

■ april | may | june | 2019



Dear Members,

As we head into the spring and summer months, the Museum continues to provide compelling exhibitions and engaging programming to our Santa Barbara community. Don't miss *Out of Storage and into the Light: Sculptures That Tell Stories*, the first exhibition organized by SBMA that is devoted exclusively to the extensive sculpture collection of the Museum. The range of works on display are not only broad in scope, subject matter, and medium, but also are displayed in dynamic fashion with special lighting effects, rotating pedestals, and an interactive app, allowing the visitor to virtually “handle” and manipulate the art.

On May 19, another groundbreaking exhibition opens to the public. *Ensemble* is a new multimedia installation by Los Angeles-based, sound and performance artist Chris Kallmyer. This work is truly interactive, played by a changing group of individuals and involving methods of communal production. The presentation also includes a selection of musical scores developed by the artist, related sketches, a video projection, and related reading materials.

In addition, two of SBMA's lecture series continue in April, May, and June. The Parallel Stories lectures continue to grow in popularity—this season featuring bestselling author and Santa Barbara native T.C. Boyle, Geoff Dyer, and local favorite Pico Iyer. Equally as enlightening, Art Matters is intended primarily for those seeking continuing adult education and brings distinguished speakers, such as Joan Kee (University of Michigan) and Todd Cronan (Emory University), to present fascinating information on a broad range of topics, including artists, the history of art, and art and the law. The Museum is proud to offer free admission to students to all Art Matters lectures.

We hope to see you soon in the galleries or the Mary Craig Auditorium for all the Museum has to offer!

Sincerely,



Larry J. Feinberg  
Robert and Mercedes Eichholz Director and CEO



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Chris Kallmyer: Ensemble

May 19 – September 15, 2019  
Preston Morton Gallery

*Ensemble* is the title of a new multimedia installation by Los Angeles-based, sound and performance artist Chris Kallmyer. The exhibition centers around a sculptural instrument created specifically for the exhibition comprised of raw timber and handmade bells that functions as a communal bell-ringing instrument, or *carillon*. The instrument, activated by a group of individuals, employs a method of making music by non-musicians that blends collective listening with lively communal rituals and meditation practice. Presented in SBMA’s Preston Morton Gallery and including a selection of musical scores developed by the artist, related drawings, and a video projection documenting the inaugural staging of the instrument, *Ensemble* serves as an oasis for contemplation and exploration. Accompanied by a series of sound and meditation workshops, the exhibition functions as a production and rehearsal space—part laboratory and part sanctuary—to be staged throughout the exhibition’s duration. The exhibition serves as an active studio for Kallmyer to further explore the post-Fluxus poetics of everyday objects, what happens when audience-turns-performer, and what the visitor seeks from the experience of listening.

*Ensemble* rises from a series of projects by Kallmyer that explores site-based, shared music-making with public audiences. In a month-long project titled *A Paradise Choir* (2016) at the San Francisco Museum of Art, the artist engaged thousands of volunteer visitor-enactors into an impromptu choir that explored the aural architecture of the newly opened Snøhetta-designed expansion. Through a series of actions, impromptu concerts, and guided tours, amateur choirs and zealous visitors donned robes to yell, sing, and move through the spaces of the museum. In 2015, the artist presented *Commonfield Clay* at the Pulitzer Arts Foundation in St. Louis, creating what he termed “a future folk music” through regional materials and mutually-authored music. The project’s earthenware bells were made, in collaboration with ceramicist Dan Barnett, out of refined clay from the banks of the Mississippi River—alluding to the traditional brick architecture of St. Louis. Informing this series is another earlier project, *Everyone in a place* (2010/2011), that Kallmyer produced with the LA-based art collective Machine Project, with whom he created over 100 projects between 2009 and 2018. Presented at the UCLA Hammer Museum and Museum of Contemporary Art Denver, the project was staged through the participation of hundreds of museum visitors, who, wearing bells issued to them, created an ambulatory sound-work that permeated the spaces of each institution.

Chris Kallmyer was born in Washington D.C. He completed his MFA at CalArts in 2009 where he studied with improviser Vinny Golia, trumpet player Wadada Leo Smith, north-Indian musician Aashish Khan, and sound artist Sara Roberts. Kallmyer is inspired by the international, interdisciplinary Fluxus movement of the 1960s and 1970s, and is committed to the notion of active listening. In a 2017 interview with Catherine Womack in the *LA Weekly*, he stated, “I’m interested in how the context around music changes its meaning or changes how we value it.” Implicit in his multi-faceted work is a strong sense of experimentation and audience participation, which has led him to commissions, not only by major art museums, but also significant music institutions, such as the Los Angeles Philharmonic and the San Francisco Symphony. With *Ensemble*, Kallmyer brings to SBMA and its constituents a fresh opportunity to engage with art, with sound, and with others in innovative and evocative ways.



Top: *A Paradise Choir*, Performance by Chris Kallmyer, San Francisco Museum of Modern Art, 2016. Photograph by Charles Villyard.

Right: *Commonfield Clay*, Performance by Chris Kallmyer, Pulitzer Arts Foundation, St. Louis, MO, 2015. Photograph by Carly Ann Faye.





Left: CHEN Jiru, 1558–1639, *Thatched Hut by Tall Pines*. Ink on paper; hanging scroll. SBMA, Gift of N. P. Wong Family.

Right: LUO Ping, Chinese, 1733–1799, *Finger Painting of Crane*, From “Album of Miscellaneous Subjects” with WANG Feng. Ink and color on paper; album leaf from a set of 12. Anonymous loan.



**Bamboo, Rocks, and Old Trees:  
Chinese Calligraphy and Literati Painting**

March 24 – June 23, 2019  
Ridley-Tree Gallery

An 11th-century Chinese painting, *Old Tree, Rock, and Bamboo*, recently appeared on public view. This small handscroll is widely regarded as the only surviving painting by Su Shi (1037–1101), one of the greatest names in Chinese cultural history. A statesman, scholar, poet, writer, calligrapher, and painter, Shu Shi is considered the fountainhead of the so-called “literati” painting tradition that came to dominate much of later Chinese art.

This exhibition celebrates the ideals of literati painting as first formulated by Su Shi and his circle of friends, and further developed by succeeding generations of artists and calligraphers. The exhibition includes 12 paintings and calligraphy from the 17th through 19th centuries from the Museum’s permanent collection, supplemented with private loans.

As China’s educated elite, Su Shi and his fellow scholar-officials were known as *wenren* 文人, or literati, who managed the empire’s extensive bureaucracy. Defined by their rigorous education in history, literature, and philosophy, scholar-officials, in their spare time, pursued literary and artistic exchanges with their close friends. Dissatisfied with the restrictive climate of representational images, Su Shi and his friends felt the need to find ways to expand the expressive possibilities of paintings in order to better convey their private thoughts and emotions. They advocated that paintings need not adhere to the likeness of the outside world, but rather to reflect the temperament of the artist. The initial subjects they selected, such as bamboo, rocks, and old trees, lent themselves easily to calligraphic expressions, and at the same time, visually communicated poetic allusions and moral symbolism expounded in ancient literary and philosophical texts. They advocated for simplicity and naturalness, and recognized the power of monochrome ink images. Brushwork, as in calligraphy, was hailed as the imprint of the artist’s “mind” and was “read” as such by like-minded friends.

Literati painting practices expanded through the development of styles surrounding several personalities in the Mongol-ruled Yuan dynasty (1271–1368), whose paintings were emulated as models by subsequent generations. By the 17th century, the paintings of this elite social class, as first expressed by Su Shi, developed into an artistic tradition with a well-constructed art historical lineage. This tradition consisted of a rich diversity of painting styles, ranging from “orthodox” practices of evoking the past masters to the “individualists” vision of self-expression. Literati culture and its painting ideals permeated all levels of society by the Qing dynasty (1644–1911) and continued to energize the arts and societal values to the modern day.

This exhibition includes works by literati artists who were at the forefront of consolidating the literati painting tradition in the 17th century, such as Chen Jiru (1558–1639) and Li Rihua (1565–1635), as well as works by 18th-century artists, who were supported by a new breed of middle-class patrons, Zheng Xie (1693–1765), Gao Fenghan (1683–1749), and Luo Ping (1733–1799).

In association with the exhibition, Peter Sturman will present a lecture on Su Shi and his painting *Old Tree, Rock, and Bamboo* on Sunday, April 7 at 2:30 pm. See page 6 for more information.

## Out of Storage and into the Light: Sculptures That Tell Stories

March 10 – June 23, 2019  
Davidson and Colefax Galleries

Further expanding on this exhibition, SBMA Deputy Director and Chief Curator Eik Kahng interviews Gülru Çakmak, guest curator and Associate Professor of 19th-century European Art at the University of Massachusetts Amherst.

