

SANTA BARBARA MUSEUM OF ART

Strategic Plan 2020-2025

Summary Version



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

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

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

The Museum’s curators and Education Department will continue to provide one of the most effective and comprehensive visual-arts education programs in the country: creative, innovative, aimed both at and beyond the art itself and, above all, making a real difference in people’s lives. Foremost, the Education Department will continue to proceed ambitiously to reach the entire community, with the goals of improving visitor experience, more deeply engaging existing audiences and strategically reaching out to new ones. The Museum will build on its excellent partnership with the public schools through the coordination of our programs with the schools’ curricula and the STEM (Science, Technology, Engineering, and Math) program in partnership with UCSB, and will continue to improve and

refine its role as a valuable resource for the public schools, especially for teachers. It is the Museum's goal, through the school programs and admissions policy (free to all local students and teachers) to serve every student in Santa Barbara and large numbers in the surrounding counties. The Museum will continue to employ teaching methodologies that will help students develop analytical-thinking skills, creative-thinking skills, and problem-solving skills — the basic intellectual survival skills of the 21st century.

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



Presentation of art

IN THE NEXT FIVE YEARS, the curators will reinstall in the renovated galleries many of the most important works in the permanent collection and will organize and present an array of exhibitions that will not only reflect the Museum's holdings but also explore diverse cultures and voices. Continuously on view, and so more accessible to the community and visitors, will be areas of particular strength in the collection, notably 19th- to early 20th-century American art, contemporary art, and photography, all in newly dedicated galleries. Greater inclusion and diversity will be attained in the renovated Ludington Court, which will display, in addition to highlights of the SBMA's Greek and Roman antiquities, African and Pre-Columbian sculpture as well as scores of old-master through 18th-century European paintings, on the surrounding walls. Acquisitions will be made selectively of such earlier art, both Western and Asian. Very ambitiously, the Museum will add to its holdings of works by emerging and established contemporary artists, obtaining, whenever possible, works by artists featured in Museum exhibitions. As it moves forward through the 21st century, the Museum will acquire more works of video and computer art and other new electronic media. The Museum will build on its especially strong collection of modern and contemporary Latin American art and will seek more works by 19th- to early 20th-century African-American and contemporary Asian artists. At an accelerated rate, SBMA will continue to digitize and publish on its website works of art in all areas of the Museum's collection, to afford more access for the general public and for local students and teachers. To expedite the digitization and publication of the Museum's extensive collection of works of art on paper, and to facilitate access to the works by curators and for photography and matting and framing, a Works on Paper Study Center will be established in the Davidson Gallery from fall 2020 until spring 2022. This temporary Center will have a small exhibition gallery at one end, and a viewing window into the adjacent staff work space, so that visitors can observe behind-the-scenes operations. Additionally, regularly scheduled "office hours" will enable visitors to interact with and pose questions to curators in the Center.

Once the COVID-19 crisis has passed, exhibitions will again entail works by some of the most important and influential artists, such as Vincent van Gogh, August Rodin,



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

Educational Opportunities

BASED ON THE BELIEF that art and creativity enrich our lives and help build community, the Museum’s programs are intended to engender meaningful relationships with diverse audiences and to advance knowledge as well as empathy for and among individuals and communities. It is our goal that visitors of all backgrounds will feel welcome and confident engaging with and expressing

