

Dear Members,

The Museum continues to celebrate its 75th-anniversary year this summer with the inspiring and thought-provoking exhibitions *Puja and Piety: Hindu, Jain, and Buddhist Art from the Indian Subcontinent*, through August 28, and *Lewis deSoto: Paranirvana (Self-Portrait)*, through August 21.

We also look forward to a new exhibition that, once again, celebrates the breadth of the Museum's permanent collection with *British Art from Whistler to World War Two*, due to open in September. This show will be organized by art historian Peyton Skipwith and will include more than 50 paintings, drawings, and sculptures, nearly all drawn from SBMA's collection of British works from 1890 through 1945.

Just as the galleries continue to evolve, so does the heart of the Museum—in its staff and Board of Trustees. We are excited to announce three new major additions: Charles Wylie, as the Curator of Photography and New Media; Gina Benesh, as Director of Development; and Michael G. Wilson, as the newest member of the Board of Trustees. Each brings a wealth of talent and enthusiasm and we welcome them to the SBMA family. Read more about each on page 13.

During this banner year, it is only proper that we mark the occasion with a spectacular event. On September 18, the Museum will host a special gala and auction to commemorate SBMA's collection and the long relationship with the community with 75: A Cause to Celebrate. All proceeds benefit education and other programs at the Museum. See page 12 to find out more about how to be part of this milestone celebration.

Sincerely,

Larry J. Feinberg

Robert and Mercedes Eichholz Director and CEO



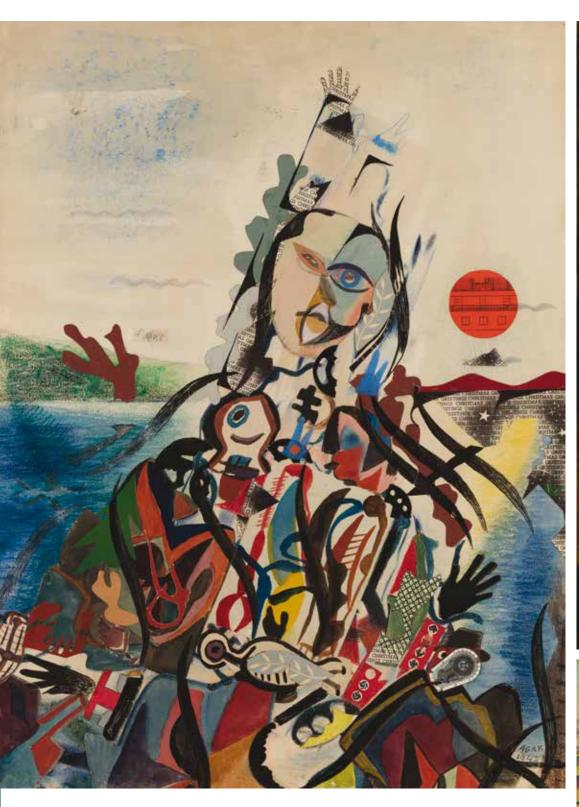
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British Art from Whistler to World War Two

Opens Fall 2016 Davidson, Preston Morton, and Colefax Galleries

Curated by art historian Peyton Skipwith and drawn entirely from the permanent collection of the Santa Barbara Museum of Art, this selection of some 50 paintings, drawings, and sculptures presents an overview of British art from around 1890 through 1945. Essentially, the exhibition presents the story of modernism unique to England: the persistence of figuration even as the lessons from continental avant-garde practice were absorbed. Cubism, Surrealism, Suprematism, Expressionism, and Vorticism signaled a definitive rupture with the tradition of representational content as commonly understood and a decided move towards abstraction. Artists represented include three of the founders of the New English Art Club: Walter Sickert, Philip Wilson Steer, and Paul Maitland, who established an alternative exhibition space to the traditional spaces of the Royal Academy in the 1890s. Richly represented are those artists who attended the Slade School in the heady years right before World War I, including James Innes, Christopher Nevinson, Adrian Allinson, and Stanley Spencer. The show takes the visitor through the World Wars and the ultimate absorption of continental modernism in England with representative works by Wyndam Lewis, Paul Nash, John Tunnard, and Eileen Agar and concludes with the biomorphic abstractions of Graham Sutherland and Henry Moore.