**Q: I know that you’ve become very invested in the medium of sculpture. How has this come about for you in your scholarship? Is it because of your work on Gérôme?**

**A:** Yes, in fact sculpture has become central to my research in the past few years. In the last chapter of my recently-published book *Jean-Léon Gérôme and the Crisis of History Painting in the 1850s*, I addressed a series of preliminary questions regarding something rather startling that happens in the work of this artist, who effectively sets aside an active career as a painter and launches into sculpture later in life. And not just any sculpture, but marble sculptures tinted with color that are made to look lifelike. We are very lucky to have one of his pieces in an exquisitely well-preserved condition here at SBMA, *Bust of Tanagra*, which is in the exhibition. My interest in trying to understand Gérôme’s sculpture led me to investigate issues of facture and process in late 19th-century European sculpture, which I researched under the auspices of a series of fellowships at the Henry Moore Institute in Leeds, UK, the Yale Center for British Art in New Haven, CT, and most recently at the Clark Art Institute in Williamstown, MA. I had an opportunity to co-curate an exhibition on the topic of color in sculpture at the Henry Moore Institute.



Guest curator Gülru Çakmak at SBMA giving a gallery talk last April.

**Q: Why did you choose to call the show “Sculptures That Tell Stories”? Why is it important, in your opinion, to call attention to the artistic medium of sculpture?**

**A:** One thing I have come to appreciate immensely in sculpture is the kind of dynamic viewing experience it triggers. A sculpture is and is not part of our everyday space: it shares a similar material existence to us, in the sense that it partakes in our three-dimensional experience in the world, and yet, once we engage with it, it stops being an inert object, and becomes an active agent that has the potential to transform us. I find that transition always magical, and a challenge: it requires our dedicated participation; for us to take the time to really look at the piece closely and to get to understand its invitation. Once that work is done on the part of the viewer, the piece becomes animated so to speak, effectively choreographing a viewing experience, actively mobilizing the projective ability of the beholder. And the result is always surprising: a prolonged viewing experience makes us see the work in a very different way than our initial, say, 30 seconds with it.

**Q: We went on a bit of a rummage through storage together when we first started working on this project. What were your first impressions of the collection? And did you have any immediate favorites?**

**A:** The pieces we ended up selecting for the exhibition are but a fraction of the Museum’s impressive sculpture collection. I was thrilled by how much there is, and by the same token, humbled by how unfamiliar I was with many of them, specifically the pieces beyond my expertise, such as the ancient Near Eastern, African, or Pre-Columbian pieces. Many of my immediate favorites, such as the Yan-Ka-Di masquerade puppet from Mali or Malvina Hoffman’s statuette of *Ballets Russes* dancers, are in the show.

**Q: The permanent collection and its reinvigoration through unorthodox installations has become a bit of a thing of late in the art world. For example, often artists are invited to design presentations. What do you think you bring, as an academic art historian, to this exercise that is particularly advantageous?**

**A:** What I would hope to bring to the table is curiosity. As an art historian and teacher, when I look at these works, I see objects that were made at specific times for specific purposes. And yet many of those immediate conditions of creation are not immediately knowable by the viewer. Accessing that underlying layer of meaning requires a particular kind of dedicated historical detective work. There is a mystery to a gathering of such objects in a museum, pieces that have been removed from their original material contexts. The museum is a reservoir of, often fragments of, material cultures from across the world and from a large timespan. I see my job as taking these familiar-looking objects and making them strange, and hopefully, piquing curiosity in museum visitors.

**Q: The problem of retaining the interest of the public in earlier, historical material is a source of constant worry among art museum curators and educators. Do you have any further ideas about how best to approach this problem, which I’m sure has its parallels at university these days, when courses in the humanities are becoming much less popular?**

**A:** Regardless of whether, say, history as an academic field is popular or not among college students, there is one thing that goes beyond contemporary conditions, something fundamental about history: we are all products of it, whether we are aware of it or not. Then the question for us, curators and teachers, becomes raising an awareness as to how historical material speaks to, and in many cases has determined, some of the foundational categories by which we define ourselves, experience our lives, signal our values to ourselves and to others. And also how different peoples at different moments in history have experienced these categories similarly or differently. “What does it mean to be human” and “why am I here” are foundational questions, and histories of material cultures demonstrate that these questions have been addressed for a very long time, with various answers. So what are the methods by which we can raise our audience’s awareness? This requires fostering their curiosity, going back to my earlier point. This can be done in different ways: prioritizing reaching out to younger children, K–12, actually investing effort into future college students and museum visitors—sparking this interest early on would be key. If we are to speak specifically about art history and historical artifacts, one of the ways in which the viewer’s curiosity can be prompted is by offering more hands-on experiences. Very many sculptures, especially small ones and those made from light material, are made to be handled, which is not often possible for an ordinary museum visitor. But taking advantage of the ever cheaper and more sophisticated 3D scanning and printing technologies for instance, to enable viewers to “handle” works of art, at least virtually, might be an effective way to highlight the specificity and materiality of these objects.

## Continuing Exhibitions

**A Brilliant Spectrum:  
Recent Gifts of Color Photography**  
Through May 5  
Preston Morton Gallery

**Out of Storage and into the Light:  
Sculptures That Tell Stories**  
Through June 23  
Davidson and Colefax Galleries

**Kehinde Wiley: Equestrian Portrait of  
Prince Tommaso of Savoy-Carignan**  
Through October 13  
Park Entrance

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

## Related Programming: Out of Storage and into the Light: Sculptures That Tell Stories

Sunday, April 28, 2 pm  
**Public Lecture by  
Gülru Çakmak**

Mary Craig Auditorium  
Free

Reserve tickets at the Museum Visitor Services desk,  
or online at [tickets.sbma.net](https://tickets.sbma.net).



Left: *Processional Figure of Dancing Child Krishna*, India, Tamil Nadu, 13th century. Bronze. SBMA, Museum purchase.



recent acquisitions



Contemporary Art

Among the many generous gifts of contemporary art received by the Santa Barbara Museum of Art at the end of 2018 is a major painting by internationally recognized British artist **Nigel Cooke**. Gifted to the Museum by Daniel Aloni and Sarah Brown is *Shipwreck with Spectator I* (2010), part of a series of paintings in which the artist tackles the timeworn tradition of allegorical paintings. Depicting thickly bearded sailors, artists, and philosophers as they navigate dystopian environments, this series of paintings represents the steadfastness of creativity and artistic production in the face of impending danger and existential peril. Another form of landscape is represented in the major painting *Biosphere: Coral Reef* (1993) by American artist **Alexis Rockman**, donated by Cecilia Dan. Rockman is known for darkly surreal works that focus on civilization’s effects on the natural world. His paintings have been described as sites where scientific illustration meets science fiction, depicting living organisms in a giant laboratory in outer space.



Works by Los Angeles-based **Naotaka Hiro** center on the body and how, in disparate ways, it is involved in the creation of his drawings, paintings, sculptures, and videos. Drawing is at the core of the artist’s oeuvre, and his work *Untitled (Idling)* (2018), created with acrylic and graphite on paper, brings aspects of the artist’s erotic imagery together with his gesture-based practice. The white circles are areas where the paper has been punctured by two carefully cut holes where eyes might be, making it appear as a face or mask while also alluding to performative engagement. This work, along with works on paper by artists Elizabeth Bonaventura and Nathan Huff, were acquired in early 2019 with funds provided by the Basil Alkazzi Acquisition Fund.

Top left: Nigel Cooke, *Shipwreck with Spectator I*, 2010. Oil on linen backed with sailcloth. SBMA, Gift of Dan Aloni and Sarah Brown.

Inset left: Alexis Rockman, *Biosphere: Coral Reef*, 1993. Oil on wood. SBMA, Gift of Cecilia Dan.

Inset right: Naotaka Hiro, *Untitled (Idling)*, 2018. Acrylic and graphite on paper. SBMA, Museum purchase with funds provided by The Basil Alkazzi Acquisition Fund. Image courtesy of the artist and The Box, Los Angeles.

Photography and New Media

The Department of Photography and New Media is the grateful recipient of several year-end gifts from a host of local galleries, collectors, and artists. From Robert and Susan Lieff comes a group of exemplary, large-scale photographs by respected practitioners like Uta Barth, T.J. Wilcox, and **Rinko Kawauchi**. In Kawauchi’s *Untitled* (2004) from the series “AILA” (which translates to “family”), the Japanese photographer assembles a dreamy litany of creatures that evoke the miracle of birth, the mysteries of death, and the environmental spaces shared by humans and animals. This gift arrives at the Museum during a time of renewed collecting interest in contemporary color photographs.



