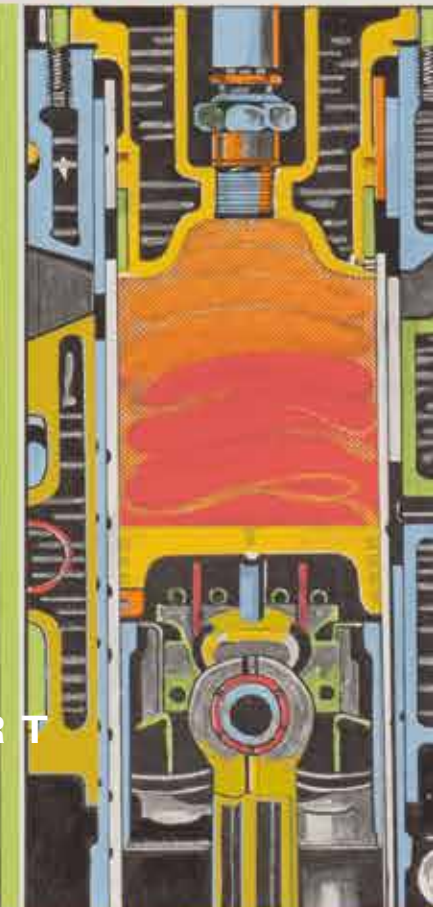
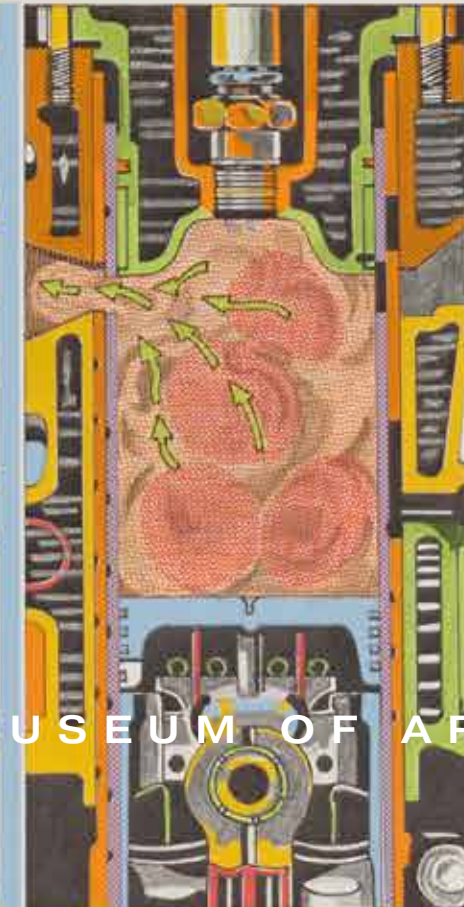
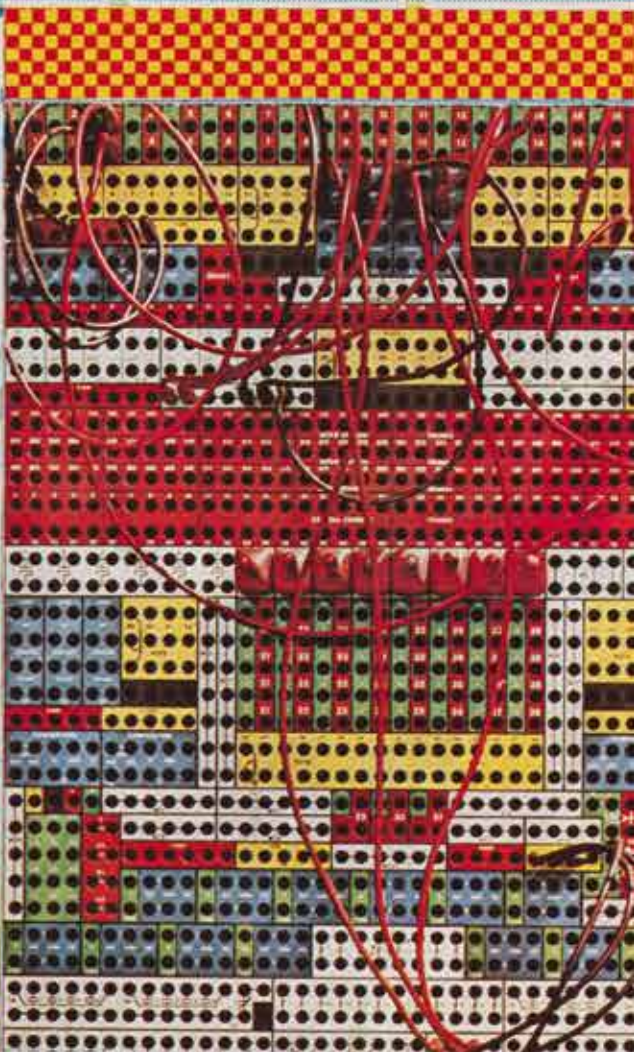


■ april | may | june | 2017



SANTA BARBARA
MUSEUM OF
ART

SANTA BARBARA MUSEUM OF ART

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



2016 – 2017 Board of Trustees

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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 metaphoric 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, surrealist, 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 Italo-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.

