

SANTA BARBARA
MUSEUM OF
ART



JAN • FEB • MARCH 2022



2021 - 2022
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FROM *the* DIRECTOR

DEAR MEMBERS,

Happy New Year!

After the Museum's grand reopening following the completion of the momentous renovation project last year, it feels as though we are truly back in full swing. We are especially excited as we anticipate the advent of the major exhibition *Through Vincent's Eyes: Van Gogh and His Sources*, opening to the public on February 27. You can read much more about this exhibition in the following pages and on the Museum's website, where you can reserve advance tickets at tickets.sbma.net.

Augmenting and enriching the exhibition will be the Van Gogh Community Partners Program. Beginning in March, numerous Santa Barbara organizations will help to celebrate the Van Gogh exhibition by offering programming, various activities, and visual delights during the run of the show. Participants include the Santa Barbara Symphony, Opera Santa Barbara, the Ensemble Theatre, the Santa Barbara Museum of Natural History, Lotusland, and MOXI, The Wolf Museum of Exploration + Innovation, just to name a few. More information can be found on the Museum website.

We are proud to have organized this beautiful and groundbreaking exhibition for Santa Barbara. We do hope that you, your family, and friends will enjoy it and the related programs and will be inspired to frequent the Museum often.

Sincerely,

A handwritten signature in black ink, appearing to read "Larry J. Feinberg".

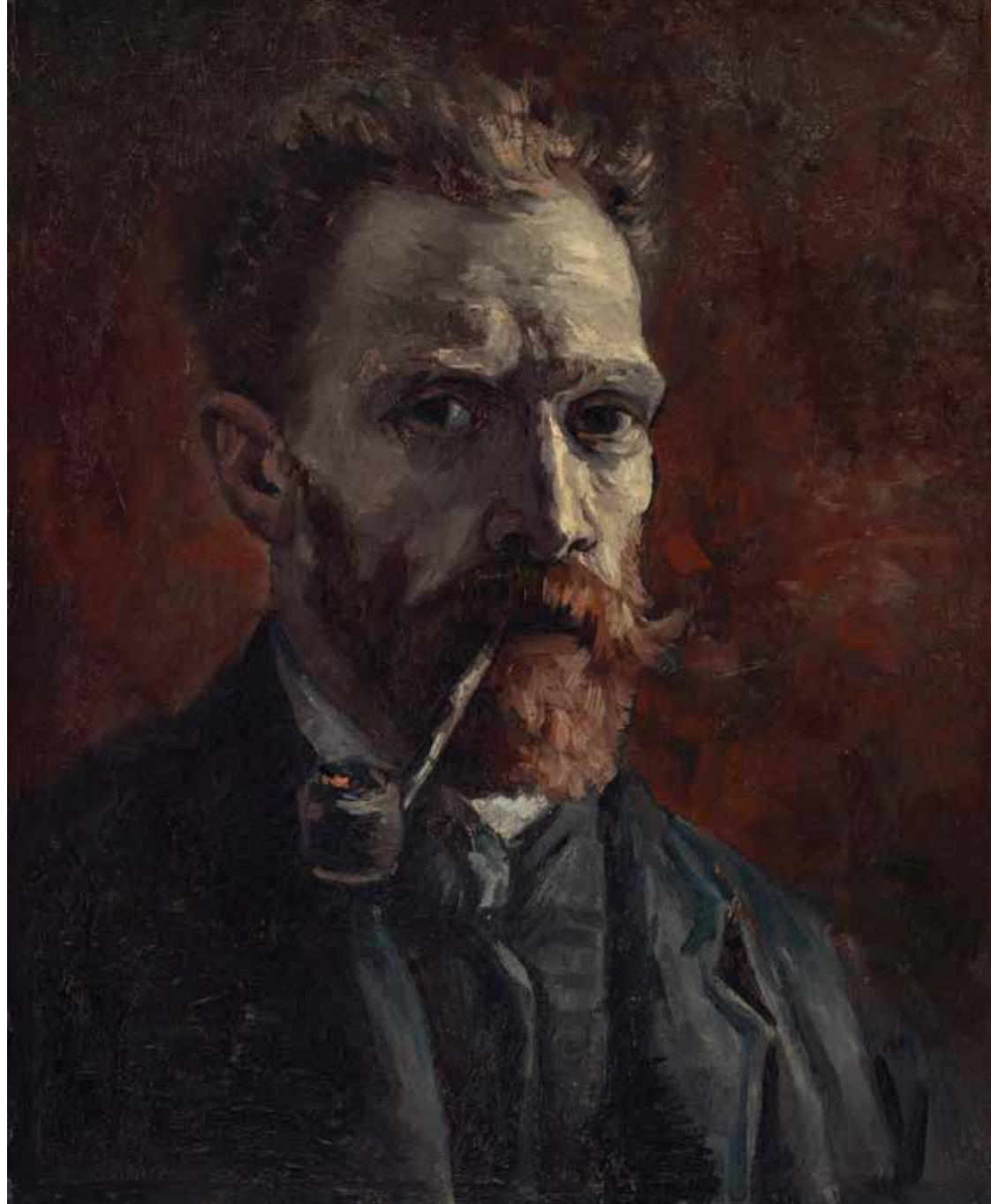
LARRY J. FEINBERG
Robert and Mercedes Eichholz Director and CEO

Through Vincent's Eyes: Van Gogh and His Sources

February 27 – May 22, 2022
Multiple galleries

Vincent van Gogh (1853–1890) is arguably the most famous and beloved artist in the world. Extraordinarily, the 19th-century Dutch artist had a career that spanned just a decade.

