Dear Members,

We hope that you are enjoying the very popular exhibition David Wiesner & The Art of Wordless Storytelling, on view through May 14. This charming display of exquisite watercolors deserves multiple visits as there is much to see and experience, including a reading room and education area with books, iPads, and other family-friendly interactives, exhibition-related products in the Museum Store, and a virtual tour of the show utilizing the SBMA app.

Following the David Wiesner show is another lively exhibition, You Are Going On A Trip: Modern and Contemporary Prints from the Permanent Collection, which opens on May 28. Highlighting the Museum’s wide-ranging collection of prints produced between the 1940s and 1970s and organized by acclaimed writer and independent curator, Michael Duncan, this presentation takes the viewer on a journey through a range of enticing imagery, involving home, travel, and dreams. Please be sure also to revisit the Highlights of the Permanent Collection installation to view the newly-added selection of 19th-century French photographs, including those by masters such as Nadar, Étienne Carjat, Édouard Baldus, and Louis-Emile Durandelle. Featured are fascinating works of portraiture, landscapes, and architectural studies, all documenting the transformation of life and culture in later 19th-century France.

Exciting changes are not only contained within the galleries that are open to visitors, but also in the spaces that are currently closed to public view, as part of the current renovation project. One of the most important aspects of the construction underway is the structural stabilization of the building in the event of seismic activity—bringing the Museum up to the strict State requirements, and dramatically increasing the safety of visitors, staff, and artwork. Read more about the recent progress of the project on page 13 of this issue.

The critical needs being currently addressed in the renovation project are not only necessary, but also costly. The Imagine More capital campaign was established to support this project and, thus far, is being supported by many members of the Museum family. We especially wish to thank the Robert and Mercedes Eichholz Foundation for the generous recent matching gift of $3 million (raising the Foundation’s total contribution to $5 million) towards the campaign. Gifts and pledges now total more than $27 million, surpassing the halfway mark towards the full $50 million campaign goal.

Complete success, however, cannot happen without Members like you. We thank you for your continued support and hope you will be a part of the Imagine More community.

Sincerely,

Larry J. Feinberg
Robert and Mercedes Eichholz Director and CEO
You Are Going On A Trip: Modern and Contemporary
Prints from the Permanent Collection

May 28 – August 20, 2017
Davidson, Preston Morton, and Colefax Galleries

You Are Going On A Trip brings together a selection of highlights from the Museum’s wide-ranging collection of Modern and Contemporary prints. Focusing on works produced between the 1940s and 1970s, the exhibition presents an eclectic array of works on paper created by artists from the United States and other countries around the world. Coinciding with the summer—a season typically designated for travel—the exhibition offers the viewer a metaphorical venture to various new destinations. Titled after an etching by Charles Garabedian that depicts the gentle hand of the artist touching the viewer’s consciousness, the exhibition, like the image, plants the seed of a journey.

Organized by writer and independent curator, Michael Duncan, the exhibition is loosely divided into themes, including dreams, icons, notions of home and travel, history, and images of humans and wildlife. Duncan states, “Prints take us places. They lead us to exotic and familiar locales, offering mind-expanding fantasies as well as fresh takes on everyday objects. They present new considerations of well-known people and stories and revisit historical events. They confront desires and goals and sometimes lead to an expansion of our definitions of art.”

The exhibition touches on various distinctly American themes, including works from a bicentennial portfolio by Alex Katz, Marisol, Fritz Scholder, and Red Grooms; politically charged works by Andy Warhol and Larry Rivers; and film noir-like narratives by Ken Price and Terry Allen. Although international in scope, the exhibition includes examples from the three premier print-shops of Southern California: Tamarind Lithography Workshop (June Wayne), Gemini Ltd. (John Altoon), and Cirrus Editions Limited (Vija Celmins).

The wide range of nationalities and time periods demonstrates the universal appeal of portraiture, landscape, and still life. Through these genres, artists have described their experiences of the world, whether executing their visions in realist, expressionist, surrealistic, or pop styles. The exhibition hopes to demonstrate the common ground of art, emphasizing content over style or nationality. The various sections loosely encompass all aspects of everyday life, finding room for images related to politics, dreams, sexuality, art, nature, and religion.

The sometimes jarring juxtapositions of works reveal unexpected affinities and latent subtexts. Andy Warhol’s stark pop portrait of Elizabeth Taylor faces off with a steely-eyed portrait by Picasso of his mistress Dora Maar. The psychedelic crazy-quilt imagery of Italian-Scottish artist, Eduardo Paolozzi finds a sympathetic counterpart in the space-age fantasies of Fullerton artist, John Randolph Carter. By crossing borders and time-traveling, the exhibition expands the usual confines of the gallery, offering a cosmopolitan journey that is genuinely open-jawed.


Right center: Bruce Conner, TV-O-Matic Hopper One-Mile Show, Ink & Photo-etching. SBMA, Gift of Betty and Bob Kassner to the Contemporary Graphics Center, William Dale Fund Collection.
Continuing Exhibitions

**Carved Paper: The Art of the Japanese Stencil**
Through May 7, 2017
Ridley-Tree Gallery

**Highlights of the Permanent Collection**
Ongoing
Ridley-Tree Gallery

**Christian Marclay: Telephones**
Ongoing
Von Romberg Gallery

**Judith Shea: Mid-Life Venus**
Ongoing
Ludington Court

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19th-Century French Photographs from the Collection
Ongoing
Ridley-Tree Gallery as part of Highlights of the Permanent Collection

France has long been considered a cradle of early photography, beginning with the French Government’s official announcement of the Daguerreotype in 1839. This installation highlights the flourishing of photographic arts and commerce in the following decades, and features works by Nadar, Carjat, Baldus, Bisson Frères, and the firm Delmaet and Durandelle.