Artists represented include Terry Allen, Lee Bontecou, John Randolph Carter, Vija Celmins, Bruce Conner, José Luis Cuevas, Salvador Dalí, Max Ernst, Red Grooms, Nancy Grossman, Hagiwara Hideo, Paul Jacoulet, Allen Jones, Oskar Kokoschka, Jacob Lawrence, Rico Lebrun, Marisol, Kerry James Marshall, Malcolm Morley, Alice Neel, Sidney Nolan, Eduardo Paolozzi, Pablo Picasso, Ken Price, Larry Rivers, James Rosenquist, Munakata Shiko, David Alfaro Siqueiros, Raphael Soyer, Rufino Tamayo, Azechi Utemaro, Andy Warhol, June Wayne, Grant Wood, and many others.

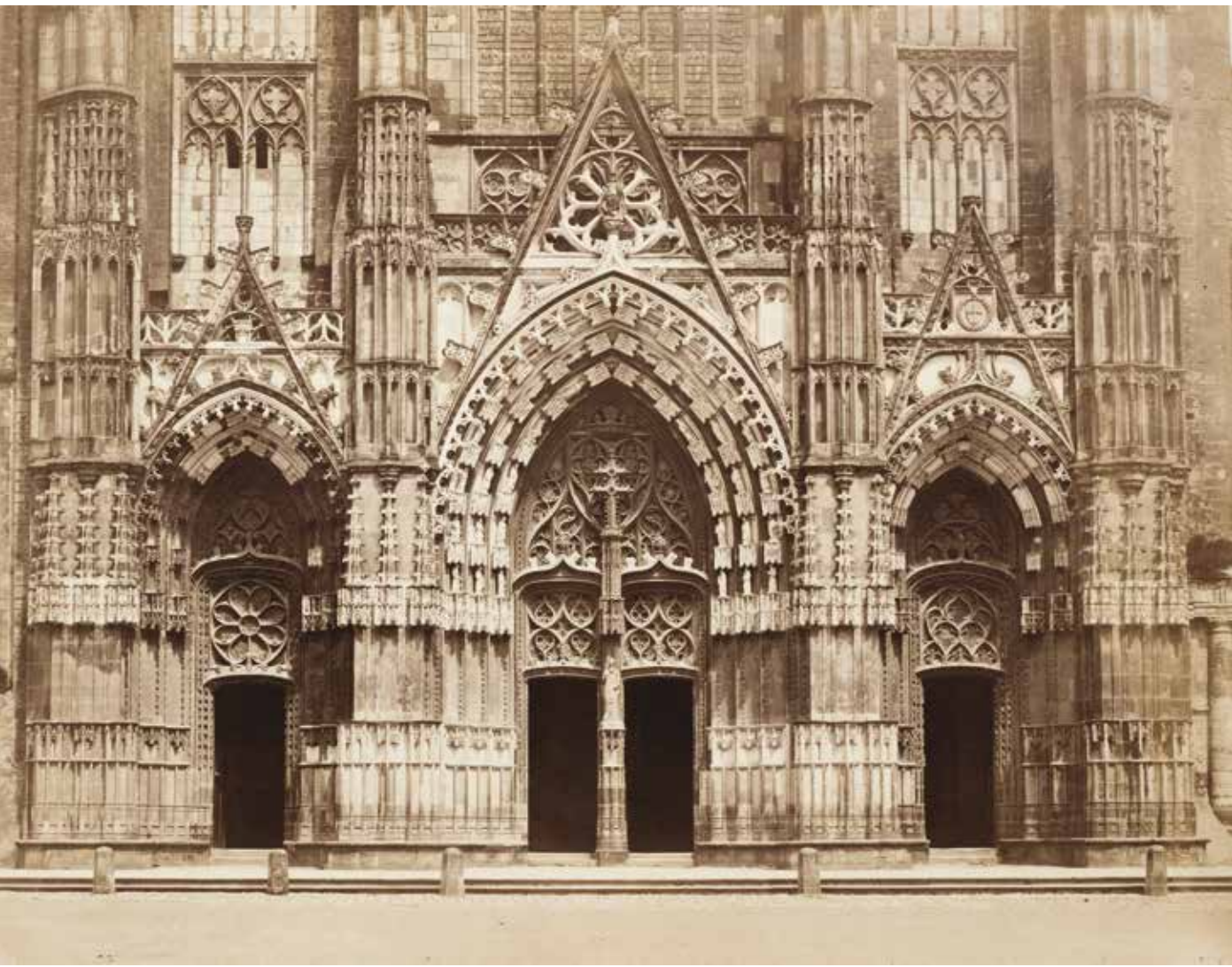


Top left: Red Grooms, *Bicentennial Bandwagon*, 1970s, From the portfolio, “Spirit of Independence, Kent Bicentennial.” Serigraph. SBMA, Gift of Lorillard Company.

Top right: Malcolm Morley, *Arles/Miami*, 1973. Lithograph. SBMA, Gift of Mr. Richard A. Brodie.

Right center: Bruce Conner, *The Dennis Hopper One-Man Show, Vol. II*. Photo-etching. SBMA, Gift of Betty and Bob Klausner to the Contemporary Graphics Center, William Dole Fund Collection.

Bottom right: Azechi Umetarō, *Skier (Sukiya)*, 1955. Color woodblock. SBMA, Gift of Carol L. Valentine.



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.

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

Top: Bisson Frères, *Notre Dame Entryway*, ca. 1853. Albumen print. SBMA, Gift of Michael G. and Jane Wilson.

Opposite inset top: Salvador Dalí, *The Persistence of Memory*, 1931. Oil on canvas. Museum of Modern Art, New York.

Opposite inset center: David Wiesner, *Untitled*, 1978. Collage, watercolor marker, and india ink on paper. Courtesy of the artist.

Opposite inset bottom: David Wiesner, *Untitled*, 1978. Photocopy, collage, ink and gouache. Courtesy of the artist.

Right column from top: David Wiesner, *Bugs*, 2009. Watercolor on paper. Collection of Zora and Les Charles.

David Wiesner, *Fish Girl*, Pages 2 – 3, 2016. Watercolor and ink line on paper. Courtesy of the artist.

David Wiesner, *Cricket*, 1978. Watercolor and india ink. Courtesy of the artist.

David Wiesner, *The Three Pigs*, Pages 14 – 15. Watercolor, india ink, gouache, and colored pencil on paper. Courtesy of the artist.

David Wiesner & The Art of Wordless Storytelling

Through May 14, 2017
Davidson, Preston Morton, and Colefax Galleries

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.