Peyton Skipwith is an independent art consultant and specialist of British modernism. As director of The Fine Art Society, from which he has recently retired after 44 years, he organized many exhibitions covering most aspects of British fine and decorative arts of the late 19th and early 20th centuries. He is a writer and critic, contributing regularly to various publications including *Apollo, The Burlington Magazine,* and *The Literary Review.*

Top left: Eileen Agar, *Madonna of the Setting Sun*, 1942. Collage with ink, watercolor and crayon. SBMA, Museum purchase, London Collectors' Group Fund and the Mary and Leigh Block Fund.

 $\label{thm:condition} \textit{Top right: Christopher Nevinson, } \textit{Self-Portrait}, \, 1915. \,\, \textit{Oil on canvas. SBMA, Gift of Mrs. Sam Lewisohn.}$

Bottom right: Adrian Paul Allinson, *Spring in the Abruzzi*, n.d. Oil on canvas. SBMA, Gift of Mary and Will Richeson, Jr.



Puja and Piety: Hindu, Jain, and Buddhist Art from the Indian Subcontinent

Through August 28, 2016 Davidson, Preston Morton, and Colefax Galleries

Lockwood de Forest and the SBMA Jain Domestic Shrine Façade

Written by John E. Cort, Professor of Asian and Comparative Religions at Denison University, Granville, Ohio, and essayist of Jain art and religion in the *Puja and Piety* catalogue

Lockwood de Forest (1850–1932) was a man of many talents: an important American interior designer in the arts and crafts movement; the last of the Hudson River school of landscape painters; an importer of traditional western Indian wood carving who helped revive Indian crafts traditions; and an early collector and donor of Indian art whose collections grace several important American museum holdings. Among the many noteworthy objects of Indian art that he acquired is the façade of the Shvetambara Jain household shrine from Gujarat, now in the permanent collection of the Santa Barbara Museum of Art (below).



De Forest was born into a prominent New York City family. Instead of following in the footsteps of his father and elder brother, both of whom attended Yale University and then became successful lawyers, he chose to pursue art, in particular painting. He studied with the famous painter (and his uncle-in-law) Frederic Edwin Church (1826–1900). As a young man, de Forest made several extended tours of Europe, North Africa, and the Middle East with his own family and the Churches. He studied and painted, and fell in love with Middle Eastern handicrafts, especially tile work and wood carving. In 1880 he went into partnership with the designer Louis Comfort Tiffany (1848–1933), and they formed the interior design firm of Tiffany & de Forest. The two of them, especially de Forest, also became interested in the revival of Indian crafts then being led by several British designers, educators, and curators. They decided to add Indian crafts to their design work.

In 1881, on his honeymoon to India, de Forest explored possibilities for obtaining Indian crafts. While there, he formed a partnership with Muggunbhai Hutheesing, member of a prestigious Jain family in Ahmedabad. De Forest provided the capital, while Hutheesing oversaw the workshop, which exported wood carvings and brass stencils. De Forest used these in his design work for prosperous American patrons in the U.S., first in partnership with Tiffany, and then in the independent firm he set up in 1882. His design business continued for a quarter of a century, until de Forest dissolved the firm and retired in 1908.

De Forest had continued his work as a painter, and his desire to devote his life to painting contributed to his retirement from the design business. He also began to spend more and more of his time in Santa Barbara, where he found a congenial art scene. He moved permanently to Santa Barbara in 1915. Before relocating, he made a third and final trip to India in the first half of 1914. Whereas his first trip to India in 1881–82 had been an exploratory one to establish a source for contemporary

Indian crafts, and a second one in 1892–93 had been to oversee several special design projects, his third trip was explicitly to collect artwork to sell to American museums. He traveled to India via the Far East, and in Japan collected the Japanese paper stencils that were later donated to the Santa Barbara Museum of Art. Much of his collecting in India was devoted to jewelry as something of high value that was easily transportable and about which he was a discerning connoisseur. He sold the core of his jewelry collection to the Metropolitan Museum of Art. He purchased a large wooden balcony from the main pavilion of a Jain temple that was being torn down in Patan, North Gujarat. He and his elder brother, Robert, donated it to the Metropolitan Museum of Art, of which Robert was president. Although there is no documentation to prove that he bought the Santa Barbara household shrine façade on this trip, all evidence indicates that he did. It remained among the many items with the family at the Santa Barbara house until his daughter-in-law Elizabeth de Forest donated it to the Santa Barbara Museum of Art in 1976.