Under the reign of Napoleon III from 1852 to 1870, France transformed itself from a land of rural peasantry into a modernized nation with railroads, schools, and a cosmopolitan capital. In Paris, Baron Haussmann demolished medieval buildings to make way for new public works, parks, and architectural marvels. He also oversaw the installation of wider boulevards—in an attempt to prevent the barricading of streets which had been instrumental in past political revolts. Thanks to the Industrial Revolution, new technologies abounded: experiments in the medium of photography created improved lenses, shortened shutter speeds, and the introduction of paper negatives, which allowed for the mass production of images.

An ever-growing class of professional photographers was frequently called upon to document these shifts in public life. Members of the bourgeoisie—such as the actress Sarah Bernhardt and the architect Charles Garnier—recognized photography as an inexpensive means of self-promotion, hiring portraitists like Nadar and Carjat to produce striking images conveying their social ascendancy and unique personality traits. Romantic authors, poets, and actors also relished these likenesses, using them as calling cards and publicity stills. Other photographers were enlisted by the government to capture the elaborate processes behind new construction projects. The firm of Delmaet and Durandelle, for instance, spent years documenting the lavish decorative components of the Palais Garnier opera house, the crown jewel of Haussmann’s renovation. Still others, like Baldus and Bisson Frères, sought to preserve an architectural and religious past that was at risk of disappearing, as seen in their historic and yet timeless survey photographs of the ancient Roman aqueducts and the Gothic Notre-Dame Cathedral in Paris.

Assembling portraiture, landscape surveys, and architectural studies, this salon-style installation offers a revealing glimpse into the world of 19th-century France, where social identities, the built environment, and the visual arts were changing at breakneck speed.
David Wiesner and the “Persistence of Memory”

Written by Nick Clark, former director of the Eric Carle Museum of Picture Book Art

From his youth David Wiesner began assembling a prodigious visual lexicon incorporating inspiration from sources as diverse as comics and the Time-Life books on the lives of the artists such as Michelangelo, Leonardo da Vinci, and Salvador Dalí. Katherine Roeder has discussed much of this in her elegant and eloquent essay for the catalogue that accompanies the exhibition, David Wiesner & The Art of Wordless Storytelling. I had the pleasure of attending the opening events, including David’s tour and lecture, and these presentations only reinforced my sense of what a complete artist he is. Seeing the full range of his output in person for the first time, I was intrigued by what I suggested during the tour was a “persistence of memory”—a reference to the profoundly influential painting by Salvador Dalí that David saw on a high school trip to the Museum of Modern Art. What I encountered in this well-documented survey of David’s career were motifs—often incidental—that would emerge as a major conceit.

Insects clearly intrigue David, and this interest gained significance since his first commission was for the cover of Cricket Magazine (1978), offered just as he was graduating from RISD. This opportunity was critical in shaping his career path. The image provides a harbinger of things to come as two entomologists—perhaps father and son—engage in field work oblivious to the mutant crickets that ostensibly stalk them. Such unsettling mutant aberrations will inform the vegetables of June 29, 1999 (1992), while the green-checked knee socks of the two characters are re-purposed as the checked blanket in Free Fall (1990) that morphs into a series of patterned fields in an homage to M. C. Escher. Insects dominate an independent piece, Bugs of 2009 where ladybugs and horseflies surround a richly decorated (with bugs no less) blanket in Mr. Wuffles (1990), and most obviously Flotsam (2006). Presumably, the fascination for things aquatic emanated from the family visits to the Jersey shore during the summers of his childhood.

Metamorphosis comprised numerous student efforts at The Rhode Island School of Design, where he earned his B.F.A., most notably an eight-panel exercise where the image transforms from King Kong atop the Empire State building (a reference to David’s love of movies) to Leonardo da Vinci’s “Vitruvian Man” (an allusion to his love of the Renaissance). David reprised the Empire State building in Sector 7, and the zooming out to a distant aerial view of Manhattan finds reverberation in Flotsam, and most dramatically in SPOT (2015).

What I have gleaned from my visit constitutes a visual hors d’oeuvre of David’s work. There is much to sample and of David’s propensity for accuracy, even in the realm of the surreal, he collaborated with a professor of linguistics to receive their due in Mr. Wuffles, and here David pairs them with insects to outwit the curious, predatory feline. Typical of—yes—brownstones in company with three pigs, a piglet, an anonymous youth, and two apparent aliens, all of whom were oblivious to the mutant crickets that ostensibly stalk them. Such unsettling mutant aberrations will inform the vegetables of June 29, 1999 (1992), while the green-checked knee socks of the two characters are re-purposed as the checked blanket in Free Fall (1990) that morphs into a series of patterned fields in an homage to M. C. Escher. Insects dominate an independent piece, Bugs of 2009 where ladybugs and horseflies surround a richly decorated (with bugs no less) blanket in Mr. Wuffles (1990), and most obviously Flotsam (2006). Presumably, the fascination for things aquatic emanated from the family visits to the Jersey shore during the summers of his childhood.