What might almost constitute an alpha and omega of such ideas are the early student works of brownstone buildings evocatively juxtaposed with fish literally out of water that become harnessed and codified in his most recent effort, *Fish Girl*, where the brownstone houses an aquarium and the elusive fish girl, epitomizing David’s fascination with metamorphosis. Fish, to be sure, constitute a virtual leitmotif in David’s work, appearing in the *Original Art* poster design submission of 1981, *Hurricane* (1990), *Sector 7* (1999), 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).



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) calliope. And not surprisingly, ladybugs find themselves included in the secret wall decoration in *Mr. Wuffles* (2013) as well as perched atop the Empire State Building in a preparatory sketch for *SPOT* (2015), a daring effort that crosses the technological divide into an app, underscoring David’s unyielding inclination to take risks.

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* (1991) and attain star billing in *The Three Pigs* (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 to receive 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.

What I have gleaned from my visit constitutes a visual hors d’oeuvre of David’s work. There is much to sample and savor, and the visitor is in for a visual feast.

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.





Top left: Michael Disfarmer, *Untitled [young man with arm around woman in floral dress]*, ca. 1930-1952. Gelatin silver print. SBMA, Gift of Michael Yanover and Rhonda Milrad in memory of Philip Yanover.

Bottom left: Helen Frankenthaler, *Green Sway*, 1975. Acrylic on canvas. SBMA, Gift of family of John and Zola Rex.

Top right: Raffi Kalenderian, *Sascha (Poolside)*, 2011. Oil on panel. SBMA, Gift of Martha and John Gabbert.

Inset right: O. Winston Link, *Birmingham Special, Rural Retreat, Virginia*, 1957 (printed later). Gelatin silver print. SBMA, Gift of Joan Almond.



Contemporary Art

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 Zola Rex. 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)*, the easygoing, almost lax passivity of his sitters is belied by a sense of dynamic energy and movement through the artist’s colorful, expressive treatment. These paintings join a drawing by Kalenderian already in the collection, *Angie* (2004), one of the stand-outs of the recently-closed exhibition *Untitled: Drawing from the Schorr Collection*.