His mental instability, apparent suicide, and the posthumous fame that immediately followed his premature death at the age of 37 have only enhanced the mythology of his life. Paradoxically, Van Gogh's celebrity and our over exposure to his art in this digital age has inhibited us from seeing him for what he was: a highly educated, deeply intelligent participant in the rich culture—artistic, literary, and philosophical—of late 19th-century Europe. The objective of this exhibition is to provide the means by which to recognize the works that he produced, not as some prescient anticipation of later 20th-century modernism, but rather as the unique culmination of so many strands of thought, belief, and painterly technique that were already in play by the time the 27-year-old Vincent finally decided to become an artist in August 1880. By floating 20 works of art by Van Gogh from across his brief career in a veritable sea of some 75 artworks by more than 60 of the artists and authors he admired the most, we hope to enable you to see “Through Vincent's Eyes.”



ABOVE: Vincent van Gogh, *Self-Portrait with Pipe*, September–November 1886. Oil on canvas. Van Gogh Museum, Amsterdam, Vincent van Gogh Foundation.

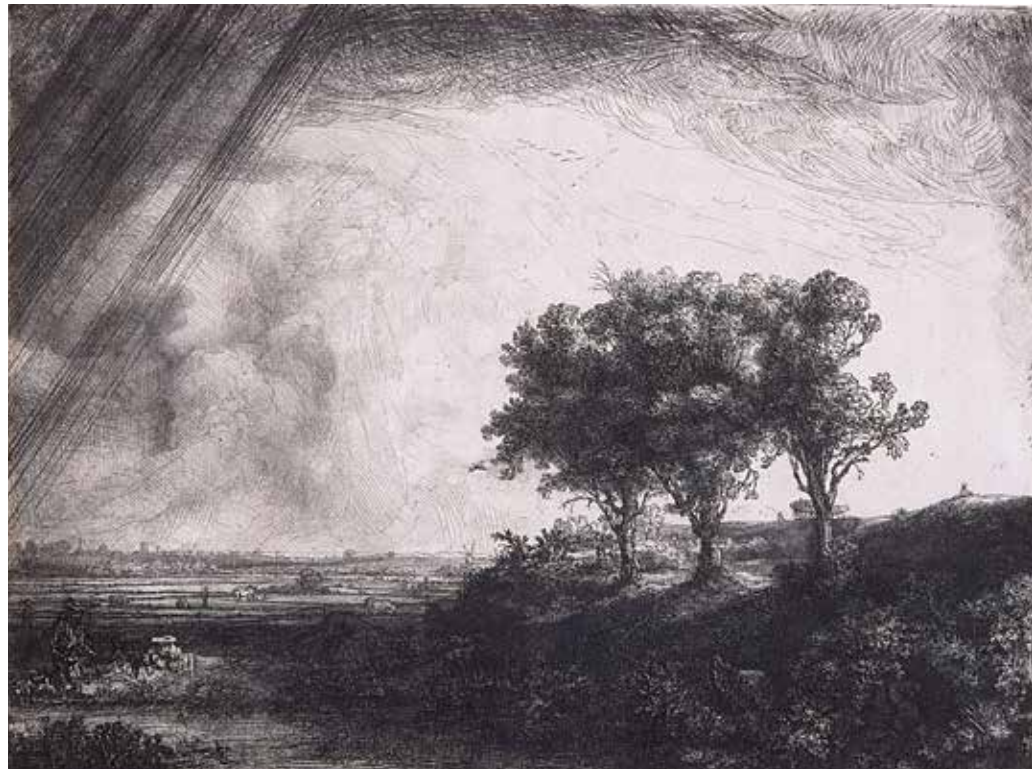


Van Gogh and His Imaginary Museum

The exhibition opens with Vincent's earliest beginnings as an artist, exploring the development of his drawing technique, which led to his first self-proclaimed masterpiece, *The Potato Eaters*. Reproductive and popular prints from magazines such as *The Graphic* demonstrate how Van Gogh also constructed an imaginary museum of works that he carried in his mind's eye as inspiration for his own art.

Van Gogh's Artist-Heroes

Van Gogh's career was deeply shaped by his emulation of artistic idols such as Jean-François Millet, whose commitment to honestly portraying rural life Vincent particularly admired. This section reveals the wide range of influences that shaped Van Gogh's depictions of the landscape and peasant life, including painters from the Barbizon school, the Hague school, and lesser-known Realist artists.





Pont Aven and Japonisme

Viewers will encounter how Vincent's work was shaped by his (often contentious) relationship with artists of the Pont Aven school, including Paul Gauguin, Paul Sérusier, and Émile Bernard, as well as the inspiration Van Gogh drew from Japanese prints and their revelatory use of color and composition.

OPPOSITE TOP LEFT: Matthew White Ridley, *The Miner* from the series *Heads of the People*, from *The Graphic: An Illustrated Weekly Newspaper* (April 1876). Wood engraving and letterpress printing on paper. Van Gogh Museum, Amsterdam, Vincent van Gogh Foundation.

OPPOSITE TOP RIGHT: Vincent van Gogh, *Potato Eaters*, April 1885. Lithograph. Van Gogh Museum, Amsterdam, Vincent van Gogh Foundation.

OPPOSITE BOTTOM RIGHT: Rembrandt Harmensz. van Rijn, *The Three Trees*, 1643. Etching, drypoint, and burin. Los Angeles County Museum of Art, Los Angeles County Fund.

TOP LEFT: Vincent van Gogh, *The Outskirts of Paris*, 1886. Oil on canvas. Private Collection in memory of Marie Wageman.