A spread from Free Fall provides equally intriguing visual food for thought: where a boy reclines among the rooftops of—yes—brownstones in company with three pigs, a piglet, an anonymous youth, and two apparent aliens, all of whom witness the deconstruction of the cityscape in the right side of the spread. As the houses burst apart, they release the pages of the book the boy has fallen asleep reading and which serves as a catalyst for his dreams. The pigs, of course, play another cameo in Tuesday (2001). Here, too, David offers a post-modern moment as he pushes the boundaries of the integrity and linearity of the story to its farthest limits. Significantly, both of these rather unsettling books garnered the prestigious Caldecott Medal. The aliens would have to wait until 2013 for their due in Mr. Wuffles, and here David pairs them with insects to outwit the curious, predatory feline. Typical of David’s propensity for accuracy, even in the realm of the surreal, he collaborated with a professor of linguistics to create a convincing language of hieroglyphics for the otherworldly visitors.

Download the newly released SBMA mobile app available for free for both iPhone and Android devices! Released concurrently with David Wiesner & The Art of Wordless Storytelling, the app features audio recordings from David Wiesner describing his artistic process, techniques, and approach on a number of exhibited pieces allowing visitors the freedom of a self-guided tour as they traverse the galleries. Also included in the education gallery are two touch screen displays where visitors can create their own digital watercolors or even bring some color to David Wiesner’s original pencil sketches for the picture books Tuesday, Flotsam, and SPOT. Once finished, visitors can upload their artwork to share with the world. SBMA was fortunate to work with the web-based app service company, Paintserver, to create this personalized interactive app for the exhibition.
SBMA’s 75th-year celebration in 2016 brought many significant donations to the Contemporary Art collection. Of particular note is a magnificent painting by the late, second-generation Abstract Expressionist painter Helen Frankenthaler (1928–2011), titled *Green Sway* (1975). The painting, which was previously on view in two exhibitions at SBMA—Selected Abstraction, 1940s–90s (2011–12) and Contemporary to Modern: Selections from the Permanent Collection (2014–15)—was generously donated by the family of the late John and Zoia Res. Frankenthaler was a pioneer of Color Field painting, along with Sam Gilliam, Morris Louis, Kenneth Noland, and others. Part of what distinguishes her work is the method she employed of pouring paint in thinned washes directly onto raw canvas so that it became an integral part of it—a process that became known as staining. As her *New York Times* obituary states, “her staining method emphasized the flat surface over illusory depth, and it called attention to the very nature of paint on canvas, a concern of artists and critics at the time. It also brought a new, open airiness to the painted surface and was credited with releasing color from the gestural approach and romantic rhetoric of Abstract Expressionism.” *Green Sway* enhances the Museum’s collection of substantial abstract paintings of the era, including works by Alice Baber, Dan Christensen, John McLaughlin, Jules Olitski, Larry Poons, Bridget Riley, John Seery, and others.

Earlier in 2016, Martha and John Gabbert donated to the Museum five works that represent the wide range of the couple’s ardent interests in art, from established artists to emerging talents. Their gifts include an iconic Keystone sculpture by Robert Therrien, two large prints by Elizabeth Murray and Donald Sultan, and two paintings by young, Los Angeles-based painter Raffi Kalenderian: *Cedar Tree* (2008) and *Sascha (Poolside)* (2011). The latter is an excellent example of the artist’s figurative paintings, which can be seen as fresh reinventions of classic portraiture. Choosing friends and acquaintances as subjects, he paints directly from life. In *Sascha (Poolside)* already in the collection, Angie (2004), one of the stand-outs of the recently-closed exhibition *Untitled: Drawing from the Schorr Collection.*

**Contemporary Art**

**Photography and New Media**

The Santa Barbara Museum of Art is very pleased to announce two exceptional gifts to its permanent collection of photographs, one a rare and powerful group of 15 portraits by Mike Disfarmer, given by SBMA patron Michael Yanover, and the other a wide-ranging group of photographs spanning a century and a half of the medium, given by the photographer and friend of the Museum, Joan Almond.

**Mike Disfarmer** was a distinctive American studio photographer whose work was only rediscovered in the 1970s. Born Michael Meyers, Disfarmer was born and raised in the farm community of Heber Springs, Arkansas; he later changed his name to disassociate himself from his family’s origins. Disfarmer’s arresting portraits transcend their commercial origins and bear an uncanny modern clarity with their everyday backdrops, unstudied poses, and objective-seeming vantage point, and so parallel the work of August Sander and Diane Arbus. Created during the Great Depression and World War II, Disfarmer’s photographs reveal an Arkansas farming community whose way of life has long since disappeared. The Museum thanks Michael Yanover, a generous patron of SBMA, whose Disfarmer gift follows that of a long-time Museum Member and friend of Karen Sinsheimer, the Museum’s late Curator of Photography. Joan Almond has recently given an extraordinary range of gifts including works by Dmitri Baltermants, Francis Frith, Imogen Cunningham, O. Winston Link, Lee Friedlander, Masahisa Fukase, and Marion Post Wolcott. Of particular interest is a photograph by O. Winston Link that conveys the artist’s mastery of night photography and presents a haunting vision of small-town, 1950s America in the waning days of the steam-powered train. Thanks to Joan Almond’s generosity, the Museum has been able to add works by 34 individual photographers, five of which are new to the collection.
Art Kitchen/Science Studio: Balance, the Color Black, and Liquid to Solid

This winter, the Museum piloted three unique Art Kitchen/Science Studio programs in the Family Resource Center. SBMA Teaching Artists and chefs used works of art from the Museum’s collection as a starting point to explore the shared materials, methods, and myths associated with art, food, and science. Hands-on demonstration, experimentation, taste testing, and art making provided the perfect recipe for multi-generational learning.