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 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 important photographs by William Kline and David Levinthal, and which represents the first Disfarmer photographs to enter SBMA’s collection.



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 Sonderegger 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.





HIGHLIGHTS
TOUR
1 PM
EVERYDAY!
(EXCEPT SUNDAYS)

sun	CLOSED MONDAYS		tue	wed	thu	fri	sat
							1
	2		3	4	5	6	7
	8		9	10	11	12	13
FOCUS TOUR "David Wiesner" 2 pm			FOCUS TOUR "Color" 2 pm	FOCUS TOUR "Techniques" 2 pm	FOCUS TOUR "David Wiesner" 2 pm	FOCUS TOUR "Highlights of the Permanent Collection" 2 pm	FOCUS TOUR "Portraits" 2 pm
STUDIO SUNDAY on the Front Steps 1:30 – 4:30 pm							
PARALLEL STORIES: Found in Translation 2:30 pm							
FOCUS TOUR "David Wiesner" 2 pm			FOCUS TOUR "David Wiesner" 2 pm	FOCUS TOUR "Color" 2 pm	FOCUS TOUR "Portraits" 2 pm	FOCUS TOUR "Sculpture" 2 pm	FOCUS TOUR "Highlights of the Permanent Collection" 2 pm
FOCUS TOUR "David Wiesner" 2 pm			FOCUS TOUR "Techniques" 2 pm	FOCUS TOUR "David Wiesner" 2 pm	FOCUS TOUR "Color" 2 pm	FOCUS TOUR "Highlights of the Permanent Collection" 2 pm	FOCUS TOUR "Techniques" 2 pm
FOCUS TOUR "David Wiesner" 2 pm			FOCUS TOUR "Portraits" 2 pm	FOCUS TOUR "Sculpture" 2 pm	FOCUS TOUR "David Wiesner" 2 pm	FOCUS TOUR "Color" 2 pm	FOCUS TOUR "Highlights of the Permanent Collection" 2 pm
CURATOR'S CHOICE LECTURE: Katherine Roeder 2 pm							
FOCUS TOUR "David Wiesner" 2 pm			FOCUS TOUR "Color" 2 pm	FOCUS TOUR "Techniques" 2 pm	FOCUS TOUR "Highlights of the Permanent Collection" 2 pm	FOCUS TOUR "David Wiesner" 2 pm	FOCUS TOUR "David Wiesner" 2 pm
MARIACHI FEMENIL NUEVO TECALITÁN 2 pm							
FOCUS TOUR "David Wiesner" 2 pm			FOCUS TOUR "Portraits" 2 pm	FOCUS TOUR "David Wiesner" 2 pm	FOCUS TOUR "Color" 2 pm	FOCUS TOUR "Techniques" 2 pm	FOCUS TOUR "David Wiesner" 2 pm
FOCUS TOUR "David Wiesner" 2 pm			FOCUS TOUR "Highlights of the Permanent Collection" 2 pm	FOCUS TOUR "Color" 2 pm	FOCUS TOUR "Portraits" 2 pm	FOCUS TOUR "Techniques" 2 pm	FOCUS TOUR "Highlights of the Permanent Collection" 2 pm
STUDIO SUNDAY on the Front Steps 1:30 – 4:30 pm							
YING QUARTET 7:30 pm							
FOCUS TOUR "Portraits" 2 pm			FOCUS TOUR "Techniques" 2 pm	FOCUS TOUR "Highlights of the Permanent Collection" 2 pm	FOCUS TOUR "Portraits" 2 pm	FOCUS TOUR "Color" 2 pm	FOCUS TOUR "Techniques" 2 pm
PARALLEL STORIES: Colm Tóibín and "House of Names" 2:30 pm							
FOCUS TOUR "Color" 2 pm			FOCUS TOUR "Highlights of the Permanent Collection" 2 pm	FOCUS TOUR "You Are Going On A Trip" 2 pm	FOCUS TOUR "Portraits" 2 pm	FOCUS TOUR "Color" 2 pm	FOCUS TOUR "You Are Going On A Trip" 2 pm
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STUDIO SUNDAY on the Front Steps 1:30 – 4:30 pm							
MEMBER APPRECIATION WEEKEND							
FOCUS TOUR "You Are Going On A Trip" 2 pm			FOCUS TOUR "Highlights of the Permanent Collection" 2 pm	FOCUS TOUR "Color" 2 pm	FOCUS TOUR "Portraits" 2 pm	FOCUS TOUR "You Are Going On A Trip" 2 pm	FOCUS TOUR "Techniques" 2 pm
FOCUS TOUR "You Are Going On A Trip" 2 pm			FOCUS TOUR "You Are Going On A Trip" 2 pm	FOCUS TOUR "Highlights of the Permanent Collection" 2 pm	FOCUS TOUR "Color" 2 pm	FOCUS TOUR "Portraits" 2 pm	

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

Spring 2017: Modernism
April 6, 20, 27; May 4, 11

Series subscription \$60 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 Gianni 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*, Billy Childs' "*Awakening*", and Dvořák's *Quartet in A-flat Major, Op. 105*.