Another significant gift comes from Jeffrey Fraenkel and Frish Brandt of the Fraenkel Gallery in San Francisco. As a result of their extraordinary generosity, the Museum will augment its Diane Arbus holdings with the photograph *Four people at a gallery opening, N.Y.C. 1968*. In addition, a remarkable mammoth-plate albumen print by **Carleton Watkins** joins 10 other works in the collection by the iconic Western expedition photographer. Watkins’s print, titled *Douglas Fir (Librocedrus Decurrens) and Ponderosa Pine (Pinus Ponderosa) at Clark’s, Yosemite* (ca. 1865–66), depicts the tranquil ranch of Galen Clark, an early environmental advocate who was appointed by Abraham Lincoln as the first “Guardian” of Yosemite in 1864.



Lastly, the Department was pleased to receive a unique multi-process photograph by **Susan Rankaitis**, a gift of the artist and Robbert Flick. Rankaitis, a California photographer and the Fletcher Jones Chair in Studio Art at Scripps College, specializes in combining photographic negatives with paint and other liquids to create images that meld science and art. The title of *Interoception #14* (2011) references the neuroscientific process by which the mind perceives the body. This print is currently on view at the Museum through May 5 as part of the exhibition *A Brilliant Spectrum: Recent Gifts of Color Photography*.

Top right: Rinko Kawauchi, *Untitled (14)*, from the series “AILA,” 2004. Chromogenic print, ed. 2/6. SBMA, Gift of Susan and Robert Lieff. © Rinko Kawauchi

Inset left: Carleton Watkins, *Douglas Fir (Librocedrus Decurrens) and Ponderosa Pine (Pinus Ponderosa) at Clark’s, Yosemite*, ca. 1865–66. Mammoth-plate albumen print. SBMA, Gift of Jeffrey Fraenkel and Frish Brandt.

Inset right: Susan Rankaitis, *Interoception #14*, 2011. Multi-process photograph, unique. SBMA, Gift of Susan Rankaitis and Robbert Flick in honor of Carol Vernon and Robert Turbin.





### Art With A Side of Writing

Like fries and a burger, art and writing are a natural pairing. Great writers are great observers. They consider the world around them, notice overlooked details, and make connections. Looking carefully at art helps us to develop these observation skills. Art encourages us to slow down, look closely, and reflect on what we see. When we accept this invitation, we are rewarded with new thoughts and perspectives. These ideas and insights provide rich material for writing.

Recognizing this symbiotic relationship between word and image, and in response to feedback from teachers, the Museum launched a new program this fall called Artful Writing. Offered on Thursdays throughout the academic year to third through twelfth graders, this popular new option begins with a half hour of interactive discussion and writing exercises in the galleries, followed by a half hour of art making with Teaching Artists, incorporating language inspired by the artwork seen. Students this year have discovered the poetic power of the color blue inspired by April Street's installation *The Mariners' Grand Staircase (Armoured Stars, Flying Clouds)*; they have explored the push and pull of various words in juxtaposition, inspired by Hans Hofmann's *Simplex Munditis* (1962); and have created stories based on characters and settings found in the *Paths of Gold* exhibition.

Adults also find the galleries a stimulus for writing. Modeled after the successful Sketching in the Galleries program, and created with the help of Sameer Pandya, author and teacher of creative writing and literature in the Department of Asian American Studies at UC Santa Barbara, Writing in the Galleries was piloted this fall. The third Thursday of every month, writers of all levels are invited to participate in this informal exploration of the Museum's galleries as an impetus to writing. Sessions are led by a variety of writers, including talented UCSB faculty, gifted local poets, and an occasional visiting writer. The consistently sold-out sessions begin with a conversation and prompts, partially inspired by works on view, or a passage or poem read. Participants are free to write on their own and then reconvene as a group to share and comment on each other's work. A recent participant wrote, "I am an artist and a writer/poet who very much appreciates your offerings and the ways these sister-arts enhance and deepen our experience of imagination and our connections with one another." Another noted, "I like how Writing in the Galleries facilitates a kind of interaction and connection with other people I have never associated with an art museum. The perception of an art museum, and how often I might visit it, has all been reframed for me. I will do it again."

Perhaps the strongest impetus for writing comes from reading, and through Parallel Stories, the Museum has been fortunate to host readings and conversations with award-winning authors, of national and international acclaim. Generously sponsored by the Samuel B. and Margaret C. Mosher Foundation, this series functions as a multidisciplinary lens through which to view the Museum's collection and special exhibitions. World renowned writers have been at the center of this popular program since its inception. They include among others: Colm Tóibín, Carmen Boullosa, Richard Rodriguez, Maggie Nelson, and most recently for a month as Writer in Residence, Rachel Cusk. Said one attendee after the most recent reading, "Beautiful event today! Parallel Stories has become such an important part of the SB cultural landscape." The series continues this season with T.C. Boyle, Geoff Dyer, and Pico Iyer.









sun	CLOSED MONDAYS <small>Cesar Chavez Day (observed) Galleries, Store, and Offices Closed</small> 1	FOCUS TOUR "Sculptures That Tell Stories" 1 pm tue	FOCUS TOUR "Docent's Choice" 1 pm wed	FOCUS TOUR "Docent's Choice" 1 pm thu	FOCUS TOURS "Docent's Choice" 1 pm "Sculptures That Tell Stories" 2 pm fri	FOCUS TOURS "Docent's Choice" 1 pm "A Brilliant Spectrum" 2 pm sat
	7	8	9	10	11	12
	14	15	16	17	18	19
	21	22	23	24	25	26
	28	29	30	1	2	3
sun	CLOSED MONDAYS 6	FOCUS TOUR "Docent's Choice" 1 pm tue	FOCUS TOUR "Docent's Choice" 1 pm wed	FOCUS TOUR "Sculptures That Tell Stories" 1 pm thu	FOCUS TOURS "Docent's Choice" 1 and 2 pm fri	FOCUS TOURS "Docent's Choice" 1 pm "Sculptures That Tell Stories" 2 pm sat
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	1
2	3	4	5	6	7	8
sun	CLOSED MONDAYS 10	FOCUS TOUR "Docent's Choice" 1 pm tue	FOCUS TOUR "Docent's Choice" 1 pm wed	FOCUS TOUR "Docent's Choice" 1 pm thu	FOCUS TOURS "Docent's Choice" 1 and 2 pm fri	FOCUS TOURS "Docent's Choice" 1 and 2 pm sat
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	1	2	3	4	5	6



Thursdays, 5 – 8 pm

Free Thursday Evenings

SBMA is open and free to the public every Thursday evening 5 – 8 pm and includes access to all galleries and brief docent talks in select exhibitions. The Museum Store and Family Resource Center are also open during these hours. For information, visit [www.sbma.net](http://www.sbma.net).



Thursdays, April 25; May 2, 9  
4:30 – 6 pm  
Art Matters

Art Matters is a premier lecture series intended for continuing adult education in the history of art. Distinguished speakers come from the Santa Barbara area, across the country, and occasionally, abroad.

Mary Craig Auditorium  
Single tickets: \$10 SBMA Members/\$15 Non-Members/Free to students with valid ID  
Purchase tickets at the Museum Visitor Services desk, by phone at 884.6423, or online at [tickets.sbma.net](http://tickets.sbma.net).

April 25:	<b>What Art Has to Say About the Law</b> Joan Kee, Associate Professor of Art History, University of Michigan
May 2:	<b>Matisse’s Hands</b> Todd Cronan, Associate Professor, Art History, Emory University
May 9:	<b>What is Mid-Century Modern?: The Architecture of Richard Neutra and The Eameses</b> Todd Cronan, Associate Professor, Art History, Emory University

Thursdays, April 4 – May 30, 6 – 9 pm

Spring Adult Ceramics Class

Inspired by works of art in the Museum’s permanent collection and current exhibitions, students of all skill levels are able to develop and refine both sculptural and functional techniques of ceramics through hand building, throwing, surface decoration, and glazing techniques.