Each hour-long family program included a brief interactive artist and chef-led talk, a food making demonstration and tasting, and a related art project. In November, Andy Chiang, Sushi Chef at local favorite Arigato restaurant and Tina Villadolid, SBMA Teaching Artist, delved into the science of taste and principles of visual balance inspired by American abstract painter Frederick Hammersley’s Growing game (1958). The collage making activity linked shape, texture, and color to tastes in the five different sushi rolls that chef Chiang created.

In January, Loree Gold, SBMA Docent and Teaching Artist, explored the color black, inspired by George Wesley Bellows’ Steaming Streets (1908). A black ice cream-making demonstration and tasting (provided by chef Peter Sondergnger of the Fire & Ice Museum Cafe), and an art project that used three types of paint made with vine black powdered pigment—water soluble oil, egg tempera, and watercolor—allowed participants to experience the shared chemistry involved in creating art materials and food.

During two sessions in February, Maya Schoop-Rutten, chocolate connoisseur and owner of Chocolate Maya, and Tina Villadolid, SBMA Teaching Artist, investigated the science of how liquid becomes solid due to temperature change. The process of pouring liquid chocolate into a mold was linked to bronze casting, inspired by Head of Ganesha, a 12th-century sculpture from central India in the Museum’s collection. A chocolate making demonstration was followed by a project where each family decorated a Ganesha sculpture made from liquefied beeswax poured into a silicon mold.

This program was generously funded by the William A. Siegele Fund for STEM.
Pata Painting for Pilgrims Depicting the Trinity of the Puri Temple, India, Odisha, Puri district, late 19th century. Ink and color on cotton. Lent by Pratapaditya and Chitra Pal.

Édouard-Denis Baldus, Pont du Gard, ca. 1860. Albumen print. SBMA, Gift of Mr. and Mrs. Kingman Douglass.
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public programs

Thursdays, 10 – 11:30 am
Art Talks @ SBMA

Spring 2017: Modernism
April 6, 20, 27; May 4, 11
Series subscription $65 SBMA Members/$75 Non-Members
Mary Craig Auditorium
Subscribe in person at the Visitor Services desks, call 884-6423, or online at tickets.sbma.net.
Single tickets available the morning of the lecture: $15 SBMA Members and Non-Members
For details, visit www.sbma.net/arttalks.

Concerts
Thursday, April 6, 7:30 pm
Catalyst Quartet
The Catalyst Quartet was the prize winner of the Gaetano Bergamo Classical Music Award 2012 (Switzerland) and is comprised of top laureates and alumni of the internationally acclaimed Sphinx Competition. Their program includes Bachianas Brasileiras 5 by Villa-Lobos, Vega, Angel Suite by Piazzolla, and String Quartet No. 2 by Ginastera.

Tuesday, May 16, 7:30 pm
Ying Quartet
Now in its second decade as a quartet, the Ying Quartet has established itself as an ensemble of the highest musical qualifications in its tours across the United States and abroad. Their program includes Mozart’s Quartet in G Major, K. 387, “Bb” Beethoven's “Awakening”, and Dvořák’s Quartet in A-flat Major, Op. 111.

All events at the Mary Craig Auditorium
$20 SBMA Members/$25 Non-Members
Purchase tickets at the Museum Visitor Services desks or online at tickets.sbma.net.
Concerts are supported by the Katherine Pulteney and Reginald M. Failett Concert Fund

April 6, 5:30 pm
Pop-Up Opera
Opera Santa Barbara returns to present another crowd-pleasing pop-up performance in the Museum galleries.
Free

April 20, 5:30 – 6:30 pm
Quire of Voyces Short Program Concert
The Santa Barbara Quire of Voyces returns to SBMA to perform a short program of choral music. The group was founded in 1993 to rediscover the sacred capella choral music of the Renaissance and the modern age.

Friday, June 9, 5:30 – 8:30 pm
Day Tripping & Night Croquet
Atelier offers guests an evening of intimate, intriguing, occasionally irreverent interactions with art and artists in the Museum’s galleries. Inspired by the exhibition You Are Going On A Trip, this event takes the notion of travel and escape (mental or physical) and invites guests to “Get out of town” for a surreal summer vacation. Like all good experiences on the road, this one has motion, music, snacks, a little daydreaming, and a great companion: art.
Includes hors d’oeuvres, wines, and signature cocktails
$25 SBMA Members/$30 Non-Members
Purchase tickets at the Museum Visitor Services desks or online at tickets.sbma.net.

Parallel Stories
Parallel Stories is a literary and performing arts series that pairs art and artists with award-winning authors and performers of regional, national, and international acclaim. This series functions as a multidisciplinary lens through which to view the Museum’s collection and special exhibitions.

April 9, 2:30 pm
Found in Translation
Los Angeles-based poet Martha Ronk reads from her latest book, Ocular Proof—poems about and inspired by photography. Afterwards, Ronk sits down to discuss translation, interdisciplinary cross-pollination, and other subjects with L.A. Louver artist Tom Wulff and UCSB Professor of Italian Studies Jon Snyder. Q & A to follow.

April 23, 2 pm
Curator’s Choice Lecture: Katherine Roeder
Moving Images and Wordless Books:
Mapping David Wiener’s Network of Influences
This lecture situates the art of David Wiener within the larger context of sequential narratives, examining the impact of film, comic books, and graphic illustration on his work.

April 27, 5:30 pm
Lorna Spencer Hedges Annual
Photography Lecture: Jennifer Gross
Edward Steichen: Twentieth Century Photographer
This lecture reviews the dynamic life and work of Edward Steichen (1879–1973), who was known for his role in expanding the breadth of twentieth-century photography through the memorable images he created.