All concerts in 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 Katharine Putnam and Reginald M. Faletti Concert Fund

Thursdays, April 6; May 4, 5:30 pm
Pop-Up Opera

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

Sunday, April 30, 2 pm
Mariachi Femenil Nuevo Tecalitán

This group was founded by Ángel Martínez, director of Mariachi Nuevo Tecalitlán. Under the direction of Lupita Martínez, these 11 young women have performed in festivals throughout Mexico and the United States. In addition, Museum Teaching Artists lead an art project influenced by Maria Helena Vieira da Silva's *Cite Lacustre* (1957).
Co-presented by Santa Barbara Museum of Art and ¡Viva el Arte de Santa Bárbara!
Museum Front Steps
Free

Thursday, May 4, 6:30 – 7 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 a capella choral music of the Renaissance and the modern age.
Free

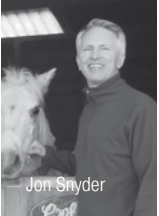
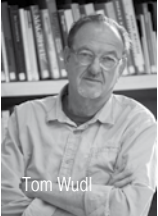
Friday, June 9, 5:30 – 8:30 pm
Day Tripping & Night Croquet

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.



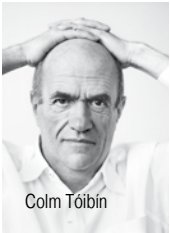
Parallel Stories

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.



Sunday, 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 Wudl and UCSB Professor of Italian Studies Jon Snyder. Q & A to follow.



Sunday, May 21, 2:30 pm
Colm Tóibín and House of Names

From the bestselling, award-winning author of *The Testament of Mary*, *Brooklyn*, and *The Master* comes *House of Names*—a powerful retelling of the classic Greek tragedy of Clytemnestra and her children. The story of a family at war with itself is re-imagined and read by Colm Tóibín. Q & A and book signing to follow.
Mary Craig Auditorium

Free SBMA Members/\$10 Non-Members/\$6 Senior Non-Members
Reserve or purchase tickets at the Museum Visitor Services desks, or online at tickets.sbma.net.

Thursdays, April 6 – June 8, 6 – 9 pm
Spring Adult Ceramics Class

This 10-week series of adult ceramics classes is inspired by work of Claude Monet and Marc Chagall, whose paintings are currently on view in *Highlights from the Permanent Collection*. This program introduces participants to the techniques of ceramics, and includes all materials, firings, and a complimentary docent-led tour of the Museum.
No fewer than 10 participants required for this class to run.
Ridley-Tree Education Center at McCormick House, 1600 Santa Barbara Street
\$330 SBMA Members/\$415 Non-Members
To enroll, visit register.sbma.net.

Thursday, April 20, 5:30 – 6:30 pm
Sketching in the Galleries: Still Life

All skill levels are invited to experience the tradition of sketching from original works of art in *Highlights of the Permanent Collection*. Museum Teaching Artists provide general guidance and all materials. Each program is open to 10 participants.
Free
To reserve a spot, contact Kelly Almeida at 884.6457 or kalmeida@sbma.net.

Sunday, April 23, 2 pm
Curator's Choice Lecture: Katherine Roeder
Moving Images and Wordless Books: Mapping David Wiesner's Network of Influences

This lecture situates the art of David Wiesner within the larger context of sequential narratives, examining the impact of film, comic books, and graphic illustration on his work.

Thursday, 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.

Thursday, June 22, 5:30 pm
Curator's Choice Lecture: Lane Relyea

All Lectures:
Mary Craig Auditorium
Free SBMA Members/\$10 Non-Members/\$6 Senior Non-Members
Reserve or purchase tickets at the Museum Visitor Services desks, or online at tickets.sbma.net.