\$400 SBMA Members/\$485 Non-Members

First and second Saturdays of the month, April – May  
10 am – 1 pm

Ceramic Studio Saturdays

Studio Saturdays are an informal opportunity for students of all skill levels to create ceramics without the long-term commitment. Come on the first Saturday to develop or refine both sculptural and functional techniques of ceramics through hand building or throwing. Return the following Saturday to glaze your works of art. This two-part course features small group instruction and individual attention for beginners, while advanced students are welcome to work independently. *Participants ages 7-12 must be accompanied by an adult.*

\$70 per month SBMA Members/\$80 per month Non-Members  
To enroll, visit [register.sbma.net](http://register.sbma.net)

Location for both:  
SBMA’s Ridley-Tree Education Center at McCormick House, 1600 Santa Barbara Street

Sunday, April 7, 2:30 pm

Emotion and Belonging—A New Look at  
Literati Aesthetics in China  
Lecture by Professor Peter Sturman

In November 2018, Su Shi’s (1037–1101) *Old Tree, Rock, and Bamboo*, one of the most famous Chinese paintings “never seen” suddenly emerged into public view and sold for an extraordinary sum of money at a public auction in Hong Kong. Professor Peter Sturman, Professor of Chinese Art, Department of History of Art and Architecture, UC Santa Barbara, recounts the importance of this singular painting and presents new research that helps shed light on the very beginnings of what is known as literati painting in China.

*Sponsored by Friends of Asian Art*

Mary Craig Auditorium  
Free  
Reserve tickets at the Museum Visitor Services desk, or online at [tickets.sbma.net](http://tickets.sbma.net).

Sunday, May 19, 1 – 4 pm

Ensemble Free Day

Enjoy free admission, a performance featuring Chris Kallmyer and his cohort activating the multimedia sculptural instrument featured in the *Ensemble* exhibition (1–2 pm), family guides, art activities in the Family Resource Center, and refreshments.

Free

Thursdays, April 11; May 9; June 27, 5:30 – 6:30 pm

Sketching in the Galleries

All skill levels are invited to experience the tradition of sketching from original works of art in current exhibitions. Museum Teaching Artists provide general guidance and all materials.

Thursdays, April 18; May 16; June 20, 5:30 – 7 pm

Writing in the Galleries

Writers of all levels are invited to participate in this informal exploration of the Museum’s galleries as an impetus to writing. Each session is led by a visiting writer/facilitator. Participants are free to write on their own and then reconvene as a group to share and comment on each other’s work. Please bring a notebook or laptop on which to write.

For both:  
Free  
To reserve a spot, email [communityprograms@sbma.net](mailto:communityprograms@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.

Wednesday, April 17, 5:30 pm

T.C. Boyle | Outside Looking In

Bestselling author and Santa Barbara native, T.C. Boyle returns to read from his new novel exploring the first scientific and recreational forays into LSD and its mind-altering possibilities. *Outside Looking In* deals with the early years of LSD, from its first synthesis by Albert Hofmann in 1943, to the time when it broke free of strictly psychiatric use and set society afire in the Harvard-based experimentation of the 1960s. Boyle could not be more timely, as he examines through his fiction what it might mean now that psychedelic drugs are once again being used clinically. Book signing to follow

Thursday, May 30, 5:30 pm

Geoff Dyer | All Our Yesterdays

Geoff Dyer devotes his unique critical and stylistic energies to Brian G. Hutton’s *Where Eagles Dare*—a thrilling 1968 Alpine adventure starring Richard Burton and Clint Eastwood. *Broadsword Calling Danny Boy* is Dyer’s hilarious tribute to a film that he has loved since childhood, including a scene-by-scene analysis that takes the reader from its snowy, Teutonic opening credits to its vertigo-inducing climax. In this special 50th-anniversary celebration of the movie, Dyer explains why it is indelibly imprinted on his consciousness and that of almost all British males of a certain age. Book signing to follow

Sunday, June 30, 2:30 pm

Pico Iyer | Autumn Light: Changelessness and Change Amidst the  
Turning Seasons of Japan

The ever-engaging author and Santa Barbara favorite Pico Iyer shares his new book, the fruit of 31 years of reflection on his adopted home near Kyoto. In *Autumn Light*, Iyer describes a single season in his suburban neighborhood in Japan as the leaves turn, the skies grow ever more brilliant, and he watches elders die, grandchildren arrive, and all the universal questions of love and loss play out in a world of ancestor worship and moon-viewing.

For all:  
Mary Craig Auditorium  
\$5 SBMA Members/\$10 Non-Members/\$6 Senior Non-Members  
Purchase tickets at the Museum Visitor Services desk, or online at [tickets.sbma.net](http://tickets.sbma.net).

Concerts

Thursdays, April 4, 5:30 – 6:30 pm; May 2, 5 – 6 pm

Pop-Up Opera

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

Friday, April 5, 7:30 pm

Quatuor Danel

The Quatuor Danel has been at the forefront of the European music scene since its founding in 1991, with major concert performances worldwide. They have been recognized for a number of groundbreaking recordings and made their American debut during the 2015 –16 season. The ensemble is famous for its bold, concentrated interpretations of the string quartet cycles of Haydn, Beethoven, Schubert, Shostakovich, and Weinberg.

Mary Craig Auditorium  
\$20 SBMA Members/\$25 Non-Members  
Purchase tickets at the Museum Visitor Services desk, or online at [tickets.sbma.net](http://tickets.sbma.net).

Thursday, May 2, 6:30 – 7 pm

Quire of Voyces

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





Thursdays, April 4; May 2; June 6, 5:30 – 7:30 pm  
**Family 1st Thursdays**

Bring the whole family and enjoy 1st Thursday together in SBMA’s Family Resource Center on the Lower Level. Museum Teaching Artists assist families in creating special exhibition-based art projects. Afterwards, enjoy the galleries until 8 pm.

Free

Sundays, April 14; May 12; June 9, 1:30 – 4:30 pm  
**Studio Sundays**

Visitors of all ages are welcome to participate in this hands-on workshop with SBMA Teaching Artists in the Museum’s Family Resource Center. Each month explore a different medium, including clay, metal, ink, wood, photography, and paper, and gain inspiration from works of art in the Museum’s permanent collection or special exhibitions.

Free

Tuesdays, April 2 – May 28, 3:30 – 5:30 pm  
**Spring After-School Multimedia Class**

**Cultural Connections: Exploring Art Around the World**  
Ages 5 – 12

Inspired by the art work of Kehinde Wiley and sculptures from cultures around the world, investigate new ways to express their identity through the visual vocabulary of painting, printmaking, and photography.

\$300 SBMA Members/\$350 Non-Members

Wednesdays, April 3 – May 29, 3:30 – 5:30 pm  
**Spring After-School Ceramics Class**  
Ages 7 – 14

Learn the basic techniques of sculptural and functional ceramics, including hand building and wheel throwing, in a fun and relaxed environment. Students create simple clay forms and experiment with surface decoration and glazing techniques, inspired by *Out of Storage and into the Light: Sculptures That Tell Stories*.

\$300 SBMA Members/\$350 Non-Members

**Location for all:** SBMA’s Ridley-Tree Education Center at McCormick House, 1600 Santa Barbara Street

To register, visit [www.sbma.net/kidsfamilies](http://www.sbma.net/kidsfamilies) or contact Rachael Kriepps at 884.6441 or [rkriepps@sbma.net](mailto:rkriepps@sbma.net).

**Support SBMA Summer Art Camps!**

At SBMA’s Summer Art Camps, students are invited to question, explore, experiment, and solve problems as they create and interact with art in the Museum’s collection and special exhibitions. What kids learn, such as critical thinking, creativity, collaboration, confidence, cultural awareness, and empathy, are all 21st-century building blocks for success. Thanks to the generous support of the Ridley-Tree Foundation, currently 12% of students are on scholarship. It is the hope to increase that to 25%, with the goal of making SBMA Summer Art Camp accessible to all.

Here is how you can help:

- A donation of \$300 underwrites the cost of one week of camp for one child.
- A gift of \$2,700 enables a child to attend all nine weeks of Summer Art Camp.

To help a local child attend Art Camp this summer, call 884.6468, make a check payable to SBMA with "for Art Camp Scholarships" on the memo line, or visit [my.sbma.net/annualfund](http://my.sbma.net/annualfund) and select the Art Camp Scholarship option.

Monday – Friday, June 10 – August 16, 9 am – 3 pm  
**Summer Art Camps**  
Ages 5 – 12

Week 1 & 6 June 10 – 14 & July 22 – August 26  
**Animal Adventure: Exploring Animals in Nature**

Campers search for inspiration both inside and outside SBMA, as they sketch and study in the Museum’s galleries and in nearby parks. Then, back in the studio, use a variety of materials to draw paint and sculpt animals in their habitats and in the Museum collection.

Week 2 & 7: June 17 – 21 & July 29 – August 2  
**Power Portraits**

Discover how artists use portraits to tell stories about other people and themselves. Imagine yourself as a hero, inspired by the work of Los Angeles-born contemporary artist Kehinde Wiley, whose work is currently on view. Explore how poses, backgrounds, clothing, and gesture reveal character. Create personalized portraits of yourself, family, friends, and even pets using mixed media, printmaking, and collage.