The early decades of the 20th century saw many Jain household shrines come onto the art market as Jains moved from their ancestral homes in villages and small cities of Gujarat to the new metropolitan centers of Ahmedabad and Bombay (now Mumbai). When Jains sold or rebuilt their ancestral houses, local brokers purchased the old household shrines and sold them to dealers in the larger cities. The dealers in turn prepared the shrines for resale abroad. In many cases, this involved replacing broken pieces and stripping the teak wood of centuries of accumulated paint, oil, and grime.

The Santa Barbara shrine façade almost certainly underwent such a restoration process. It must have been in disrepair when it came on the market. All household shrines were brightly painted, but the old paint was often stripped, resulting in a plain wood structure that better fit the arts and crafts sensibilities of potential collectors in the West. There are traces of paint on the Santa Barbara façade; we can assume that it was stripped by the dealer in Ahmedabad who sold it to de Forest. Most household shrines had short porches in front of the doors; the porch on the Santa Barbara façade is missing, as is evidenced by the flat area above the inner pilasters where the porch lintel would have been joined to the façade. The single pillar in the exhibition (below right) gives a good idea of how the porch would have looked. The pilaster to the right of the door must have been badly damaged, for it has been replaced by one of similar but not identical size and design. The top of the façade also would have included carved figures, which are now missing.

In comparison to some of the household shrines in museum collections, or still extant in homes in India, the Santa Barbara one is modest, telling us that Jains from a range of class levels purchased and installed shrines in their homes. The carving is of very fine quality, emphasizing floral, vegetative and geometric designs much more than the many figurative carvings found on more elaborately decorated shrines commissioned by the wealthy. These simpler yet well-carved and elegant designs were standard elements in the wood-carver's repertoire and are found on many religious and domestic shrines

The Santa Barbara shrine façade has just two sets of figurative carvings. Over the top of the door are the 14 auspicious dreams that the mother of every Jina sees at the time of his conception. The 14 dreams are a common theme in Jain art and are found on several of the objects in the exhibition.



At the base of each of the four pilasters is a standing guardian deity (dvarapala) (left). On the front edge of the doorsill are two "faces of glory" (kirtimukha). In the memorable and hyperbolic words of the art historian Heinrich Zimmer, the face of glory is "divinely guaranteed to defend all true believers, our homes and our hearts, from the tyrant-forces of the ravenous world." The inner pilaster on the right—the one that is the later replacement—features two small faces, which also served to ward off baleful spiritual forces. Even

though this façade has less figurative carving than many others, the intricate, detailed quality of the deep carving attests to the skill of the Gujarati craftsmen who carved it. It was a fitting testament to the depth of the devotion to the Jina on the part of the family that commissioned the shrine, and who then maintained it for generations as a setting for their daily worship of the Jina enthroned within it. It is equally a fitting testament to Lockwood de Forest's lifelong commitment to championing Gujarati wood carving that we can now enjoy this jewel here in Santa Barbara.



continuing exhibitions



Lewis deSoto: Paranirvana (Self-Portrait)

Through August 21, 2016 Ludington Court



Highlights of the Permanent Collection

Ongoing Ridley-Tree Gallery

Top: Installation view of *Lewis deSoto: Paranirvana (Self-Portrait)*, Santa Barbara Museum of Art, April 17 – July 31, 2016. Courtesy of the artist.

Center: Frederic Remington, Fight over a Waterhole, 1897. Oil on canvas. SBMA, Gift of Barbara D. Dupee.

Opposite top: Façade of a Jain Household Shrine (detail), India, Gujarat, late 18th–early 19th century. Wood with traces of pigment. Gift of Mrs. Lockwood de Forest.

Opposite inset left: Façade of a Jain Household Shrine, India, Gujarat, late 18th-early 19th century. Wood with traces of pigment. Gift of Mrs. Lockwood de Forest.