Thursdays, April 6; May 4; June 1, 5:30 – 7:30 pm
Family 1st Thursdays
Bring the whole family and enjoy 1st Thursday together in SBMA's Family Resource Center located across from the Museum Cafe on the Lower Level. Museum Teaching Artists assist families in creating special exhibition-based art projects. Afterwards, enjoy the galleries until 8 pm.
Free

Sundays, April 9; May 14; June 11, 1:30 – 4:30 pm
Studio Sundays on the Front Steps
Visitors of all ages are welcome to participate in this hands-on workshop with SBMA Teaching Artists on the Museum's front steps. Each month explore a different medium, including clay, metal, ink, wood, photography, and paper, and gain inspiration from works of art in the Museum's permanent collection or special exhibitions.
Free



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 Kriebs at 884.6441 or rkriebs@sbma.net.



Docent Tracey Miller with new Members Kristina and James Johnson

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 884.6428 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 Kriepps, Manager of School and Docent Programs, at 884.6441 or rkriepps@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.



Paul Hayes Tucker

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 Dernbach, 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

Gilberto Albuquerque
Lynn and Joel Altschul
Jennifer and Steven Amaya
Anne W. Anderson and Kenneth Collier
Connie and William Anthony
Baker Family
Alisa and Robert Baur
Celine and C. Joseph Bendy
Norah Bierer and Serena Maken
Christine Bolli and Nathan Todoroff
Lisa Bookout
Gay Boswell
Colleen Bremer
Leigh Brinkman and Mark Brinkman
Marcia and George Brown
Michele and Arnold Brustin
Aden Capps
Alexis Chompaisal and Dane Jensen*
Olesya Gol and Dan Coates
Leisa and Marc Cosentino*
Virginia and Steve Countryman
Luther Cowden
Angela D’Amour
Cecilia Dan
Judith Dart
Mary de Lima and Kyle de Lima
Chelsea and Royal Dean
Janet and Roger DeBard
Jane Van Dyke Deering
Anne DeLeon
Marianne DeMona-Gordin
Nurha Des
Dieter Doppelfeld
Victoria Drake
Douglas Dye
Ann Edelman
Catherine Ellis and Aurora Valentine
Tammy Evans
Bethany Farber
Greg Farrington
Judy Farris
Wendy Fiering
Christine A. Flannery
Tammy Gillen
Carol Gillis
Verna and Bryan Gindoff
Debbie Goodwin-Lloyd and Peter Lloyd
Alissa Greenwalt and Folco Faraoni
Gabrielle Haas
Diane and Bruce Halle
Ann Craven and Peter Halley
Jean Harfenist
Walter Harrington
Karen and Ray Harris
Susannah Harrison and Paolo Milani
Michelle Heckman
Anne Adams Helms
Cynthia Ann Hibbard
Maryann and John Hillyard
Eric Isaacs and Andreas Schwarz
Tamara Ivanova 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

Arthur Kluge
Julia and Vadim Kotlyar
Alexandra Kutcher
Pablo Landriz
Philip Le Mieux
Misha Lewis
Jen and Tim Lilienstein
Patricia MacKinnon
Nancy and Jason Marden
Shirley A. Matulich
Karine and Donald McCall
Yan Mei and Shuiqing Hu
Laini Millar Melnick
Sharon Metsch
Marla and Jeffrey Michaels
Joyce P. Miller and Sara Guthrie
Lisa Mills and Renato Moiso
Nan and Dave Mills
Mallory Monsma and David Duarte
Revae and Anthony Moran
Daniel and Aileen Morse
Katie O’Brien Mowery and Brandon Mowery
Margaret Nadeau
Grace and Paul Newton
Terri Chavez-O’Donnell and Terence O’Donnell
Susannah Shamos and John Osley
Chen-Wen Huang and Jun Park
Elizabeth Parker
Narendra and Rita Parson
Katy Payne
Melissa Renda and Michael Payne
Hannah Perry
Robert Price and Patsy Stadelman
Iris and Esau Ramirez
Elizabeth Rand
Pamela Regan and Earl Wilcox
Nancy and Robert Rex
Tres and Stephanie Riordan
Antonia Robertson and Laurence Dworet
Marianne Robinson
Erin and Nicholas Sanchez
Susan Schulman
Robi and Patricia Scott
Beverly S. Herbert and James Shipley
Nubia Sittón
Peyton Skipwith
Virginia Smith
Patricia A. Chidlaw and Robert B. Sponsel
Sherri Perry and Jerry Stark
Melissa and Mike Stewart*
Sheridan Still and George Schreiber
Sandra Stingle
Denise and Russell Surber
Vivien and Richard Tannen
Rachel Taylor
Maryann Thomas
John Tooby
Susan Tortorici
Debra Robinson and Howell Tumlin
Thomas and Janet Unterman
Laura Urbano
Alisa Varney
Betsy and David Villalpando
Margaret Wahlborg