All programs at the Mary Craig Auditorium unless otherwise noted.
For details, visit www.sbma.net.
for kids & families

Summer Art Camps

Week 1 & 6: June 12 – 16 & July 24 – 28
From Campbell’s® Soup Cans to Cartoon Dots: Make It Pop!
Explore the bold, crisp colors and lines used by artists such as Andy Warhol in the exhibition You Are Going On A Trip, and play with the printmaking techniques of etching, relief, and mono-print. Use stamps and found objects to add a signature twist to your creation and trade with fellow campers for a unique portfolio of prints to take home.

Week 2 & 7: June 19 – 23 & July 31 – August 4
Outward Bound: Explore Art through Nature
Draw inspiration from nature and explore Santa Barbara by using observational skills and a variety of artists’ techniques, including drawings, rubbings, and prints. Students become documentary scientists as they sketch what they have seen in their journals, then bring nature back into the studio to create botanical still lifes from what they have found.

Week 3 & 8: June 26 – 30 & August 7 – 11
Make It Move: Kinetic Sculpture
Use wire, wood, clay, and other mixed media materials to build a variety of sculptures, incorporating the art elements of shape, form, and volume. Inspired by some of SBMA’s favorite sculptures, mix it up by adding color, changing medium, or making still images move. 2D works become 3D constructions as students explore height, balance, gravity, and motion.

Week 4 & 9: July 10 – 14 & August 14 – 18
About Face: Portraits in Art
Faces from the permanent collection, as well as those of friends, family, and even pets, inspire students to create their own imaginative portraits. Using a mix of media, including charcoal, pencil, acrylic, pastel, and watercolor, students explore a variety of styles including painting, drawing, and collage.

Week 5: July 17 – 21
Let It Glow: Light and Landscape Painting
Let your eyes do the blending and think like Monet as you explore Santa Barbara and the magical effects of color and light in plein air landscape painting. Try both watercolor and acrylic while shading and blending land, sea, and cloudscapes. Students draw inspiration from the outdoors and the Museum’s permanent collection when they bring their sketches back to the studio to incorporate a range of painting techniques including color mixing, wet and dry brush techniques, layering, and composition.

Location: SBMA’s Ridley-Tree Education Center at McCormick House, 1600 Santa Barbara Street
$250 SBMA Members/$300 Non-Members
To register, visit www.sbma.net/kidsfamilies or contact Rachael Krieps at 884.6441 or rkrieps@sbma.net.
Member Events and Activities

Monday, May 8, 11 am
Legacy Society Luncheon
This annual luncheon honors the Museum’s Legacy Society members. Invitations will be sent, but please mark your calendars.
For information, contact Karen Kawaguchi at 884.6441 or kkawaguchi@sbma.net.

Tuesday, May 9, 3 – 5 pm
Docent Recruitment Reception
Are you interested in becoming an SBMA docent? For more information, attend this free Recruitment Reception or contact Rachael Krieps, Manager of School and Docent Programs, at 884.6441 or rkrieps@sbma.net.

Art à la carte
Art à la carte: A lecture luncheon series presented by the SBMA Women’s Board
Art à la carte is a series of lectures by acclaimed speakers that will inspire new ways of thinking about art, culture, and travel. This series is sponsored by the SBMA Women’s Board with proceeds benefiting the Museum’s exhibitions, education, acquisitions, and special projects.

Friday, May 19, 12 – 2 pm
Making Art as a Septuagenarian: Reflections on Monet’s Late Works
World-renowned Monet expert, Paul Hayes Tucker, takes us inside the heart and mind of the artist, discussing some of Monet’s most beloved works including his Water Lilies series, created in the artist’s later life.

Tickets are $125 per person.
For more information, visit sbmawb.org or contact Karen Kawaguchi at 884.6428 or kkawaguchi@sbma.net.

June 9 – 11
Member Appreciation Weekend
Thank you for being a Member! Enjoy a three-day celebration of Members-only opportunities and offers. Journey through the new exhibition You Are Going On A Trip, while enjoying special perks all weekend long. More information will be mailed.

Thank You to New and Upgrading Members!
The Santa Barbara Museum of Art welcomes all new and upgrading Members. Your generous support allows SBMA to further its mission of encouraging all people to develop and increase their understanding and appreciation of art. For information about giving the gift of membership, upgrading your membership, or any other questions, contact Alison Demthoch, Membership Coordinator, at 884.6490 or membership@sbma.net.

The list below is of new and upgrading memberships from December 1, 2016 to February 28, 2017. Thank you!