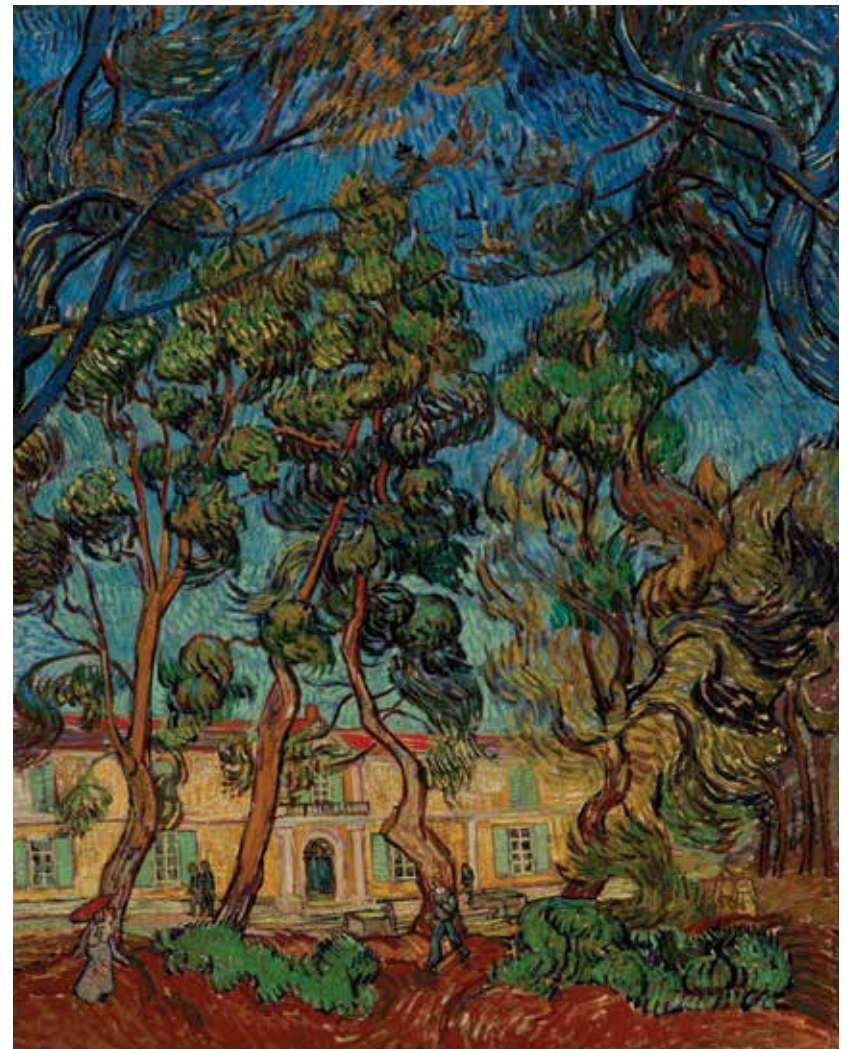
TOP RIGHT: Jean-François Raffaëlli, *The Absinthe Drinkers*, 1881. Oil on canvas. Fine Arts Museums of San Francisco, Museum purchase, Roscoe and Margaret Oakes Income Fund, Jay D. and Clare C. McEvoy Endowment Fund, Tribute Funds, friends of Ian White Endowment Fund, Unrestricted Art Acquisition Endowment Income Fund, Grover A. Magnin Bequest Fund, and the Yvonne Cappeller Trust.

BOTTOM RIGHT: Vincent van Gogh, *Hospital at Saint-Rémy*, October 1889. Oil on canvas. Hammer Museum, Los Angeles, The Armand Hammer Collection, Gift of the Armand Hammer Foundation.



The City: Fringe Elements

Van Gogh was fascinated by the city, especially the liminal spaces at its edges and the often-overlooked people who inhabited them, from ragpickers to absinthe drinkers. This section will introduce viewers to the work of artist Jean-François Raffaëlli in particular, as well as to first edition novels by authors such as Charles Dickens, George Eliot, Leo Tolstoy and others, whose literary work further inspired Vincent's art.





Avant-Garde Options and the Rococo Revival

Finally, the exhibition concludes with an explosion of light and color, tracing Vincent's engagement with the avant-garde innovations of Paris painters in the Grand and Petit Boulevard groups, from Claude Monet to Camille Pissarro. An emphasis on still life and landscape reveals the roots of Vincent's signature impasto technique in the work of little-known artists such as Adolphe Monticelli, as well as in the 19th-century Rococo revival.

ABOVE: Vincent van Gogh, *Tarascon Stagecoach*, 1888. Oil on canvas. The Henry and Rose Pearlman Foundation, on loan since 1976 to the Princeton University Art Museum.

The exhibition was made possible through the support of

Lady Leslie Ridley-Tree
Elaine F. Stepanek Foundation



BANK OF AMERICA

Luria/Budgor Family Foundation
SBMA Women's Board

Gina Jannotta
Nancy and Doug Norberg
Diane Sullivan
Barbara Woods

Additional funding is provided by Pat Aoyama and Chris Kleveland, Christine and Michael Holland, Robert Lehman Foundation, Consulate General of the Netherlands in New York, Dutch Culture USA Program, Santa Barbara Beautiful, City of Santa Barbara Events and Festivals Grant Program, and SBMA Dead Artists Society.

The exhibition catalogue is made possible through the generosity of the Luria/Budgor Family Foundation.

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

As of December 2, 2021



Santi Visalli at 90: Una Storia

Through March 13, 2022
Photography Gallery

Born in 1932 and raised in Messina, Sicily, Santa Barbara resident Santi Visalli traveled with a camera for three years across the globe before settling in New York in the late 1950s. His aim was to become a successful photographer on the international stage. With an astute eye, tenacious energy, and patient skill, Visalli forged an extraordinary career that saw him photographing countless major world figures and important sites and cities for over five decades.



This exhibition focuses on a specific area of Visalli's art: perceptive portraits of well-known figures in the 1960s and 70s worlds of film, literature, art, music, and popular culture. Ranging from the delightfully spontaneous and joyous to the more posed, introspective and quiet, all of Visalli's portraits relate a "*storia*," an Italian word meaning many things: tale, story, and history. Tactful yet honest, Visalli captures his subjects with a respectful distance that nonetheless allows the unique sense of these renowned personalities to emerge on their own terms.

The subject of numerous exhibitions and books, Santi Visalli's photographs appeared regularly in *The New York Times*, *Newsweek*, *Time*, *US News & World Report*, *Paris Match*, *Oggi*, and *Stern*, among many others. Santi Visalli is a former president of the Foreign Press Association of New York and member of the board of the Association of Italian Correspondents in North America. In 1996, he was named a Knight in the Order of Merit of the Italian Republic and, in 2011, was awarded a medal for life achievement from the President of the Italian Republic.