Robert and Ann Walzer
Kathleen Watt
Gail and Dick Wheaton
Belinda and Jim White
Heidi Wieland
Jody and CT Williams
Charlotte and Ronald Williams
Judith Wing
Cynthia K. Woo
Deborah and Edmund Wroblewski
Hongxia Fan and Xifeng Yan
Beth Yeager
Cindy Yeoman
Huiqing Yu

Upgrading Members

Joan Almond
Penny and Michael Arntz
George Relles and BL Borovay
Titus Brenninkmeijer and Kristan O’Donnell
Victoria Shaw and Ed Cohen
Julia Emerson
Joan E. Gerhardt
Marilee and Joseph Green
Carrie Cooper and Glenn C. Griffith
Joanne Haldeman
Bay Hallowell and George Haynes
Roslyn and Gregory Hawkins
Vivian and Stewart Hudnut
Patricia and Richard Johnson
Phyllis and David Johnston
Frances A. Kennett
Jill Kent
Mary and Gary Leal
Robin and J.K. Leason*
Laurie McKinley
Jocelyne G. and William V. Meeker
Adriana Jadranka Mezic and Igor Mezic
Yvonne and Andy Neumann
Kelsey Lee Offield and Cole Sternberg
Tony and Marti Oppenheimer
Elizabeth Plummer
Deborah and Kenneth Pontifex
Elizabeth and Hugh Ralston
Judith Ricker and Sarah Schroeder
Robin Rickershauser
Julia F. Lowell and Doug Steigerwald
Barbara Stupay
Maren Thomas and Roy Bayly
Sunni and Ray Thomas
Sheila Wald*
Alexandria White

*indicates a Support Group Member



THE CAMPAIGN
SANTA BARBARA
MUSEUM OF ART

Imagine More...



Helical piles



Trenches between columns



Rebar cages lowered into trenches



The transformer, to be supplied by SoCal Edison, will rest on a concrete vault buried in the ground

Hard Hat Tours

If you have contributed to the *Imagine More* campaign, or are considering doing so, and would like to go on a hard hat tour of the renovation project, contact Development Assistant Meggie Brummett at mbrummett@sbma.net. Tours are available most Tuesdays at 3:30 pm, or by special appointment.

Renovation Project
Installation

During your next visit, be sure to stop by Thayer Gallery (to the rear of Ludington Court) to view an installation focusing on the renovation project, progress of current construction, and the *Imagine More* capital campaign.

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 handiwork 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



Deep trenches for conduits to carry electric lines

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 not only 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	Audrey and Tim Fisher	Anne Luther
Patricia Aoyama and Chris Kleveland	Martha and John Gabbert	Siri and Bob Marshall
Jill and John C. Bishop, Jr.	Dorothy and John Gardner	Gretchen and Marshall Milligan
Susan Bowey	Katherine and Richard Godfrey	Nancy Schlosser
Joan Davidson and John Schnittker	Betsy and Jule Hannaford	Clay Tedeschi
Christine and Bob Emmons	Gina and Joe Jannotta	Jeanne Towles
Sarr Siegele and Larry Feinberg	Lillian Lovelace	

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 Members Patsy Blake and Jeanne Towles

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 | Jacquelyn Klein-Brown |
| Jane and Kenneth Anderson | Suzie and Bruce Kovner |
| Patricia Aoyama and Chris Kleveland | Travis and Tom Kranz |
| Margaret Arvey | Shirley and Seymour Lehrer |
| Marta Holsman Babson | Karen Lehrer and Steve Sherwin |
| Gwendolyn and Henry Baker | J. Paul Longanbach and Donald E. Polk |
| Jill and John Bishop, Jr. | Lillian Lovelace |
| Patricia and Richard Blake | Leatrice Luria and Kandy Luria-Budgor, |
| Susan Bowey | Luria Foundation |
| Titus Brenninkmeijer and Kristan O'Donnell | Marilyn Magid |
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| Natalia and Michael Howe | Lynda Weinman and Bruce Heavin |
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| Gina and Joe Jannotta | Patricia Yzurdiaga |
| Rebecca Kapustay and David Ludwig | |
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| Elaine and Herbert Kendall | |
| Frances E. Kent | |
| Jill Kent | |
| Linda and Michael Keston | |

List current as of February 28, 2017



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.

William Harnett, *The Secretary's Table*, 1870. Oil on canvas. SBMA, Gift of Mrs. Sterling Morton for the Preston Morton Collection.