Opposite inset right: Façade of a Jain Household Shrine (detail), India, Gujarat, late 18th-early 19th century. Wood with traces of pigment. Gift of Mrs. Lockwood de Forest.

Opposite bottom right: Architectural Column with Four Guardian Deities (Dvarapala) at the Base, India, Gujarat, 17th century. Wood with traces of pigment. Lent by Narendra and Rita Parson.

Did you know?



Wright S. Ludington taught camouflage painting in the Army during World War II.



The old post office lobby, built in 1914, was converted into the Charles Henry Ludington Memorial Court in 1941.



Katharine Dexter McCormick was instrumental in women's rights issues where she served as the treasurer of the Woman's Suffrage Movement, co-founder of the League of Women Voters, member of Woodrow Wilson's Women's Defense Committee, and co-founder of Planned Parenthood.



SBMA's first exhibition, *Painting Today and Yesterday*, attracted over 30,000 visitors in 1941—nearly the entire population of Santa Barbara at the time.





Ganna Walska, creator of Lotusland, donated the Museum's first Marc Chagall painting.



Former SBMA director, Ala Story, was one of the first women in the U.S. to become an art museum director.



The old post office once occupied the cemetery of Our Lady of Sorrows and portions of the foundations were uncovered during the excavation of McCormick Gallery in 1941.



Former director Richard V. West's wife, Ennan, was the personal secretary to legendary chef Julia Child.



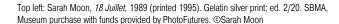
SBMA was the first art museum to hold a solo exhibition of the work of June Wayne, which took place in 1950.



SBMA organized the first Piet Mondrian retrospective on the West Coast in 1965.







Bottom left: Klea McKenna, *Rain Study (Puna) 9*, 2014. Gelatin silver print. SBMA, Museum purchase with funds provided by PhotoFutures. ©Klea McKenna

Top right: Hellen van Meene, *Untitled (0467)*, 2014. Chromogenic print, ed. 1/10. SBMA, Museum Purchase with funds provided by PhotoFutures, Carol Vernon and Robert Turbin, and Jill and John C. Bishop, Jr. ©Hellen van Meene



Photography

In celebration of the Museum's 75th anniversary, the PhotoFutures Annual Buying Spree will bring a number of celebrated artists into SBMA's permanent collection for the first time. The photography department will acquire nine photographs through funds provided by PhotoFutures, private funds, and future gifts. A photograph by iconic fashion photographer **Sarah Moon** was the first selected after captivating PhotoFutures members with her delicate yet textured monochromatic photographs. Additional highlights were the elegant rainfall captured through **Klea McKenna**'s fascinating camera-less photographic experiments and the dramatic portraiture of **Hellen van Meene**.

French-born Sarah Moon began her career in the world of photography as a model. She quickly grew tired of posing for the camera and began taking intimate, behind-the-scene photographs of her fellow models. She became a part of the male-dominated world of fashion photography, entering the scene alongside Helmut Newton. Her unique ability to capture the mood of a scene and attention to what she calls "the architecture of clothes," landed her important commissions including the 1972 Pirelli Calendar. Attributed to a previously undiagnosed near-sightedness, Moon's unfocused photographs, in both color and black and white, reveal a dreamy softness. The delicately blurred style earned her a reputation as an "impressionistic" photographer.

Using the photogram process Klea McKenna captures fleeting moments of rain fall. The simple, analog materials of her work—flashlights and light sensitive paper—transform fragile aspects of life into abstractions of light and form. Unlike photograms created in a controlled studio setting, McKenna's work is attained in the unpredictable conditions of the outdoors. In her recent series *Rain Studies*, McKenna's photographic sensitivity registers the presence of water in shapely, detailed rain drops. McKenna chased Hawaiian rainstorms for the body of work, creating a visual imprint of the seemingly invisible, by exposing light sensitive paper within nature.