Santi Visalli at 90: Una Storia is the first solo exhibition of Visalli's photographs at the Santa Barbara Museum of Art.



CONTINUING EXHIBITIONS

Fire, Metal, Monument: Bronze

Through January 9, 2022
Von Romberg and Emmons
Galleries

In the Meanwhile...Recent Acquisitions of Contemporary Art, Part II

Through January 30, 2022
McCormick Gallery

Mediated Nature

Ongoing
Ala Story Gallery

Highlights of American Art

Ongoing
Preston Morton Gallery

Important Works on Paper from the Permanent Collection: New Selections

Ongoing
Davidson Gallery

ABOVE: Baule Mask, Côte d'Ivoire. 19th-20th century. Wood, pigment. SBMA, Anonymous Gift.

TOP LEFT: Santi Visalli, *Grace Bumbry in "Cavalleria Rusticana" at the Metropolitan Opera*, 1970. Inkjet print. Courtesy the Artist.

TOP CENTER: Santi Visalli, *Federico Fellini directing "Casanova" in Rome #2*, 1975. Inkjet print. Courtesy the Artist.

BOTTOM LEFT: Santi Visalli, *Arthur Miller, Writer, with Inge Morath, Photographer*, 1969. Inkjet print. Courtesy the Artist.

RECENT ACQUISITIONS

CONTEMPORARY ART

The emerging artist **Ilana Savdie** has crafted a formidable painting practice that turns the human body inside out, yet because of a riotous blanket of bright colors, the work feels neither violent nor abject. One point of reference is the *marimonda*, a carnival character who originated in Barranquilla, Colombia where Savdie lived until her teens. Marimonda has an elephant head and wears an oversized suit and tie—a jab at the uniform of wealthy men and urban professionals. Savdie's figures lack the obvious satirical barb of the costumed character, but they still have the carnival's energy, color, and movement.

Besides her deft brushwork and Day-Glo paint, which feels like the preternatural colors of a computer monitor, Savdie adds layers of textured wax. These wax areas could be membranes, skin, or a slice of cell tissue under magnification. This skin does not feel flayed or hacked off, more like fabric swatches on a patchwork quilt or torn paper in a collage.

By taking the human figure and twisting it into (almost) unrecognizable parts then using unbiological colors, Savdie, as she likes to put it, “queers” the body. By this she means makes strange,



unconventional, and difficult to categorize. Indeed, we can sense that *Lágrimas y mocos* (exploiting a suitable host) has fingers, legs, and arms. It has the form of a human body, but lacks markers to identify age, gender, or skin color. By dressing in a costume, shredding the costume into florescent confetti, stretching limbs out like hot taffy, and opening up portals to the body's interior, the artist gives us “body-ness” without making a portrait of a person. Is this a human, cyborg, or a costumed person at a carnival? When does the costume end and the person begin?

PHOTOGRAPHY

For the 2018 FRONT Triennial in Cleveland, **Dawoud Bey** created a series of photographs, *Night Coming Tenderly, Black*, based on the dangerous journey of enslaved Black people fleeing northward to freedom via the clandestine Underground Railroad. This extraordinary photograph belongs to this series. A historical sensibility permeates this image of a 19th-century American house seen from a distance at night—perhaps as someone journeying on the Underground Railroad themselves would see it.

Throughout his distinguished career, Bey has photographed Black Americans, their faces, lives and histories, to center the range of Black experience that has so often gone un-pictured. The Santa Barbara Museum of Art has four such black-and-white photographs from the 1980s and 90s in its collection. Notable for its absence of people, the *Night Coming Tenderly, Black* series may seem to suggest that viewers themselves are the human presence within this still, silent yet vibrantly alive tableau. Admiring

of Black photographer Roy DeCarava's (1919–2009), enveloping use of light, dark, and half-light tonalities, Bey was equally inspired by a literary source: the title for this series comes from the final lines of the poem *Dream Variations* by Black poet, Langston Hughes (1901–1967).

*Till the quick day is done,
Rest at pale evening....
A tall, slim tree....
Night coming tenderly
Black like me.*

Born in 1953 in Queens, New York, Dawoud Bey received his BFA from Empire State College and his MFA from Yale University School of Art. A 2017 MacArthur Foundation Fellow, Bey has also received awards from United States Artists, Guggenheim Foundation, and the National Endowment for the Arts. Bey's recent major solo exhibition featuring the *Night Coming Tenderly, Black* series was co-organized by the San Francisco Museum of Modern Art and the Whitney Museum of American Art, New York.



LEFT: Ilana Savdie, *Lágrimas y mocos* (exploiting a suitable host), 2021. Oil, acrylic and beeswax on canvas stretched on panel. SBMA, Museum purchase with funds from the Luria/Budgor Family Foundation and The Museum Contemporaries.

ABOVE: Dawoud Bey, *Untitled #10 (Whedon-Hinsdale House through Branches)*, 2017. Gelatin silver print, edition 5 of 6. SBMA, Museum purchase with funds provided by the Luria/Budgor Family Foundation and the Dana and Albert R. Broccoli Charitable Foundation.



EDUCATION PROGRAM HIGHLIGHT

After School Opportunities for Kids

This fall, the Museum resumed its multi-year partnership with A-OK (After School Opportunities for Kids) providing free art instruction with SBMA Teaching Artists on eight Santa Barbara school district sites.

The A-OK Program operates every school day until 5:30 pm offering subsidized services and opportunities for all. Each site is supervised by well-trained staff with a structured and engaging array of academic and enrichment activities to support families and encourage learning.