Week 3: June 24 – 28  
**The Sound of Art**

Explore the crossover between art and music, as well as the work of artists who make art using sound and space instead of more traditional tools. Create, collaborate, and participate in making music and other natural and invented sounds a part of the art you imagine and build. Students have the opportunity to see and hear the instrument created by Chris Kallmyer and installed in the Museum galleries—and may even be part of the performance!

Week 4 & 9: July 8 – 12 & August 12 – 16  
**Art Road Trip**

Paint, print, collage, and draw your own real or imaginary summer road trip inspired, in part, by Japanese woodblock prints depicting famous stops along the Tōkaidō road.

Week 5 & 8: July 15 – 19 & August 5 – 9  
**Making Photo Magic: Salt, Science, Selfies**

Inspired by the exhibition of early photography, *Salt and Silver*, experiment with the processes used to make the first photographs. Create a camera obscura, make sun prints, and try hand-tinting. Learn photographers’ secrets, from chemistry to composition and from daguerreotype to digital.

\$250 SBMA Members/\$300 Non-Members

Monday – Friday, June 10 – August 16, 9 am – 3 pm  
**Summer Ceramics Camps**

Learn the basic techniques of sculptural and functional ceramics including hand building and wheel throwing in a fun and relaxed environment. Students create simple clay forms and experiment with surface decoration and glazing techniques, inspired by the Museum’s permanent collection and upcoming special exhibitions.

<b>WEEK 1:</b> June 10 – 14	Ages 6 – 7
<b>WEEK 2:</b> June 17 – 21	Ages 7 – 9
<b>WEEK 3:</b> June 24 – 28	Ages 8 – 10
<b>NO CAMP:</b> July 2 – 6	
<b>WEEK 4:</b> July 8 – 12	Ages 10 – 12
<b>WEEK 5:</b> July 15 – 19	Ages 11 – 14
<b>WEEK 6:</b> July 22 – 26	Ages 7 – 9
<b>WEEK 7:</b> July 29 – August 2	Ages 8 – 10
<b>WEEK 8:</b> August 5 – 9	Ages 10 – 12
<b>WEEK 9:</b> August 12 – 16	Ages 11 – 14

\$300 SBMA Members/\$350 Non-Members

**Location for all:** SBMA’s Ridley-Tree Education Center at McCormick House, 1600 Santa Barbara Street

To register, visit [www.sbma.net/kidsfamilies](http://www.sbma.net/kidsfamilies) or contact Rachael Kriepps at 884.6441 or [rkriepps@sbma.net](mailto:rkriepps@sbma.net).



### Member Events and Activities

Monday, April 22, 11:30 am

#### Legacy Society Luncheon

This annual luncheon honors the Museum's Legacy Society members. We look forward to celebrating your commitment to SBMA. Invitations will be mailed. For information, contact Karen Kawaguchi at 884.6428 or [kkawaguchi@sbma.net](mailto:kkawaguchi@sbma.net).

Saturday, April 13, 10 am

#### Member Morning

Start your day at SBMA! Come for an exclusive Members-only morning before the Museum opens to the public. Enjoy light refreshments and docent tours of current exhibitions. Call 884.6490 for more information.

Saturday, May 18, 6 – 7:30 pm

#### Members Opening Reception

Members will receive an invitation to celebrate the opening of *Chris Kallmyer: Ensemble and Out of Storage and into the Light: Sculptures That Tell Stories*. Benefactors Circle, Director's Patrons, Legacy Society, The Museum Contemporaries, and Dead Artists Society members will be invited to a special preview.

Saturday – Sunday, June 8 – 9, 11 am – 5 pm

#### Member Appreciation Weekend

We are celebrating SBMA Members with a weekend of special offers and activities. More information is coming soon so look out for your invitation in the mail!

#### Is your information current?

Keep in contact with SBMA! Don't miss another event or announcement by keeping your email address current. If you need to add or update an email address, call 884.6490 or email [membership@sbma.net](mailto:membership@sbma.net).

Saturday, April 27, 5:30 pm

## OFF THE WALL

With fanfare and fun, the SBMA Women's Board hosts its popular OFF THE WALL fundraising event for the sixth time at the Carrillo Ballroom, located at 100 E. Carrillo Street.

Fast-paced and always exciting, OFF THE WALL sends every general ticket holder home with a piece of original art donated by local and regional artists. The evening begins with drinks and hors d'oeuvres, and then the main event features a live auction for the first, second, and third art picks. After that, a random drawing determines who chooses next.

First held in 2009, OFF THE WALL has made an indelible mark in Santa Barbara and presents an opportunity to further develop connections between the Museum, the Women's Board, and the community. The generosity of the participating artists and sponsorship-level donors reflects positively on the importance of this fundraiser.

Tickets for OFF THE WALL are available on the website [sbmawb.org](http://sbmawb.org). General tickets of \$400 allows the holder to pick one piece of original art through a lottery system on the night of the event. A companion ticket may be purchased for \$200 along with the purchase of a general ticket.

There are two opportunities to preview the art—one on Friday, April 26 and another on Saturday, April 27. Artwork also may be viewed at [sbmawb.org](http://sbmawb.org).

For information, contact Karen Kawaguchi at 884.6428 or [kkawaguchi@sbma.net](mailto:kkawaguchi@sbma.net).

### Spotlight on:

## Friends of ASIAN ART



FoAA reception for *Seen and Unseen*  
Clockwise from left: Gwen Baker, Pam Melone, Carol MacCorkle, Hiroko Benko, Susan Tai



Dr. Ellis Tinios (center) comparing two prints at  
A Workshop for Collectors in February

Friends of Asian Art was established in 1978, and is the Santa Barbara Museum of Art's inaugural curatorial support group. Led by Elizabeth Atkins Curator of Asian Art, Susan Tai, the group is comprised of a vibrant and growing community of individuals interested in the diverse culture and art of Asia, and plays a pivotal role in fostering the Museum's Asian art exhibition, acquisition, education, and publication programs.

In November, members enjoyed a behind-the-scenes walk-through of the exhibition *Paths of Gold: Japanese Landscape and Narrative Paintings from the Collection*. Exhibition co-curator Hollis Goodall, Curator of Japanese Art at LACMA, provided historical and formal analysis for many of the works featured in the exhibition, while Susan Tai highlighted special donors who have helped shape the Asian art collection over the years. Goodall returned in January to deliver a lecture sponsored by Friends of Asian Art focusing on images of "famous places" and seasonal motifs during the Edo period (1615–1868) in Japan.

Dr. Ellis Tinios, leading expert on Japanese woodblock printed books and images from the University of Leeds, England, conducted a hands-on Japanese woodblock prints workshop and public lecture on the erotic art of Japan's Ukiyo-e masters in February. The next Friends of Asian Art event is a free public

lecture, held in conjunction with the exhibition *Bamboo, Rocks, and Old Trees: Chinese Calligraphy and Literati Painting* by Dr. Peter Sturman, Professor of Chinese Art at UC Santa Barbara.

Participation in Friends of Asian Art is available at two annual tiers: General Member (\$2,000) and Founding Member (\$5,000). If you are interested in receiving more information about Friends of Asian Art or would like to join, contact Ashleigh Lynch, Curatorial Support Group Coordinator, at 884.6425 or [alynch@sbma.net](mailto:alynch@sbma.net).

### Thank You, New and Upgrading Members

The Santa Barbara Museum of Art welcomes all new, rejoining, and upgrading Members. Your generous support allows SBMA to further its mission of integrating art into the lives of people. For information about giving the gift of membership, upgrading your membership, or any other questions, contact the Membership Coordinator at 884.6490 or [membership@sbma.net](mailto:membership@sbma.net).