David Wiesner & The Art of Wordless Storytelling Members Reception

On Friday, January 27, the Museum celebrated the opening of *David Wiesner & The Art of Wordless Storytelling* with Members, exhibition sponsors, and lenders.



Zora and Les Charles, exhibition sponsors; Carolyn Merovick, exhibition donor; and Sally and Tom Reeder



Chris and Bob Emmons, and Nicholas Robertas



Trustees, Betsy Hannaford and Clay Tedeschi

Members Holiday Party

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



David Wiesner and Helene Segal, President SBMA Women's Board, exhibition funder

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.



Holiday portrait studio fun!



Members enjoy a musical performance by the Santa Barbara High School Madrigals.



Sustaining Trustees, Jane Gottlieb and Amanda McIntyre



Sustaining Trustees, Ken Anderson and Marianne Sprague; Eik Kahng, Assistant Director and Chief Curator; and Susan Bowey, Vice President, Board of Trustees



An SBMA family enjoys the card making activity.



The Santa Barbara Strings Trio perform for SBMA Members.

The Museum Contemporaries

Members of The Museum Contemporaries (TMC) joined Julie Joyce, Curator of Contemporary Art, for an excursion to Santa Monica and Venice to visit with artist, Analia Saban in her Santa Monica studio and with Gajin Fujita featured at L.A. Louver Gallery in Venice.



Analia Saban discusses her work with TMC members in her studio.

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*.



Sustainers, Gwineth Clarkson (15 years) and Pat Hinds

Women's Board

The SBMA Women's Board honored new and long-standing members at its Annual Member Luncheon held on January 23 at the Santa Barbara Club.



New Members, Leisa Cosantino and Roberta Miller



Elizabeth East (left); Peter Goulds (center); Gajin Fujita (right) and artists from TMC's tour of "Roll Call" at LA Louver Gallery



Members of PhotoFutures enjoy a gallery talk with Charlie Wylie, Curator of Photography and New Media.



Long-standing Sustaining members Barbara Wallace (49 years), Marion Stewart (32 years), and Sunni Thomas (27 years)



Punakha Dzong, Punakha Bhutan



Student at Choki Traditional Craft School in Thimphu, Bhutan



With Princess Kesang at the Thangka Conservation Center, Thimphu, Bhutan. Seated: Linda Kriesel, Jane Grant, Judy Weirick, Maria Brant, Princess Kesang Choden (behind), Kim Routh, Susan Haldeman, Marcia Cohen. Standing: Nigel McGilchrist, Mimi Michaelis, Cyndee Howard, Wayne Cole, Richard Kriegler, John Mike Cohen, Bart Deamer, Ditty Deamer, Lynn Montgomery



Our guide, Karma Lotey, with a 96-year-old man we met along the hike to Khamsum Yuelley Namgyel Chorten in Bhutan



Hundreds of candles burning, Jambey Lhakhang, Paro, Bhutan. Photo by Cyndee Howard

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 Weirick

"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.

Upcoming Tours

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

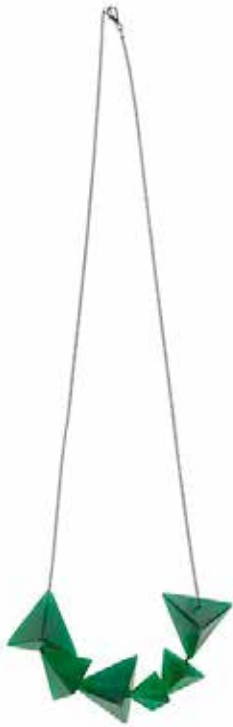
NOTE: This schedule is subject to change. Visit www.sbma.net/travel for the most up-to-date information and full brochures on many of these tours.

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.

Shopping at the Museum Store



Museum Store Hours • Saturday – Monday 11 am – 5 pm • Tuesday – Friday 10 am – 6 pm • Thursday Evenings 5 – 8 pm

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 Cafe Hours
Tuesday – Saturday 11 am – 3 pm
Sunday 11 am – 4 pm





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

Nonprofit Organization
U.S. Postage
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Santa Barbara CA
Permit Number 352

MUSEUM HOURS

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



april | may | june | 2017

Cover: Eduardo Paolozzi, *Pacific Standard Time* (detail), 1970, From the series "Zero Energy Experimental Pile (Z.E.E.P.)." Screenprint and lithograph. SBMA, Museum purchase with funds provided by the Stokley Towles Memorial Art Acquisition Fund.

David Wiesner, *Fish Girl* (detail), pg. 168-169, 2016. Watercolor and ink line on paper. Courtesy of the artist.

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