The autumn and winter art lessons at Adelante, Cleveland, Harding, and Monroe Elementary Schools focused on socio-emotional learning and self-expression. On the first day of class, each student was given an art journal and were introduced to different materials like charcoal, pastels, watercolor, and ink so that they could practice mark making. The next five lessons explored the Hindu god Ganesha, remover of obstacles, pieces in the new media exhibition *Mediated Nature*, and works of art featuring eyes in the Museum's collection. After each art project was complete, students added the piece to their individual journal pages. They were encouraged to continue to use these handmade portfolios as a place to express themselves in writing, with sketches, and by adding found objects that have special meaning to them.

After the disruption of learning and the inability to gather in person due to COVID, these classes were a welcome boost; fostering self esteem, building confidence, and encouraging self expression.



VISIT

Gallery Tours

Tuesdays – Thursdays: 1 pm PT

Fridays – Sundays: 11:30 am and 1 pm PT

Free docent-led gallery tours are conducted daily and meet in Ludington Court near the State Street entrance. Tours provide an engaging opportunity to experience and discuss a variety of works in a relaxed, informal setting. **Winter tour offerings include *Nature & Spirituality*, *Van Gogh & His Sources*, and *Museum Highlights*.**

CREATE

Sketching in the Galleries

Thursdays, January 13; February 10;

March 10, 5:30 pm PT

All skill levels are invited to experience the tradition of sketching from original works of art in current exhibitions. Museum Teaching Artists provide general guidance and all materials. *Free. Reserve a spot at tickets.sbma.net.*

Writing in the Galleries

Thursdays, January 20; February 17, 5:30 pm PT

Writers of all levels are invited to participate in this informal exploration of the Museum's galleries as an impetus to writing. Monthly sessions are led by a visiting writer who begins with a conversation and prompt, partially inspired by works on view. Participants write on their own, then reconvene to share and comment on each other's work. Please bring something on which to write. *Free. Reserve a spot at tickets.sbma.net.*

LEARN

Art Matters Lecture

Thursday, January 6, 5:30 pm PT

Buried by Vesuvius: Conserving a Monumental Drunken Satyr Bronze Statue from Herculaneum

Erik Risser, Associate Conservator of Antiquities, J. Paul Getty Museum

Mary Craig Auditorium. Free Students and Museum



Circle Members/\$10 SBMA

Members/\$15 Non-Members. Reserve or purchase tickets at the Visitor

Services desks, by calling 805.884.6423, or online at tickets.sbma.net.

“Through Vincent’s Eyes” Symposium

Sunday, March 13, 10 am – 4 pm PT

“Through Vincent’s Eyes” Scholar’s Day

Monday, March 14

SBMA hosts a symposium and scholars’ day featuring art historians, conservators, and museum curators to discuss the themes of the exhibition. On Sunday, the symposium is open to the public and features presentations by important scholars in the field. On Monday, the day consists of roundtable discussions and various speakers. These sessions are closed to the public, but will be recorded and posted on the SBMA website.

EXPERIENCE

Pop-Up Opera

Thursdays, February 3; March 3, 5:30 pm PT

Opera Santa Barbara returns for crowd-pleasing popup performances in the Museum galleries.

March: Excerpts from two Van Gogh-inspired works—*The Starry Night* by Jake Heggie and *Dear Theo* by Ben Moore

Free



Arod Quartet

Tuesday, March 22,
7:30 pm PT

Mary Craig Auditorium. \$20
SBMA Members/\$25 Non-

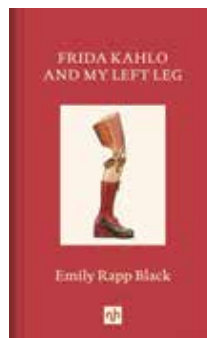
Members. Purchase tickets at tickets.sbma.net.

PARALLEL STORIES

Parallel Stories is a literary and performing arts series that pairs art and artists with award-winning authors and performers of regional, national, and international acclaim.

Controlling the Narrative: Both/And

Sunday, January 23, 2:30 pm PT



In a conversation and reading, award-winning author Emily Rapp Black explores art and disability in her most recent book *Frida Kahlo and My Left Leg*. With elegance, tenderness, and zero sentimentality, she deconstructs the mythologies of words like bravery and resilience and recognizes in

Kahlo a twin at the art of creating to silence pain. Joining her is colleague Alex Espinoza, Tomás Rivera Endowed Chair of Creative Writing at UC Riverside and author of novels *Still Water Saints* and *The Five Acts of Diego León*. Mary Craig Auditorium. \$5 SBMA Members/\$10 Non-Members. Purchase tickets at tickets.sbma.net.

On Freedom: A Conversation with Author Maggie Nelson

Thursday, March 31, 5:30 pm PT



Maggie Nelson returns to SBMA's Parallel Stories with a reading and discussion of *On Freedom: Four Songs of Care and Constraint*, a boundary-pushing, provocative work that explores the notion of freedom through four lenses: art, sex, drugs, and the climate. In this highly anticipated follow-up to

the award-winning *The Argonauts*, Nelson continues to astound as “one of the most electrifying writers at work in America today, among the sharpest and most supple thinkers of her generation” (*The Guardian*). Mary Craig Auditorium. \$5 SBMA Members/\$10 Non-Members. Purchase tickets at tickets.sbma.net



This image is from an event prior to COVID-19.



KIDS & FAMILIES

Family 1st Thursday

Thursdays, January 6; February 3; March 3,
5:30 – 7:30 pm PT

Bring the whole family to enjoy Teaching Artist-led activities in the Museum's Family Resource Center. Afterward, enjoy the galleries until 8 pm. *Family Resource Center. Free*

Studio Sunday

Sundays, January 9; February 13; March 13,
1:30 – 4:30 pm PT

Visitors of all ages are invited to participate in this hands-on informal workshop with SBMA Teaching Artists. Each month explore a different medium—clay, metal, ink, wood, photography, paper—inspired by works of art in the Museum's collection or special exhibitions. *Family Resource Center. Free*

Winter After-School Class

Tuesdays, January 11 – March 8,
3:30 pm – 5:30 pm PT

Ages: 5 – 12

Materials Mix Up: Making Mixed Media

Think and make outside of the box as you learn to combine materials and techniques to create mixed media pieces that include painting, drawing, printmaking, and unexpected additions such as wax, organic nail polish, and hand-written letters. Works by innovative contemporary artists on view at the Museum ignite imaginations and inspire both individual and collaborative creations. \$300 SBMA Members/\$350 Non-Members. Register at sbma.net/kidsfamilies.