Through her depictions of pubescent girls, Hellen Van Meene reveals a keen sense of the beauty and awkwardness that characterizes adolescence. The Dutch-born photographer began her career working with girls from her home town of Almaar while studying at the Reitveld Academy in Amsterdam, and has since produced series in Japan, Russia, the UK, and elsewhere. Her painterly color harmonies and strong sense of natural lighting, creates evocative and emotional portrayals of life. She makes iconic the fragile and often awkward moments during the passage of life. Similar to 19th-century Dutch paintings, van Meene emphasizes the pale skin, red hair, and languid postures of her sunlit models. Her work, akin to ethereal portraits, balances that which is staged with a sense of the subject's individuality.



Three Part Harmony: SBMA Mixes Music and Art with Community Collaborations

Art and music are natural partners, a fact demonstrated in both the ongoing and newly inaugurated collaborations of the Santa Barbara Museum of Art with three virtuoso Santa Barbara musical organizations.

UCSB Arts & Lectures

The Museum's extremely successful partnership with UCSB Arts & Lectures' outreach program continued this spring with two performances at SBMA for students and families. On April 12, 65 students from Anacapa and Notre Dame Schools experienced art making in the plaza, along with a concert and conversation with renowned Indian flute player Sanjeev Shankar. The students were entranced as Sanjeev explained the history of the flute and shared the story of the multiple generations of musicians in his family with a projected image of Krishna playing his flute for the dancing milkmaids (an image taken from the current exhibition *Puja and Piety: Hindu, Jain, and Buddhist Art from the Indian Subcontinent*) as his backdrop.

On May 1, the Museum added a Super Studio Sunday to its regular Studio Sundays on the Front Steps with Latin Grammy award-winning group from Colombia, Monsieur Periné, who performed on the Museum front steps for over 300 rapt visitors. Crowds gathered on the sidewalk and across the street as well, seduced by the lively rhythms of this fabulous group of musicians whose hybrid blend of jazz, cumbia, and salsa appeals across all demographic lines. The afternoon also featured a music-related art project, inspired by Joaquín Torres García's *Composition* (1932), currently on view in the Museum's galleries. This same art-making opportunity was offered at schools and community centers in Oxnard, Isla Vista, Guadalupe, and at the Marjorie Luke Theatre; wherever Monsieur Periné performed. The art project is a new addition to what has been a wonderful collaboration. Cathy Oliverson, Manager for Performing Arts & Director Educational Outreach at UCSB Arts & Lectures said, "Thank you to all of you at SBMA for making the Special Studio Sunday on the Front Steps so great last week—this was really a fabulous event. We are very grateful to SBMA for partnering with ¡Viva el Arte de Santa Bárbara! to make it happen and we hope that we can collaborate again next year."

Pop-Up Opera

Always popular, Pop-Up Opera continued on April 7 when approximately 100 guests in the galleries were treated to a series of Puccini's most beloved arias as part of SBMA's ongoing collaboration with Opera Santa Barbara. On May 5, this time in the Mary Craig Auditorium, over 130 guests enjoyed Jake Heggie's composition uniquely suited for the Museum in which a woman, waiting to meet a man she has not seen before, speculates about life, love, beauty, and disappointment while contemplating a projection of a sculpture of Aphrodite, which is part SBMA's permanent collection. Afterwards, a Museum Member was inspired to write, "This was truly an inspired collaboration! It was a unique opportunity to hear a seldom performed and very entertaining piece."

Santa Barbara Symphony

A new collaboration this year is with the Santa Barbara Symphony's Hands On Music Festival (and Musical Tea) on May 22 at the Lobero Theatre. Museum Teaching Artists prepared a special music themed art project to add to the celebration. Families were invited to paint and draw to music inspired by Jack Tworkov's painting on view as part of the Museum's 75th-anniversary celebration. They also had the opportunity to create collaged and painted scenes, including images of music and dance inspired by images from the *Puja and Piety* exhibition. This family festival allowed SBMA to reach over 500 music lovers with information about Museum classes, programs, and events. In addition, all participants in these collaborations received free passes to return to SBMA with their family.

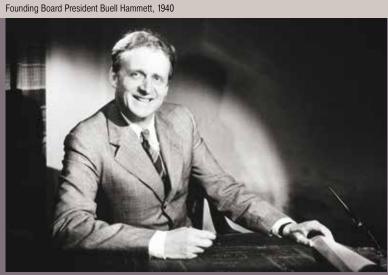
These three partnerships exemplify the ways in which creative collaborations can extend and enhance the impact of organizations' outreach efforts. Like three-part harmony in music, each individual voice is heard, but the melody is richer because of the joining together.

