New and Returning Members
Giberto Albuquerque
Lynn and Joel Atchuls
Jennifer and Steven Amaya
Anne W. Anderson and Kenneth Coller
Connie and William Anthony
Baker Family
Alisa and Robert Bau
Celine and Joseph Bendy
Norah Bierer and Serena Maken
Christine Boli and Nathan Toddoff
Lisa Bookout
Gay Bossell
Colleen Bremner
Leigh Brinkman and Mark Brinkman
Moria and George Brown
Michele and Arnold Brustin
Aden Capps
Alexis Chompsais and Dale Jensen
Olesya Gol and Dan Codres
Leisa and Marc Costinets
Virginia and Steve Countryman
Luther Cowden
Angela D’Amour
Cecilia Dan
Judd Dart
Mary de Lima and Kyle de Lima
Chelsea and Royal Dean
Janet and Roger DeBard
Jane Van Dyke Deering
Anne DeLacey
Manianne DeMona-Gordin
Nurah Des
Deter Doppelfeld
Victoria Drake
Douglas Dye
Ann Edelman
Catherine Ellis and Aurora Valentine
Tammy Evans
Bethany Farber
Greg Farrington
Judy Farris
Wendy Ferring
Christine A. Flannery
Tammy Gilleen
Carol Gillis
Verna and Bryan Gindoff
Debbie Goodeman-Lloyd and Peter Lloyd
Alissa Goodmat and Falco Farazani
Gabrielle Haas
Diane and Bruce Halle
Ann Craven and Peter Halley
Jean Harfenist
Walter Harrington
Karen and Roy Harris
Susannah Harrison and Paolo Milani
Michelle Heckman
Anne Adams Helms
Cynthia Ann Hibiann
Maryann and John Hilkard
Eric Isaacs and Andreas Schwarz
Tamara Ivanko and Chris de la Vega
Tatiana Jacobs and Jordan Townsend
Jann and Michael Jaffe
Maureen Kampen and Laura Bode
Karen A. Keller
Jenny and Nathan King
Arther Kluge
Julia and Vadim Kolyar
Alexandra Kutzer
Pablo Landriz
Philip Le Mieux
Misha Lewis
Jan and Tim Lilientstein
Patricia Mackinon
Nancy and Jason Marden
Shirley A. Matalich
Karine and Donald McCull
Yan Mei and Shaquing Hu
Lani Miller Melnick
Sharon Mertsch
Maria and Jeffrey Michaels
Joyce R. Miller and Sara Guthrie
Lisa Mills and Renato Mosol
Nam and Dave Mills
Maliky Monson and David Duarte
Revee and Anthony Moran
Daniel and Aileen Morse
Kate O’Brien Mowrey and Brandon Mowrey
Margaret Nadeau
Grace and Paul Newton
Terri Chacon-O’Donnell and Terence O’Donnell
Susannah Shamos and John Osley
Chen-Wen Huang and Jan Park
Elizabeth Parker
Narendra and Rita Parson
Kate Payne
Melissa Renda and Michael Payne
Hannah Perry
Robert Price and Patsy Stadelman
Iris and Eas Ramer
Elizabeth Rand
Pamela Reagan and Earl Wilcox
Nancy and Robert Rex
Tims and Stephanie Riodan
Antonina Robert and Laurence Diecet
Marianne Robinson
Erin and Nicholas Sanchez
Susan Schulman
Rob and Patricia Scott
Beverly S. Herbert and John Osley
Nubia Sifton
Peyton Skipworth
Virginia Smith
Patricia A. Chidlaw and Robert B. Sponsel
Sheri Perry and Jerry Stark
Melissa and Mike Stewart
Sherrill Still and George Schreiber
Sandra Single
Denise and Russell Surber
Vixen and Richard Tannen
Rachel Taylor
Maryann Thomas
John Tooby
Suzan Tortorici
Debra Robinson and Howell Tumin
Thomas and Janet Unterman
Laura Urbano
Alisa Varney
Betsy and David Villapando
Margaret Wahlborg
Robert and Ann Walzer
Kathleen Watt
Gail and Dick Wheaton
Belinda and Jim White
Heid Wetland
Judy and CT Williams
Charlotte and Ronald Williams
Judith Wiling
Cynthia K. Woo
Deborah and Edmund Wroblewski
Hongia Fan and Meng Yan
Beth Yeeager
Cindy Yecman
Huiqing Yu

Upgrading Members
Joan Almond
Penny and Michael Armit
George Relles and BL Brownay
Titus Bremmlein and Kristan O’Donnell
Victoria Shaw and Ed Cohen
Jula Emerson
Joan E. Gerhardt
Marline and Joseph Green
Carrie Cooper and Glenn C. Griffith
Joanne Haldeman
Bay Hallowsell and George Haynes
Roslyn and Gregory Hawkins
Vivian and Stewart Hudnut
Patricia and Richard Johnson
Phyllis and David Johnston
Frances A. Kent
Jill Kent
Mary and Gary Leal
Roba and J.K. Lescan
Laure McKinley
Jocelyne G. and William V. Meeker
Adriana Jadranka Mesic and Igor Mesic
Yoone and Andy Neumann
Kelley Lee Diffeld and Cole Sternberg
Tony and Marty Oppenheimer
Elizabeth Plummer
Deborah and Kenneth Pontfles
Elizabeth and Hugh Reabold
Judith Ricker and Sarah Schroeder
Robin Rickershauser
Jula F. Lowell and Doug Siegenwald
Barbara Stupay
Maren Thomas and Roy Bayly
Suren and Bay Thomas
Sheila Walz
Alexandria White

*indicates a Support Group Member
Capital Campaign/Renovation Project Update

Rebuilding the Museum
“Infrastructure” is on people’s minds these days and is one way to define the crucial work that underpins the current renovation of the Museum’s aging building. Most of the work done so far will not be visible when the renovation is finished; so now is the time to document, and appreciate, the hard work of Diani Construction Co., SBMA’s general contractor. The two biggest tasks accomplished to date (excluding demolition) are both required by the State in case of a seismic event: in 2013, Santa Barbara was declared to be in the highest risk category for an earthquake.

Helical Piles
Task Number One: How to counteract the uplift movement of an earthquake. The answer: anchor the existing building to the ground with something called helical piles—heavy four-inch-thick steel rods that are driven into the ground until they are firmly held, a minimum of 20 feet but in places as much as 44 feet. A steel plate atop each of the 84 piles so far inserted is embedded in the new concrete foundation grade beams.