#### New and Returning Members

Sofia Alexander  
Cindy and Sid Anderson  
Erika Anderson  
Durga Andre  
Tom Arnold and Jill Davis  
Linda Beers  
Madalina Bortes  
Mardi Brayton  
William Breslo and Katherine Gillespie  
Judith and Marya Brookshire  
Beth Burridge and Steve Cherry  
Denise Carey  
Chella Courington and Ted Chiles  
Sherrill Curry  
Patti and James Daly  
Judith Edner  
Sally and Patrick Enthoven  
Susan and Bill Ferguson  
David Gala  
Marilyn Gilbert  
Dessa Goddard and Rachel Du  
Howard and Deborah Goodman  
Patricia and John Grace  
Linda Grand and Rebecca Koch  
Carol Greene  
Daniel Hansch and Sandy Cramer  
Robin J Hennessy  
Laura Hofberg  
Dee Holm  
Rose Holmes  
Tessa Jacobs and Elijah Shelton  
Baroness Elizabeth Jamond and Mr. Paul Lefebvre

Noel Kirnon  
Michele Knewstub  
John and Janet Kruger  
Lisa La Capria  
Donald and Sharon Lafler  
Molly Leikin  
Robert and Susan Lieff  
Niki Lunn  
Paula Lutomirski  
Paasha and Megan Mahdavi  
Brian and Amy McGinnis  
Marjorie McShirley  
Joanne and Shail Mehta  
Susan and Ron Morrow  
Cynthia Norvoll  
Chao Pang and Gin Yu  
Edward Perkins  
Patricia Phillips  
Richard Rowland  
Martha Royer and Roger Loncaric  
Shannon Satz  
Sharyl and Joe Scozzaro  
David and Lori Secrest  
Omar Sevilla  
Diane Shroyer  
Mary Shurtz  
David and Karen Skinner  
Barry Sloane and Michael Duncan  
Cathy Smith  
Jon Speer  
Erik and Mari Talkin  
Michael Tantleff and Christine Burton  
Edward Trelles and Mark Zolezzi  
Victoria Troshina and Tayo Waugh  
Mr. and Mrs. Jorrit Van Der Kooi

Gitty Verdnikov  
Emily Vizzo  
Gail Weingast  
Charles Weis  
Shelah Wilgus  
Barbara and William Wood  
Jeff Wozniak  
Jiamin Zhang

#### Upgrading Members

Jean and James Bailard  
Dinah and Jerome Baumgartner  
Alisa and Robert Baur  
Michele Brustin  
Elizabeth and Andrew Butcher  
Beth Rudin DeWoody and Firooz Zahedi  
Mara and Marc Dworsky  
Lylie Francis  
Jeanne and James Fulkerson  
Anne Hallock and Susie Hallock  
Lea and Doug Hamilton  
Daniel Hansch and Sandy Cramer  
Holly and M. Kent Jennings  
Junie Prewitt Jinkins and Eddie Jinkins  
Elizabeth Leddy  
George Leis  
Ivana Noell and Terence Roland  
Cynthia and Dennis Peterson  
Linda Saccoccio and Barry Winick  
Nancy Somberg

List current as of January 31, 2019





THE CAMPAIGN  
SANTA BARBARA  
MUSEUM OF ART

*Imagine More...*

**Bob and Betty Klausner  
Memorial Fund Raises more  
than \$560,000**



The Museum is pleased to announce the fundraising challenge made by Clay Tedeschi last year to establish the Betty and Bob Klausner Memorial Fund was realized. Mr. Tedeschi made

a \$100,000 gift to the *Imagine More* Capital Campaign in memory of Bob and Betty Klausner and pledged an additional \$150,000 to the campaign as a challenge to create a Memorial Fund at the Museum to honor Bob and Betty. This challenge was matched one dollar for every two dollars raised up to \$300,000 through the end of 2018. A total of \$561,837 was raised.

SBMA is grateful to the generosity of the following donors who made contributions in memory of Bob and Betty Klausner:

- Pat Aoyama
- Penny and Michael Artzn
- Betsy C. Atwater
- Susan Bower
- Nancy Caponi and Robert Adams
- Joan Davidson and John Schnittker
- Julia Emerson
- Sam Erenberg and Elena Siff
- Rita Ferri
- Senator Hannah-Beth Jackson and  
Judge George Eskin (ret.)
- Mimi Klausner
- Drew Klausner
- Kathy Klausner
- Penny and Joe Knowles
- Sheila Lodge
- Lillian and Jon\* Lovelace
- Shan O'Brien Goldman
- Elizabeth and Leon Olson
- Barbara and Owen Patotzka
- Shelly and Max Ruston
- Merrill W. Sherman
- Gary Smith and David Ligare
- Clay Tedeschi
- Jack and Kaye Theimer
- Harriet Watson in honor of Joan Davidson
- Jana Zimmer and Richard Solomon

\* deceased



The view from the upper level Post Office building after the roof and atrium have been removed. This area was the former Asian Art galleries.



The skeletal steel tower pictured here is the future Art Receiving Facility (ARF) elevator tower. The steel columns are embedded approximately 40 feet into the ground.



Archways in Ludington Court



The view from main level Post Office building, highlighting the archways in the Loggia and Ludington Court.



Workers apply shotcrete to the southerly wall of upper level Post Office building.



The finished walls on the upper level Post Office building after new shotcrete was applied.



### Benefactors Circle

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



Benefactors Circle Members,  
Kim L. Hunter and Paulo P. Lima

- Jane and Kenneth Anderson  
Patricia Aoyama and Chris Kleveland  
Margaret Arvey  
Betsy Atwater  
Marta Holsman Babson  
Jill and John Bishop  
Patricia and Richard Blake  
Susan Bowey  
Titus Brenninkmeijer and Valerie Holder  
Jeffrey Broad  
Michele Brustin  
Zora and Les Charles  
Marcia and John Mike Cohen  
Ann C. Cooluris and Carolyn Diacos  
Candace Dauphinot  
and Richard Brumm  
Joan Davidson and John Schnittker  
Melanie Trent De Schutter  
and Richard De Schutter  
Julia Delgado, M.D.  
Mike and Marty Diani  
Jane Eagleton  
Marilyn Easly  
Christine and Robert Emmons  
Candyce T. Eoff and Richard Kelly  
Lois Erburu  
Audrey and Timothy Fisher  
Henrietta Holsman Fore  
John Gabbert  
Martha Gabbert  
Dorothy and John Gardner  
Cindy and Robert Gelber  
Anne and David Gersh  
Paul Guido and Steve Blain  
Gregg Hackethal and Penny Jenkins  
Eva and Yoel Haller  
Mary and Douglas Hampson  
Perri Harcourt  
Lisa K. Meulbroek and Brent R. Harris  
Lorna S. Hedges  
Christine and Michael Holland  
Judith L. Hopkinson  
Natalia and Michael Howe

- Kim L. Hunter and Paulo P. Lima, Ph.D.  
Jodie Ireland and Chris Baker  
Joan and Palmer Jackson  
Gina Jannotta  
Rebecca Kapustay and David Ludwig  
Donna Kelsey  
Margaret and Barry Kemp  
Elaine and Herbert Kendall  
Jill Kent  
Frances E. Kent  
Linda and Michael Keston  
Jacquelyn Klein-Brown  
Barbara and Gene Kohn  
Suzie and Bruce Kovner  
Norman A. Kurland  
and Deborah A. David  
Judith Little  
Lillian Lovelace  
Leatrice Luria, Kandy Luria-Budgor  
and the Luria Foundation  
Charlene and Tom Marsh  
Gloria and B. Keith Martin  
Gretchen and Marshall Milligan  
Marie Morrisroe  
Nancy and Douglas Norberg  
Cynthia and Dennis Peterson  
Lady Leslie Ridley-Tree  
Regina and Rick Roney  
Shelly and Maxwell Ruston  
Nancy B. Schlosser  
Laura Shelburne and Kevin O'Connor  
Stephanie and Fred Shuman  
Prudy Squier and Steve Sparklin  
Cynthia Stebbins  
Mary Jane and Ronald Steele  
Diane Sullivan  
Clay Tedeschi  
Connie Frank and Evan C. Thompson  
Jeanne Towles  
Molora Vadnais  
Dianne and Daniel Vapnek  
Sarah and Phillip Vedder  
Hubert Vos  
Sheila Wald  
Gail Wasserman  
Lynda Weinman and Bruce Heavin  
Kaye and E. David Willette  
Jane and Michael G. Wilson  
Barbara Woods  
Susan and Bruce Worster  
Patricia Yzurdiaga

List current as of January 31, 2019



### Make an Investment in the Future of SBMA

By making a planned gift to the Santa Barbara Museum of Art, you recognize the extraordinary value of art now and for generations to come. Today, more than ever, SBMA is making exceptional works of art accessible and meaningful to a wide public. To do this, the Museum needs a strong endowment to provide a stable source of income and to plan for the future. A planned gift or bequest becomes a permanent legacy and provides benefits to SBMA year after year, generation after generation, nurturing the community’s creative spirit.

Leaving a bequest is easy. Following is some suggested language for your estate plans:

"I bequeath to the Santa Barbara Museum of Art, Santa Barbara, California  
[ \_\_\_\_ dollars or \_\_\_\_ percent of my total or residual estate.]"

Tax Identification Number: 95-1664122  
Legal Name: Santa Barbara Museum of Art  
Legal Address: 1130 State Street, Santa Barbara, CA 93101

When the Museum learns that SBMA is in your estate plans, you are eligible to become a member of the Legacy Society, which provides opportunities for private exhibition tours and a special annual recognition luncheon, among other benefits. For more information, contact Karen Kawaguchi at 805.884.6428 or [kkawaguchi@sbma.net](mailto:kkawaguchi@sbma.net).