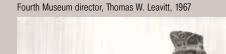








Trustee Margaret Mallory, seated in front of The Buffalo Hunter









Matt Mullican with his piece commissioned by the Women's Board in honor of the Museum's 50th anniversary



Rodin sculpture exhibition, 1954



Piet Mondrian Retrospective, 1965









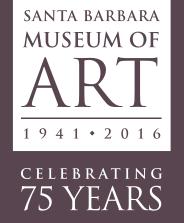


Julia Child with her husband, Paul, at the opening of *Modern American Masters*, 1993





Celebrating SBMA: As it was, is, and will be.



Virtual rendering of the new Contemporary Art Gallery in upstairs McCormick, Kupiec Architects



Thursdays, 5 - 8 pm

Thanks to a generous sponsorship from JPMorgan Chase, SBMA is open and free to the public every Thursday evening from 5-8 pm and includes access to all galleries, brief docent talks in select exhibitions, and refreshments available for purchase. The Museum Store and Family Resource Center are also open during these hours.

For information, visit www.sbma.net/chasefreethursdays.



Sunday, August 28, 2:30 pm Warrior Chorus

For the third time, the Museum pairs with the Aquila Theatre Company to present award-winning, humanities-based performances that provide a new model for veteran engagement in public programming.

Warrior Chorus is a national initiative that trains veterans to present innovative public programs based on ancient literature. Programming performed by veterans focuses on critical social issues including war, conflict, comradeship, home, and family and includes veteran-led readings, discussions, and the innovative use of new media. In the short film *For the Greater Good?*, the Warrior Chorus retells Sophocles' *Philoctetes*, the story of a wounded hero who was abandoned by his own friends and countrymen, but ten years later is needed again. In both film and live performance, the group explores the concept of heroism, the ethics of war, and the treatment of male and female warriors on and off the battlefield.

Mary Craig Auditorium

Free

Reserve tickets at the Museum Visitor Services desks, or online at tickets.sbma.net.

Exhibition Related Programming: Puja and Piety

Saturdays, July 9; August 13, 10 – 11 am

Summer Second Saturdays: Yoga in the Galleries

Wear comfortable clothes, bring a mat, and get ready to explore movement and meditation with instructors from three of Santa Barbara's leading yoga studios—Santa Barbara Yoga Center, Yasa Yoga, and Yoga Soup. Limited to 15 people

Free

To reserve a spot, contact Kelly Almeida at 884.6457 or kalmeida@sbma.net.



Sunday, July 10, 2:30 pm Worshiping the Dispassionate Lord: Rituals of Jain Piety

Dr. John E. Cort, Professor of Asian & Comparative Religions, Denison University

The Jains are well known to scholars of Indian art for their thousands of elaborate temples which house three-dimensional stone and metal icons of the Jinas, enlightened and liberated teachers, and are among the masterpieces of Indian religious architecture. Cort explains the basic rituals of Jain piety, which are performed in large pilgrimage temples, in smaller neighborhood temples, and also at home shrines. His talk supplements and expands upon the many objects on display in the exhibition, and allows viewers to appreciate how these objects are simultaneously ritual implements and works of art.

Mary Craig Auditorium.

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

 $For additional\ exhibition\ programming, visit\ www.sbma.net.$

Art Talks returns this Fall!

Mark your calendars for the revamped series, with an introduction by SBMA Assistant Director and Chief Curator, Eik Kahng on September 29, followed by a lecture by Jeffrey Spier, Senior Curator of Antiquities at the J. Paul Getty Museum on October 6.

Right: Digambara Icon of the Nine Divinities (Navadevata), India, Karnataka, 14th century. Granite. Lent by Pratapaditya and Chitra Pal





Thursdays, July 7; August 4; September 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, July 10; August 14; September 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 4 & 8: July 11 –15 & August 8 –12 Heads and Tails: Animals in Art

Roam the world in the Museum's galleries to see how artists from Ancient China to modern California have portrayed tigers, dragons, horses, birds, and man's best friend in works of art. Let your imagination run wild while printing, painting, collaging, and sculpting your favorite creatures.