Grade Beams
Task Number Two: How to provide lateral stability in an earthquake—in other words, keep the building together. The existing buildings are supported by structural columns that have individual footings. To tie these together, the lower level concrete floors were removed and trenches were dug between the columns. Rebar cages were lowered into these trenches; the plates of the helical piles were painstakingly fitted into the rebar and concrete was poured, creating grade beams that were connected to the existing footings. If an earthquake causes the building to move, it should still hold together and, because it is anchored, won’t topple over.

The New Transformer

The Museum’s electricity is currently fed from an old underground transformer accessible only through a manhole in SBMA’s lowest level. The electrical needs of the new building require a new transformer, and building codes require that it be moved to an above ground location, where it can be easily accessed in case of a problem. The transformer, to be supplied by SoCal Edison, will rest on a concrete vault buried in the ground. Diani dug deep trenches for conduits to carry electric lines only not into the Museum but also up to the Library, which will also be receiving electricity from the new transformer. The conduits are now all in place and the trenches have been paved over.

Other Utilities
Less dramatic, but just as important, work on new lines from Anapamu Street to bring in utilities—water, gas, and cable—is being coordinated with the City and the mechanical engineer to avoid the new forest of helical piles. As for outflow, a new sewer line will be drilled through the old line’s route to connect with the main line on State Street. None of the above may seem glamorous—except to the architects and contractors involved—but it is all necessary (and required by code) to ensure that the Santa Barbara Museum of Art will remain safe for visitors, its staff, and its art treasures for years to come.

A Truly Inspiring Gift
With construction moving ahead, SBMA’s Imagine More fundraising campaign becomes all the more urgent. Recognizing this, the Robert and Mercedes Eichholz Foundation in January announced a $3 million 1-for-2 matching gift intended to inspire another $6 million in gifts from former, current, and future Trustees of the Museum. Nearly a dozen Trustees promptly pledged over $3 million in the weeks immediately following the “Eichholz Inspiration.” This commitment raises the Eichholz Foundation’s total contribution to $5 million and makes it the single largest campaign donor to date.

We thank the following current and former Board of Trustees for their generosity (Trustees names are in bold):

Jane and Ken Anderson
Patricia Aoyama and Chris Kieferland
Jill and John C. Bishop, Jr.
Susan Bowey
Joan Davidson and John Schettler
Christine and Bob Emmons
Starr Siegel and Larry Feinberg
Audrey and Tim Fisher
Martha and John Gabbert
Dorothy and John Gardner
Katherine and Richard Godfrey
Betty and John Hannaford
Gina and Jon Jannotta
Lillian Lovelace
Anne Luther
Siri and Bob Marshall
Gretchen and Marshall Milligan
Nancy Schlosser
Clay Tedeschi
Jeanne Towles

With gifts and pledges now totaling over $27 million, SBMA has surpassed the halfway mark in its $50 million capital campaign. While shoring up the Museum’s building to meet code and resist seismic damage is the most essential and most expensive part of the renovation project, the work will also include new, upgraded HVAC and lighting, a new roof, additional galleries for contemporary art and photography, and a badly needed art receiving facility and freight elevator. If you are not already a part of the Imagine More community and would like to help SBMA meet its fundraising goal, or would just like to learn more about the project, please contact the Museum’s Director of Development Gina Benesh at 884.6431 or gbenesh@sbma.net.
Benefactors Circle

Benefactors Circle (BC) is the highest level of membership at the Santa Barbara Museum of Art. BC Members demonstrate their commitment to the Museum and a vibrant arts community by providing vital operating support. For more information about Benefactors Circle, contact Karen Kawaguchi at 884.6428 or kkawaguchi@sbma.net.

Anonymous
Jane and Kenneth Anderson
Patricia Anyama and Chris Kleveland
Margaret Aney
Marta Holzman Babson
Gwendolyn and Henry Baker
Jill and John Bishop, Jr.
Pamela and Richard Blake
Susan Bowey
Titus Brenninkmeijer and Kristin O’Donnell
Zora and Les Charles
Jennifer Christensen and Carn Abel
Marco and John Mike Cohen
Candace Dauphinot and Richard Brumm
Joan Davidson and John Schnittker
Julia Delgado, M.D.
Marcy and Mike Dani
Jane Eagleton
Christine and Robert Emmons
Lois Erbenu
Audrey and Timothy Fisher
Henrietta Holzman Fore
Elizabeth and Greg Fowler
Martha and John Gabbert
Dorothy and John Gardiner
Elaine and Mike Gray
Paul Guido and Steve Blain
Gregg Hackerath and Penny Jenkins
Diane and Bruce Halle
Eva and Yoel Halper
Michael Armand Hammer
Mary and Douglas Hampson
Betty and Julie Hansford
Peri Harcourt
Lisa K. Meulbroek and Brent R. Harris
Lorna S. Hedges
Christine and Michael Holland
Judith L. Hopkinson
Natalia and Michael Howe
Joan and Palmer Jackson
Gina and Joe Jannotta
Rebecca Kapustay and David Ludwig
Donna Kelsey
Elaine and Herbert Kendall
Frances E. Kent
Jill Kent
Linda and Michael Keston
Jacquelyn Klein-Brown
Suze and Bruce Koerner
Travis and Tom Kraze
Shirley and Seymour Lehrer
Karen Lehrer and Steve Sherwin
J. Paul Longanbach and Donald E. Polk
Lilian Lovelace
Leatrice Luna and Kandy Luna-Budgell
Luna Foundation
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Karen Lehrer and Steve Sherwin
J. Paul Longanbach and Donald E. Polk
Lilian Lovelace
Leatrice Luna and Kandy Luna-Budgell
Luna Foundation

The Art of Giving

Founded in 1941, the Santa Barbara Museum of Art has long been sustained by individuals committed to providing a legacy of support and to preserving its treasures for future generations. To honor and recognize these friends who have made a financial provision for the Museum in their estate plans, the Museum established the Legacy Society.