### Changing of the Guards

Alex Grabner, SBMA’s Co-Chief of Security, recently retired after 32 years of wonderful service. Eik Kahng, SBMA Deputy Director and Chief Curator, recently interviewed Alex to provide some insight into his time at the Museum:

**EK:** Where are you from originally and when did you move here to Santa Barbara? What was your title when you first joined the staff of SBMA?  
**AG:** I am originally from Munich, Germany and moved to Santa Barbara in 1980. I started out as one of the Security Guards.

**EK:** How has the Museum changed over the years, in your memory?  
**AG:** The Museum has expanded several times to add more gallery and office space. SBMA moved from a small town museum to a more cosmopolitan and corporate one. The exhibitions became more ambitious, reaching extraordinary levels of international quality. Educational programs became equally more ambitious with the Ridley-Tree Education Center offering lots of rich art experiences for children and families as well as for adults.

**EK:** How long did you function as Co-Chief of Security with Mike Woxell? You two always seemed to balance each other perfectly. Now that you are retired, do you miss seeing him every day?  
**AG:** Mike and I managed the department for about 10 years. He was a great colleague and we will always be friends—but I will be fine not seeing him on a daily basis. I really enjoy the company of my human and animal family members.

**EK:** What are some of your favorite works of art from SBMA’s permanent collection?  
**AG:** Looking at the Museum’s wonderful permanent collection makes it really difficult to name just a few works, but, for strictly personal reasons, and by also ignoring the obvious choices, some of my all-time favorites (paintings only!) include: *Yellow Hills* by Stuart Davis; *Second Song* by Kay Sage; *Annul* by Bridget Riley; and *Moonrise* by Bruce Crane...but there are so many others; it’s really an impossible question to answer.

**EK:** It’s been several months since you officially retired. Are there things about the Museum that you miss in particular? And what do you plan on doing with your time going forward, now that you are not responsible for the constant security of SBMA?

**AG:** Over the years I met many wonderful people at the Museum, made good friends, discussed God knows what and shared many emotions—I’ll miss that. I’ll miss going into the galleries before opening hours and having a new exhibit or “old friends” all to myself. And, since my professional responsibilities have been lifted off my shoulders just a short time ago, right now I am being lazy and do mostly only what I want to do: read, go to the beach, binge on *The Sopranos*, make plans to go to see my friends in Germany, listen to music, cook, eat, drink, sleep in—in short, simply enjoy life!

The Museum would like to thank Alex for his service and professionalism during his tenure.  
SBMA would also like to welcome new Co-Chief of Security, Huber Guadarrama, who joined the staff on October 1, 2018.



### SBMA Recognizes John Coplin for 35 Years of Service

John Coplin, SBMA’s Director of Facilities, recently received recognition for his 35 years of service at the Museum. John oversees the current extensive renovation project and also is responsible for the maintenance of the entire Museum and its additional properties, and for the proper care of all artwork, from crating and packing to exhibition installation.





Family enjoying works in the permanent collection.



Members view the *Let it Snow!* exhibition.



Members take a closer look at *The Tale of Bunshō* hand scrolls.



Hands-on art making of monotype abstract trees

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



Members at the Getty Center



Young Member makes a Japanese screen holiday card.



The Santa Barbara High School Madrigals entertained Members.

**Day Trip to the Getty Center**  
SBMA Members enjoyed a day trip to the Getty Center to experience a curator led tour of *The Renaissance Nude*, followed by *Spectacular Mysteries: Renaissance Drawings Revealed*.



Guest speaker Charles Brock (center)

### Dead Artists Society and DASii Séance

Private gallery walkthrough of the *Let it Snow! Paintings of Winter* exhibition with guest speaker Charles Brock



Charles Wylie introducing guest speaker Idurre Alonso (seated left)

### Dead Artists Society and DASii Curator's Choice

Charles Brock, Associate Curator of American and British Paintings at the National Gallery, Washington, D.C., presenting for the Curator's Choice lecture series in December

**PhotoFutures Idurre Alonso Event**  
Charles Wylie, Curator of Photography and New Media, introducing guest speaker Idurre Alonso, Associate Curator of Latin American Collections at the Getty Research Institute, to PhotoFutures members. This exclusive talk was held in conjunction with the SBMA exhibition *Profound and Discreet Poetry: Photographs by Manuel Álvarez Bravo from the Collection*.



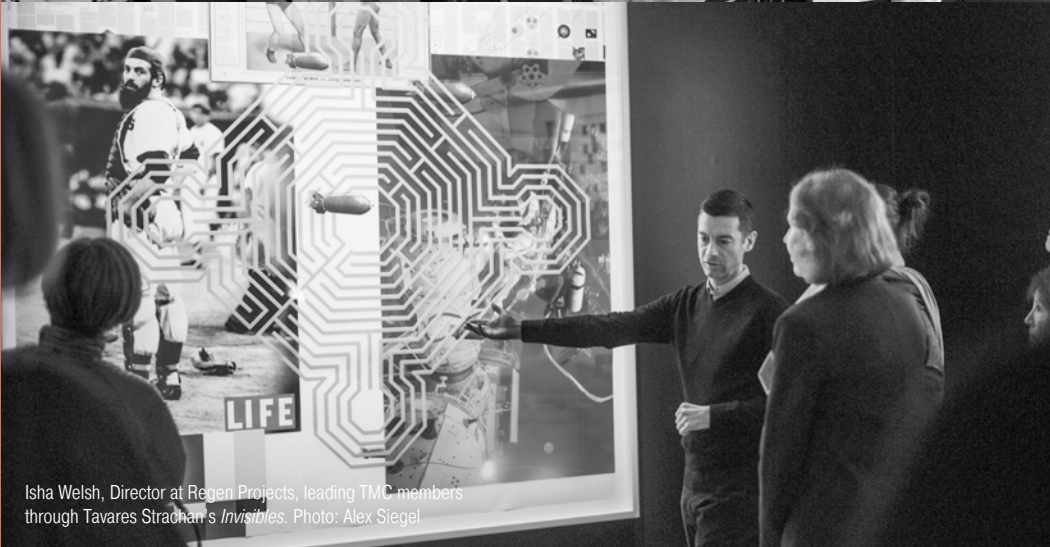
Charles Brock



Tina Downs, Nancy Kirkpatrick, Susan Bradley, Linda Wortham, Karen Tenzer, Cat Smith, Karen Sweeney, and Amy Michelson. Not pictured: Irene Kovalik



Marjorie Robertson, Vice President, Membership, and Jeanne Fulkerson, President, SBMA Women's Board



Isha Welsh, Director at Regen Projects, leading TMC members through Tavares Strachan's *Invisibles*. Photo: Alex Siegel

### The Museum Contemporaries Trip to L.A.

TMC members received a private tour of exhibitions at Regen Projects and David Kordansky Gallery before visiting the Haas Brothers studio.



Simon Haas of the Haas Brothers with members of TMC





**At the Druk Foundation for Art Preservation's new conservation center in Bhutan in November** *Back Row:* Laurie McKinley, Don Fuhrer, Jill Nida, Wayne Cole, Sia Morhardt, Steve Sherwin, Judy Seborg, Maren Blyth, Princess Ashi Kesang Choden T. Wangchuk, George Twist, Lurline Twist, Dorene Ross, Roberta Lamping, and Bhutanese Monk. *Front Row:* Karen Lehrer, Jonathan Fuhrer, Gary Simpson, Dale Seborg, Emil Morhardt, Sarahkate Greeley (SBMA Host)



**New Zealand in December** Cyndee Howard, Cynthia Peterson, Dennis Peterson, Nick Mutton, Rosemary Mutton, Berta Binns, Fran Morrow, Lesley Cunningham



**Japan in October** *Back row:* Nigel McGilchrist (Study Leader), Ken Adler, Bob Boghosian, Candace Dauphinot, Sheila Cole, Sharon Felder, Patricia Clifford, Graeme Clifford, Rufus Wyer, Pam Melone, Judy Little, Joan Dix Blair. *Middle row:* Carol MacCorkle, Gail Butler, Beth Gates Warren, Diane Zipperstein, Gwen Baker, Ann Daniel, Laura Adler, Gail Wasserman, Rosalind Maladrinos (Tour Manager). *Front row:* Chiharu (Tour Guide), Angus Lockyer (Study Leader), Victoria Bessinger, Elaine Athanassiades