Spring Art Camp

Monday – Friday, March 21 – 24, 9 am – 3 pm PT

Ages: 5 – 12

The Visual Imagination of Vincent van Gogh

Explore and create in a variety of media, such as paint, charcoal, pencil, watercolor, and clay, as you immerse yourself in the life of Van Gogh—his deep love for nature, the fictional worlds of his favorite books, and the paintings, drawings, and prints that influenced his own art. \$300 SBMA Members/\$350 Non-Members. Register at sbma.net/kidsfamilies.

MEMBERS

Mystery in Masterpieces

Saturday, April 23, 6 – 9 pm PT

Presented by the SBMA Women's Board, this evening begins with an artfully curated cocktail hour before the Mystery Hunt. Jaime Fleming returns as the Master of Ceremonies and brings excitement and fantasy having spent 20 years as an executive for Disney and Universal Studios. Guests are given a list of clever clues leading to answers in the works of art displayed throughout the renovated galleries. After the art sleuths complete the Mystery Hunt, the Masterpieces are revealed. Fabulous prizes, including original paintings by renowned local artists, are awarded to sleuths who solve the most mysteries in the shortest amount of time.

Sponsorship opportunities are available now. Individual tickets available March 4 (unless sold out). For more information, call 805.884.6428 or visit sbmawb.org.



Della Shull, *Self Portrait*, 1914. Oil on canvas. SBMA, Anonymous Donor.

Voilà Van Gogh

Artful Affairs: Voilà Van Gogh

Friday, February 25, 5 – 8 pm PT

Celebrate the 80th anniversary of the newly renovated Santa Barbara Museum of Art in grand style with an exclusive benefit event—*Artful Affairs: Voilà Van Gogh*. This special evening features an elegant reception and opening night preview of the much-anticipated, world-class exhibition *Through Vincent's Eyes: Van Gogh and His Sources*. Guests to this event will be among the very first to visit the exhibition before it opens to the public on Sunday, February 27.

Sponsorship opportunities are available now. Individual tickets available January 7 (unless sold out). For more information, contact Wendy Darling at 805.884.6426 or wdarling@sbma.net.

Members' Opening Preview Day of Through Vincent's Eyes: Van Gogh and His Sources

Saturday, February 26, 11 am – 4 pm PT

Join the Museum for this special all-day exclusive Members' Preview Day of *Through Vincent's Eyes: Van Gogh and His Sources*. Be among the first to visit the exhibition before the galleries open to the public. Reservations are required. Please bring proof of reservation, either digital or a print copy, with you to the Museum to expedite your check-in process.

Invitations will be mailed in January. For more information, contact the Membership office at 805.884.6440 or membership@sbma.net.



Through Vincent's Eyes: Van Gogh and His Sources TICKETING

Members may make advanced reservations for the much-anticipated exhibition *Through Vincent's Eyes: Van Gogh and His Sources*, on view February 27 through May 22, 2022.

Exhibition tickets are complimentary for Members.

Non-Member tickets may be purchased at the time of your reservation. Reservations and non-Member tickets are available at tickets.sbma.net.

For assistance with making a reservation, contact Brittany Sundberg, Member and Visitor Services Supervisor, at 805.884.6423 or tickets@sbma.net.

ABOVE: Vincent van Gogh, *The Wheatfield*, 1888.
Oil on canvas. Honolulu Museum of Art, Gift of
Mrs. Richard A. Cooke and Family in memory of
Richard A. Cooke.



YOUR ANNUAL FUND GIFTS AT WORK

Each year, the Museum raises money for operating expenses through the Annual Fund. In addition to keeping the lights on, your gift to the Annual Fund has a direct impact on SBMA's mission to integrate art into the lives of people. Now that the Museum is fully open and in person programming has resumed, you can see your donation accomplishing that goal at community events such as Día de los Muertos.

The celebration returned for the 32nd year with a free family day on Sunday, October 24. The Museum's annual program honors the Mexican tradition of remembering the dead with a variety of family friendly activities on the day of the celebration, but the preparations begin weeks in advance at local school and after-school program sites. SBMA Teaching Artists led free, multi-visit art lessons inspired by works on view in the galleries. This year, hundreds of students from five school sites and three after-school sites took inspiration from departed collection artists Manuel Álvarez Bravo, Inge Morath, Marsden Hartley, Dorothy Hood, and Helen Frakenthaler and family and friends. Themes of identity, loss, remembrance, honoring, and reflection were woven into the lessons. The

paintings, multi-media pieces, and photographs that the students created were assembled into altars on display throughout the Museum.

Multi-lingual event postcards were given to all participating students so that they can invite their families to the Museum to view their artwork. More than 950 visitors came to see the altars and make art together on the free day.

The outreach programs that bring the Museum to students, meeting them where they are, and inviting them in are possible because of Annual Fund Donors like you. For more information or help in making your gift, contact Molly Kemper, Donor Relations Manager, at 805.884.6442 or mkemper@sbma.net.





MUSEUM COLLECTORS COUNCIL

The SBMA's Museum Collectors Council is back and looking forward to a range of engaging, informative, energizing, and safe events in the coming months for members.

Thanks to past support of the Museum Collectors Council, members have been able to exercise their curiosity and expand their horizons around a range of art forms, collectors, and artists in a variety of settings—all in the company of a congenial group of art enthusiasts. The council has, like many social groups, been unable to convene during pandemic conditions; now they are back and ready for new members to join.