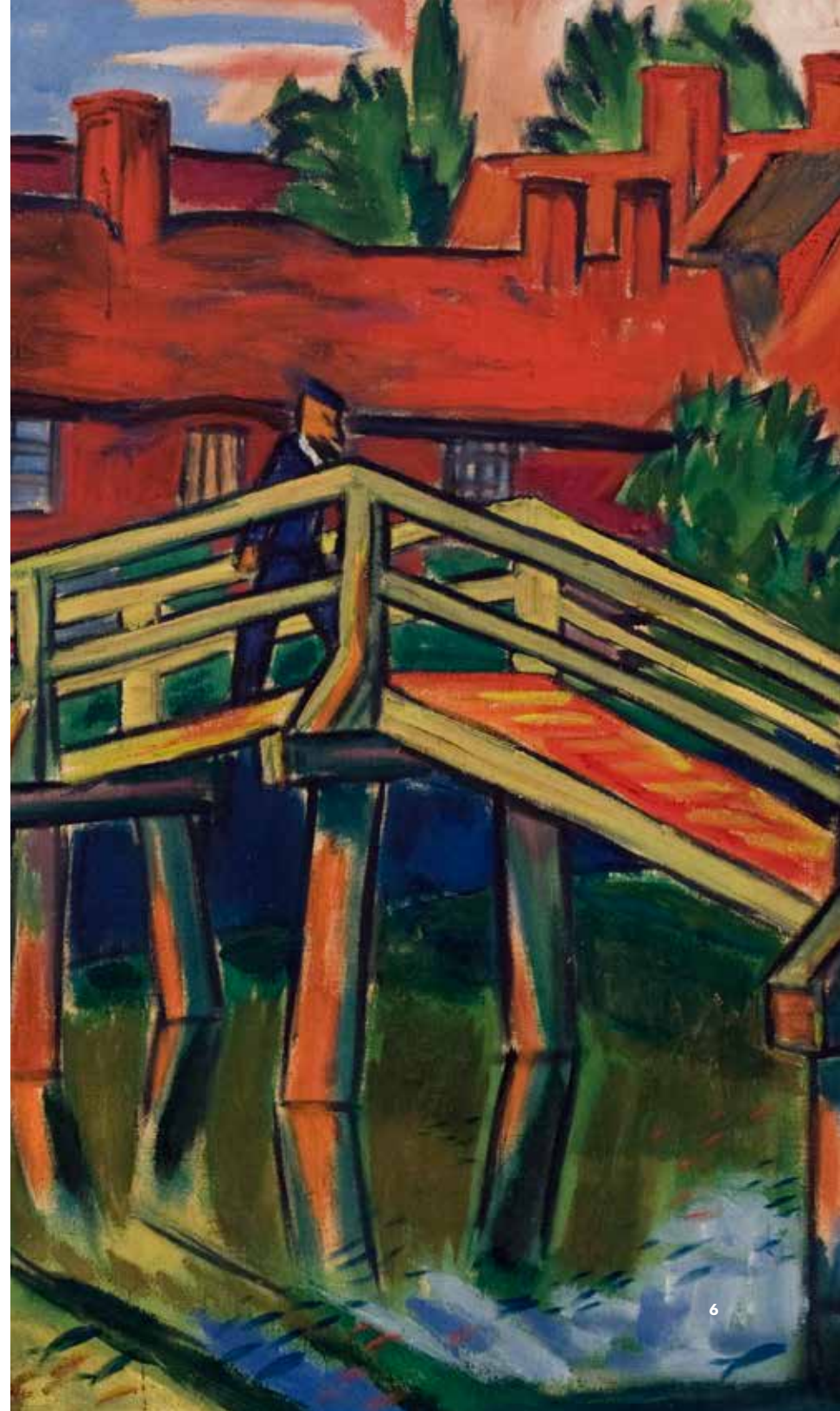


themselves in a creative environment. In the galleries, visitors will gain an understanding of art and various cultures, while making personal connections to art and to other people through close-looking inquiry and dialogue. Educators will gain skills and resources to make curricular connections to art that foster not only knowledge of culture and history, but also provide a framework for discussion of social justice, equity, and empathy — and pique curiosity, invite diversity of opinion, and inspire creativity. Families will make meaningful connections to art and with one another through collaborative learning and creative experiences.

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

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

For adult audiences, in addition to Parallel Stories, the Museum will continue to



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

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

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

For families, the variety of Family programs and gallery materials will be increased, particularly with activities to engage young parents. New family-oriented print and audio guides, related to the SBMA collection and exhibitions, will be produced, and SBCC and UCSB student interns, volunteering as Gallery Guides, will welcome and provide information to participants in Family Studio Sundays and the monthly



Family 1st Thursday activities. Stroller and other parent-and-child, early-morning tours will be introduced. Other new family programs will be created that are linked to or expand on the Museum's art camps and the English Language Learner (ELL) bilingual camps. The Family Resource Center will continue to be a dynamic, interactive space with an increasing range of activities, usually related to current exhibitions.

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

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COVER: Claude Monet, *Villas in Bordighera* (detail), 1884. Oil on canvas. SBMA, Bequest of Katharine Dexter McCormick in memory of her husband, Stanley McCormick.

PAGE 4: Tatsuo Miyajima, *Time Waterfall panel #12*, 2018. Computer graphics, LED display. SBMA, Museum Purchase with Funds Given by an Anonymous Donor to Support and Honor the Future of the SBMA into the 21st Century. Installation view at the Santa Barbara Museum of Art, December 22, 2019 - April 19, 2020. © Tatsuo Miyajima

PAGE 6: Max Pechstein, *Die Alte Brücke* (detail), 1921. Oil on canvas. SBMA, Gift of the Joseph B. and Ann S. Koepfli Trust.

PAGE 7: Elie Nadelman, *Female Head*, 1909-1910. Marble. SBMA, Museum Purchase, with funds provided by the Austin Fund in honor of Wright S. Ludington, the Carol L. Valentine Art Acquisition Fund, the Mary and Leigh Block Fund, and the General Art Acquisition Fund.