**Los Angeles in February** Owen Patotzka, Gina Jannotta, Judy Little, Daniel Nash, Maia Kikerpill, Berta Binns, Larry Feinberg (SBMA Director), Judy Alexander, Starr Siegele, Carolyn Kincaid, Lynn Ashcraft, Lorna Hedges, Barbara Patotzka, Nigel McGilchrist (Study Leader), Ariana Meyers (SBMA Host). Missing: Peggy Anderson, Kay Sellers, Victoria Bessinger, Walker Smith, and Mary Hampson



**Los Angeles in February** Michael Hayes, Kimberly Hayes, Jane Eagleton, Francoise Park, Betsy Atwater, Diane Sullivan, Carol MacCorkle, Nancy Schlosser, Pat Van Every, Pat Aoyama, Nigel McGilchrist, Chris Cleveland, and Ariana Meyers (SBMA Host)

September 18 – 22, 2019  
**Insider’s Chicago**

Join SBMA in Chicago on a tour that features VIP access to the eighth-annual EXPO CHICAGO, a preeminent international contemporary and modern art fair. VIP access allows Members to receive a first look at the more than 150 national and international galleries on view at the fair, as well as dozens of exhibition openings and other exclusive events at Chicago’s top cultural institutions. This year, Chicago’s third architecture biennial coincides with EXPO, adding to the excitement. In addition to the preview party and a special VIP breakfast, the tour includes a private architecture cruise, private collections and homes, artists’ studios, and a curator-led tour at the Art Institute of Chicago.

December 3 – 16, 2019  
**Treasures of Southeast Asia: Vietnam, Cambodia, and Laos**

Visit the favorite stops of past SBMA itineraries in Vietnam, Cambodia, and Laos. Three cities on this itinerary, Hoi An, Siem Reap, and Luang Prabang, all made *Travel & Leisure’s* recent list of World’s Top 15 Cities. Also included are stays in Hanoi and Phnom Penh. Top hotels, some historic and some brand new, have been carefully selected for SBMA Members.

**Upcoming Tours**

SBMA offers an array of cultural travel opportunities with a special focus on art, architecture, and gardens.

- **Art Destinations from Marfa to Crystal Bridges**  
April 6 – 12, 2019 *waitlist only*
- **Treasures of Costa Rica, Panama Canal, and Colombia aboard *Hebridean Sky***  
April 13 – 24, 2019
- **From Jugendstil to Modernism: Budapest, Vienna, and Prague**  
April 29 – May 10, 2019
- **Insider’s Santa Fe**  
May 12 – 17, 2019
- **Europe’s Riviera: A Cruise in Italy and France aboard *Le Bougainville***  
May 29 – June 6, 2019 *waitlist only*
- **A Week in Edinburgh: Art, Culture, and People**  
June 10 – 18, 2019 *waitlist only*
- **Insider’s Greece with Nigel McGilchrist: From the Island of Dionysos to the Island of Aphrodite**  
June 11 – 25, 2019 *waitlist only*
- **Cruising the Baltic Sea aboard *Hebridean Sky***  
July 17 – 27, 2019
- **Southern Italy: Apulia and Basilicata with Nigel McGilchrist**  
August 31 – September 12, 2019 *waitlist only*
- **Portugal: From the Golden Age to Modern Day**  
September 16 – 26, 2019
- **Behind the Curtain: The Oregon Shakespeare Festival**  
September 23 – 27, 2019 *waitlist only*
- **Insider's Chicago**  
September 18 – 22, 2019
- **Architecture in Southern California**  
October 2019
- **Oaxaca, Puebla, and Cuernavaca with Florencio Moreno**  
November 3 – 12, 2019 *waitlist only*
- **Treasures of Southeast Asia: Vietnam, Cambodia, and Laos**  
December 3 – 16, 2019

NOTE: This schedule is subject to change. Visit [www.sbma.net/travel](http://www.sbma.net/travel) for the most up-to-date information.

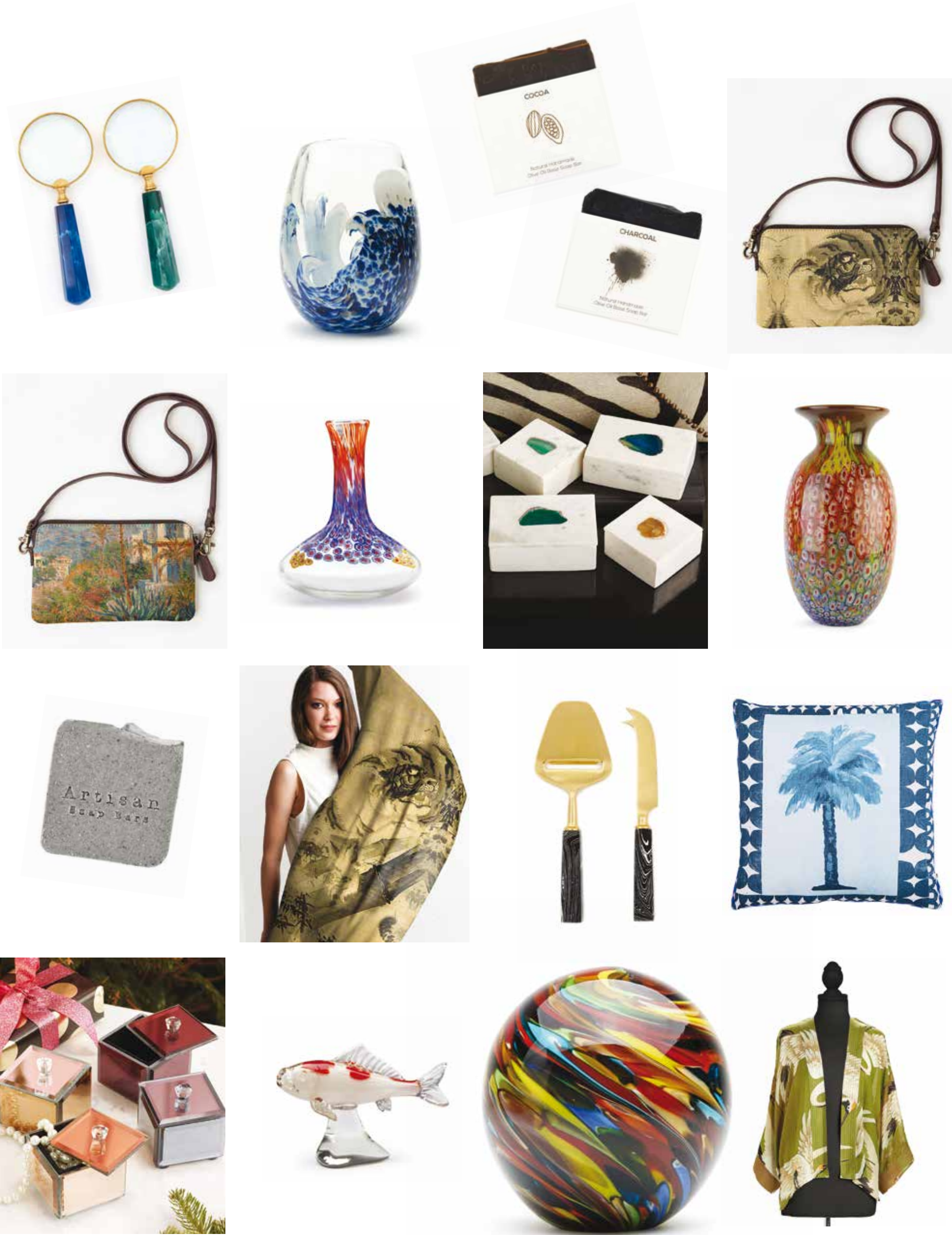
Travel is a benefit of Museum membership.

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

**For more information, please contact 805.884.6436, [travel@sbma.net](mailto:travel@sbma.net), or visit [www.sbma.net/travel](http://www.sbma.net/travel).**



# Shopping at the Museum Store







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• SBMA Members and children under 6 free  
• Santa Barbara County students (K – college) free  
• Santa Barbara County teachers (K – 12) free  
• Active U.S. military and families free

**OFFICE HOURS**  
Monday – Friday  
9 am to 5 pm

**MUSEUM STORE**  
Tuesday – Friday  
10 am to 6 pm  
Saturday and Sunday  
11 am to 5 pm  
Thursday Evenings  
5 to 8 pm



april | may | june | 2019



Cover: *Commonfield Clay*,  
Performance by Chris Kallmyer, Pulitzer  
Arts Foundation, St. Louis, MO, 2015.  
Photograph by Carly Ann Faye.

Back cover: *Three Musicians* (pictured  
from the back and from the front right),  
Dan, ca. late 19th c. Bronze. SBMA,  
Gift of Mrs. Max Schott (Alice F.).

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