Learning from the adaptability and creativity of SBMA leadership, the committee is planning a range of events for the months ahead. Their first reunion event took place this past fall at Casa del Herrero. Local sculptors Isaac Anguiano and Joan Rosenberg-Dent showed members the Casa's first ever outdoor sculpture exhibition: Symbiotic – Seven Contemporary Sculptors at Historic Casa del Herrero. The gathering was a fascinating look at a few talented local

sculptors, and also a fantastic way to gather the MCC Members who had remained with the group through the pandemic or who rejoined in order to share in the fun.

Consider joining (or rejoining!) this community in 2022. For more information, email mcc@sbma.net.



The Art of GIVING

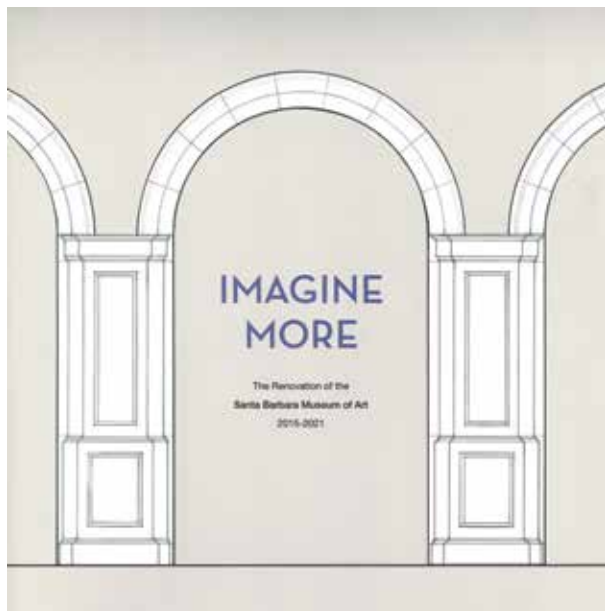
By making a legacy gift to SBMA, you recognize the extraordinary value of art in our lives and the generations to come, and leaving a gift is easy.

Did you know bequests from a will or trust are the most common way to leave a gift? Other gift options include life income plans (charitable gift annuities and charitable remainder trusts), charitable lead trusts, gifts of life insurance policies, and gifts of tangible personal property and art.

Become a member of the Legacy Society, and join the recognition society for individuals who have chosen to make planned gifts to the Santa Barbara Museum of Art.

If you have included the Museum in your estate plans, please let us know, so we can work with you and your advisors to make certain your intentions are carried out. If you have any questions, please contact Karen Kawaguchi at 805.884.6428 or kkawaguchi@sbma.net.

ABOVE: William Michael Harnett, *The Secretary's Table*, 1879. Oil on canvas. SBMA, Gift of Mrs. Sterling Morton for the Preston Morton Collection.



Imagine More COMMEMORATIVE BOOKLET

To honor of the generous donors, supporters, and partners who made the renovation project and resulting Grand Reopening possible, the Museum has created the *Imagine More* Commemorative Booklet. This publication highlights the transformation that occurred over the six-year project and celebrates the stunning results.

The Museum is grateful for those who contributed to the renovation project through the \$50 million *Imagine More* campaign, thereby helping to secure the future of this wonderful community resource for generations to come.

Please visit the Museum website to view online, or to receive a mailed copy of this special publication, contact Susan Bradley at 805.884.6427 or sbradley@sbma.net.



Tributes: RICHARD D. GODFREY AND DODY WAUGH

It is with sadness that the Museum announces the recent passing of two very good friends of SBMA, Sustaining Trustees Richard (Dick) Godfrey and Dody Waugh.

During Dick's term on the board from 2001 to 2006, he served on the Audit, Finance, and Investment committees, the latter of which he chaired for five years. Museum Members since 1997, Dick and his wife Kate were very active in the life of the Museum, attending events and activities, giving to the recent *Imagine More* campaign, and Kate also served on the SBMA Women's Board. They were also active participants in SBMA's travel program, touring in Chile and Argentina, San Francisco, and to India twice.

A native of Los Angeles, Dody moved to Santa Barbara in 2011 at which time she became involved in the Museum. She served on the Collections, Development, and Education committees during her term on the Board of Trustees from 2011 to 2016. In addition to her board service, she gave generously. She supported the exhibitions *Picasso and Braque: The Cubist Experiment, 1910-1912* and *Myth and Materiality: Latin American Art from the Permanent Collection, 1930-1990* in 2011 and 2013 respectively, and the *Imagine More* campaign.

Both Dick's and Dody's generosity and service will always be remembered and deeply appreciated.

The Museum Circles and Legacy Society were invited to receptions this past fall celebrating the newly renovated galleries. Larry Feinberg, SBMA's Robert and Mercedes Eichholz Director, and Board Chair Nick Mutton greeted guests over cocktails and hors d'oeuvres on the State Street Front Terrace, followed by spotlight tours given by each of the Museum's Curators, Eik Kahng, James Glisson, Susan Tai, and Charlie Wylie, in their new galleries.



Doug Norberg, Carol MacCorkle, and Nick Mutton



Shirley and Ken Waxman



Christine and Tom Moldauer



Berta Binns and Nick Mutton



Nancy Schlosser and Gina Jannotta



Christine and Robert Emmons and Cathy Kudroshoff



Joan Davidson, Lorna Hedges, and Penny Knowles



Valerie and Titus Brenninkmeijer



Michelle Lee and Gregory Bland, Bank of America, and Melissa Chatfield, SBMA's Foundations and Corporate Relations Manager



Betsy Atwater, Sheila Wald, and Bill Pierce



Ellen Lehrer, Tom Orlando, Al Amorteguy, and Toni Amorteguy



Mary Jane and Andrew Cooper



Legacy Society members enjoy Larry's remarks.