You are cordially invited to join others in the community who have enriched the lives of generations to come by:

• Naming the SBMA as a beneficiary in your will
• Including the SBMA as a beneficiary in a Charitable Remainder Trust
• Enrolling in the SBMA Charitable Gift Annuity
• Including the SBMA in some other planned giving device funded by life insurance, retirement assets, or real estate.

Members of the Legacy Society pay no dues or fees, and membership is unrelated to SBMA membership. Legacy Society members receive invitations to special SBMA events, and are recognized annually, if desired, in the Museum’s quarterly newsletter and other publications.

To learn more about the Legacy Society, return the envelope enclosed with this newsletter to request information or contact Karen Kawaguchi, Senior Development Officer, at 884.6428 or kkawaguchi@sbma.net.

SAVE THE DATE

Legacy Society members will be honored at an annual recognition luncheon on Monday, May 8. Invitations will be mailed in April.
Sustaining Trustees Reception
The Museum honored its Life Honorary and Sustaining Trustees at a reception held on December 5, which included a walk-through of British Art from Whistler to World War II with Eik Kahng, Assistant Director and Chief Curator, and Cecil Beaton’s “London’s Honourable Scars”: Photographs of the Blitz, with Charles Wylie, Curator of Photography and New Media.

Members Holiday Party
SBMA Members were invited to celebrate the season with music, docent tours, refreshments, creative activities, and more, throughout the Museum!

PhotoFutures
PhotoFutures members were invited to an intimate gallery talk with Curator of Photography and New Media, Charlie Wylie, on the exhibition Cecil Beaton’s “London’s Honourable Scars”: Photographs of the Blitz.
SBMA offers an array of cultural travel opportunities with a special focus on art, architecture, and gardens.

- Low Countries: Flemish & Dutch Art and Architecture in Belgium & the Netherlands with Nigel McGilchrist
  April 17 – 29, 2017 *waitlist only*

- What's New in New York
  May 15 – 21, 2017 *waitlist only*

- Celtic Lands Cruise (France, Ireland, Wales and Scotland) aboard Le Boréal
  May 16 – 25, 2017 *waitlist only*

- Cruising the Baltic Sea aboard Le Boréal
  June 8 – 17, 2017 *waitlist only*

- Ireland with 2 nights aboard Belmond’s new Grand Hibernian Train
  September 9 – 20, 2017

- The Oregon Shakespeare Festival
  September 11 – 15, 2017 *waitlist only*

- The Secrets of South Africa
  September 21 – October 4, 2017

- Pearls of Italy Value Tour
  September 23 – October 4, 2017

- Malta to Rome Cruise, featuring Sicily and the Amalfi Coast
  October 7 – 15, 2017

- Prague to the Swiss Alps: Danube, Main & Rhine Rivers aboard Royal Crown
  October 12 – 26, 2017

- Hudson River Valley & the Berkshires
  Fall 2017

- Colonial Mexico
  November 2017

- Crystal Bridges and Marfa
  November 2017

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

Travel is a benefit of Museum membership.

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

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

Spotlight on: Bhutan

"Everything I unpack and sort reminds me of the wonderful trip and wondrous sights, sounds and experiences of the Bhutan adventure. Thank you for the arrangements, guidance and your joyful presence during this most special excursion...and what a lovely, congenial group to travel with...3 cheers!" — Judy Weinick

"We left Bhutan carrying with us deep inside a feeling of serenity like we had never felt before. The gentleness and calmness of the Bhutanese put us at peace with our everyday life—a very special feeling." — Ditty Deamer

"I am so grateful that I got to be on that trip. It was an incredible experience, one I will always treasure. There is no way to adequately explain it to others here. And, it continues to impact my life as I try to keep the compassion lessons with me and to act on them." — Susan Haldeman

SBMA will offer a tour called “Himalayan Kingdoms” in Fall 2018 to Bhutan, Tibet, and Nepal. Contact travel@sbma.net to get on the early interest list.
Shopping at the Museum Store

Museum Cafe

Spring-Inspired Ingredients Artfully Prepared

Visit the Museum Cafe to sample its Permanent Collection & Seasonal Menu Specials

To order by phone, call 884.6487.
MUSEUM HOURS
Tuesday – Sunday
11 am to 5 pm
Free Thursday Evenings 5 to 8 pm
Closed Mondays
805.963.4364

ADMISSION
• $10 adults, $6 seniors, students with ID, and children ages 6 – 17
• SBMA Members and children under 6 free
• Santa Barbara County students (K – college) free
• Santa Barbara County teachers (K – 12) free
• Active U.S. military and families free

OFFICE HOURS
Monday – Friday
9 am to 5 pm

MUSEUM STORE
Saturday - Monday
11 am to 5 pm
Tuesday – Friday
10 am to 6 pm
Thursday Evenings
5 to 8 pm

MUSEUM CAFE
Tuesday – Saturday
11 am to 3 pm
Sunday
11 am to 4 pm

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