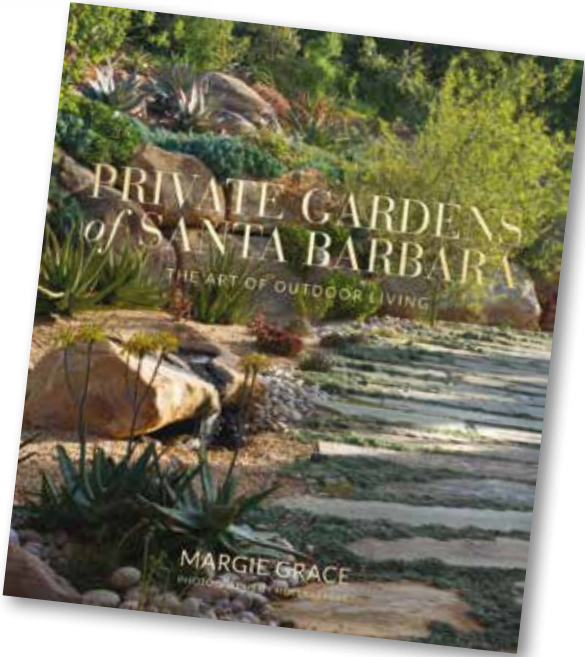
Lorna is a world traveler and SBMA feels very lucky to say that she has chosen to travel with the Museum 36 times, with two future trips already reserved for 2021. After their first trip with SBMA to India in 1987, she and her late husband Walt fell in love with the country and the guide, and returned to South India the following year. They spent a few days in Nepal and Lorna tells of waking up early and walking to a lookout point to watch the brilliant orange sun rising over Kathmandu, a magical travel memory that has never left her. When asked about her trip to Morocco in 2007, she recalls riding a pony across the sand dunes in the desert. After a 22-day trip to Cambodia, Vietnam, Laos, and Myanmar in 2003, she wrote “I loved that trip and feel fortunate to have been able to go.” Two of her favorite trips with Walt were Tuscany in 1994 and Sicily and Malta in 1995, from which she has fond memories of their leader Susie Orso.

Lorna is focusing on traveling closer to home these days. In 2017 after an overnight trip to Los Angeles, she described the group as “fabulously congenial!”, the accommodations as “dreamy!”, and the food as “delectable!” She continued, “as we were toasting him with champagne, Nigel intellectually summed up all we had seen and done with enriching perspective. Such riches!!” After a 2017 tour in New York City, she exclaimed “The trip was truly delicious in every way and every sense of the word. I loved every minute of it and am so happy and feel privileged as well to have been a part of it.”

Lorna says, “sometimes people say to me ‘The tours through the Museum are expensive.’ I say, ‘They are worth every penny; you get your investment back in spades.’ The Museum offers experiences that other travel entities don’t have access to. They always do a wonderful job in planning and executing the trips. SBMA has been my very favorite travel agent since 1987.”

Thank you Lorna, for your support of SBMA, and for the large part you play in travel groups being so “fabulously congenial!”

Shop online anytime at www.sbmastore.net





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Cover: Joseph Stella, *The Crusher and Mixer Building* (detail), ca. 1918–1920. Charcoal on paper. SBMA, Gift of Wright S. Ludington.

Back cover: Utagawa Hiroshige, *Early Morning at Mishima Station* (detail), 1834, from the series *Fifty-Three Stations of Tokaidō Road*. Color woodblock print. SBMA, Gift of the Frederick B. Kellam collection.

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