Arthur Lindo and Lee Buckmaster



Lynn Cunningham Brown, Kim L. Hunter, Rosemary Mutton, Paulo P. Lima, Ph.D., and Starr Siegle



Susan Tai, SBMA's Elizabeth Atkins Curator of Asian Art, and Mary Tonetti Dorra

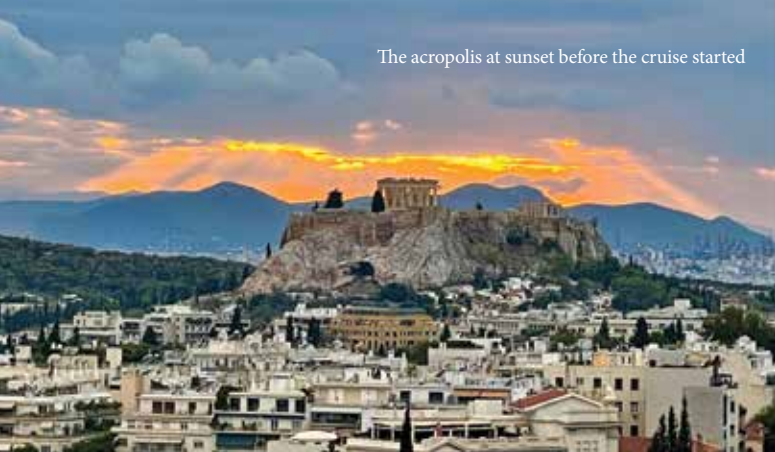


Eik Kahng, SBMA's Deputy Director and Chief Curator, gives a tour of Ludington Court to guests.

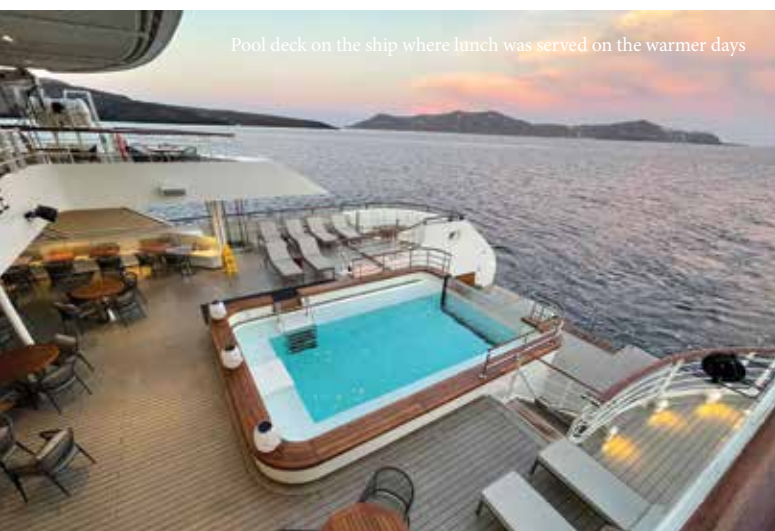


Kathy Weber and Robert Turbin

The acropolis at sunset before the cruise started



Pool deck on the ship where lunch was served on the warmer days



Liz, Bob and Paula in front of the castle in Rhodestown



SBMA travelers Paula and Greg Farrington and Liz and Bob Burroughs cruised the Greek Isles aboard *Le Bougainville* in October.

“The tour was perfect in every way. The ship was comfortable and modern. The French food was amazing at every meal. Our fellow passengers were interesting and engaging. The local tour guides really made Ancient Greece come alive at each of the sites we toured. We are looking forward to our next great trip with SBMA travel.” — Greg & Paula Farrington

SBMA TOURS

To express interest, visit sbma.net/travel or email travel@sbma.net.

Chiapas, Southern Mexico

February 18 – 26, 2022

Charleston & Savannah

March 27 – April 1, 2022

Spain with Nigel McGilchrist

April 18 – 29, 2022 *waitlist only*

French & Italian Rivas Cruise

April 29 – May 7, 2022

Washington, DC: Art Treasures

May 1 – 6, 2022

Footsteps of Van Gogh with Eik Kahng

May 7 – 19, 2022 *waitlist only*

Italy & Malta Cruise

May 12 – 20, 2022

Armenia & Georgia with Keelan Overton

May 23 – June 8, 2022

Poland, Germany, & the Czech Republic

June 12 – 24, 2022

Greek Isles Cruise with Nigel McGilchrist

July 11 – 20, 2022

Vancouver

July 25 – 30, 2022 *waitlist only*

Italy with Rocky Ruggiero

September 2022

Boston & Cape Cod

September 2022

Spain & Portugal

September 14 – 25, 2022

Peru

September 21 – 30, 2022

Morocco with Keelan Overton

October 2022

Behind the Curtain: The Oregon Shakespeare Festival

October 13 – 17, 2022

Wonders of Egypt with Nigel McGilchrist

October 28 – November 10, 2022

(Siwa Oasis Extension November 9 – 13, 2022)

Tour schedule is subject to change. More tours may be added at a later date. SBMA Members at the Enthusiast level (\$500) and above and Curatorial Support Group members receive advanced notice and the first opportunity to sign up for each SBMA-customized, SBMA-exclusive tour, followed by those who expressed early interest, then SBMA Members if it has not already been filled.

SBMA's Travel Program began in 1972 and is a benefit of Museum Membership. For more information, call 805.884.6436, email travel@sbma.net, or visit www.sbma.net/travel.

Artful Gifts AT THE MUSEUM STORE



Museum Store Hours • Tuesday – Saturday 10:30 am – 6 pm • Thursday 10:30 am – 8 pm • Sunday 10 am – 5 pm • [Shop anytime at sbmastore.net](http://sbmastore.net)



MUSEUM HOURS

Tuesday – Sunday 11 am to 5 pm

Thursday 11 am to 8 pm

Closed Mondays

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 – Saturday 10:30 am to 6 pm

Thursday 10:30 am to 8 pm

Sunday 10 am to 5 pm

CONTACT

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sbma.net



@sbmuseart



RIGHT: Édouard Manet, *Peonies*, 1864–65. Oil on canvas. The Metropolitan Museum of Art, Bequest of Joan Whitney Payson.

COVER: Vincent van Gogh, *Roses* (detail), 1890. Oil on canvas. National Gallery of Art, Washington, DC, gift of Pamela Harriman in memory of W. Averell Harriman.

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