Week 5 & 9: July 18 - 22 & August 15 - 19

Silk, Sand, and Stone: Materials and Myth in Indian Art

Travel through time to explore the traditions, stories, and symbols featured in the exhibition *Puja* and *Piety: Hindu, Jain, and Buddhist Art from the Indian Subcontinent.* Along the way, meet figures that possess human and animal characteristics, including the monkey god Hanuman and elephantine Ganesh. Take their stories back to the studio to paper mache your own superhuman mask. Paint watery lotus gardens on silk, sprinkle your own sand mandala, and bead wearable jewelry fit for gods and goddesses.

Week 6: July 25 – 29

Brushstrokes Through Time: Painting Then and Now

Explore a variety of painting styles, periods, and techniques in landscapes, portraiture, and abstraction. Experiment with different paint applications, from impasto to wash, and create your own watercolor and acrylic version of 19th-–21st-century paintings in the Museum's collection.

Week 7: August 1 – 5

Taking Shape: Sculpture and Mixed Media

Play with shapes and forms by remixing sculpture styles from ancient idealized figures to contemporary, inflatable, painted vinyl portraits. Reinvent and re-imagine techniques and tools to create your own 3-D constructions using paper mache, wood, clay, found objects, and more.

Fall After-School Classes

Tuesdays, September 6 – December 13, 3:30 – 5:30 pm Figures, Portraits, Landscapes, and Dreamscapes (no class November 15 or 22)

Ages 5-12

Create your own versions of figures, portraits, landscapes, and dreamscapes inspired by the paintings of British Modernism. Students use acrylic, watercolor, and pastel to create light and shadow in the soft, foggy colors of 20th-century London. Tear paper and blend pastel to create a nocturnal flower inspired by Paul Nash, and combine paper, cellophane, and wire to discover your own surrealist scene.

Wednesdays, September 7 – December 14, 3:30 – 5:30 pm

Ceramics (no class November 16 or 23)

Ages 6-12

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 exhibition *British Art from Whistler to World War Two*.

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

Price for all: \$300 SBMA Members/\$350 Non-Members

To register, visit www.sbma.net/kidsfamilies or contact Rachael Krieps at 884.6441 or rkrieps@sbma.net.

Member Events and Activities

Tuesday, July 19, 5:30 – 7:30 pm New Member Reception

This special reception welcomes our new Members that have joined the Museum between January and June 2016. This is a wonderful opportunity to meet fellow art lovers and learn more about the Museum's collection. Invitations will be sent. Thank you for joining the Museum family!

Sunday, August 28

Reception at the Director's Residence

Benefactors Circle and Director's Patrons will receive an invitation to a reception held at the Director's residence.





SBMA Travel Summer Stay-cation Series

Join SBMA curators and docents to learn about significant exhibitions and discover what's "hot" in Los Angeles this summer. Enjoy private tours, special dining opportunities, and amazing art with insights from SBMA experts.

Wednesday, July 6

- Meet SBMA's new Curator of Photography and New Media, Charles Wylie, and talk about photography's role in the Norton Simon Museum's *Duchamp to Pop* exhibition.
- Lunch at The Athenaeum, a private membership club
- Private tour of the Norton Simon's exhibition Duchamp to Pop, which examines
 Marcel Duchamp's potent influence on Pop Art and its leading artists, Andy Warhol
 and Edward Ruscha

Wednesday, August 3

- Explore the best of downtown L.A.'s galleries with SBMA's Curator of Contemporary Art Julie Joyce.
- Visit the newly opened Hauser Wirth & Schimmel Gallery to see its inaugural exhibition *Revolution in the Making: Abstract Sculpture by Women, 1947–2016.*
- Dine at a chic downtown restaurant for lunch.

Wednesday, August 31

- Rediscover SBMA's antiquities, a portion of them now at the Getty Center during the renovation project, through a private tour.
- Lecture on Buddhist Art by Gwen Baker, SBMA trustee, docent, and Women's Board member
- Priority access and introduction to the exhibition *Cave Temples of Dunhuang: Buddhist Art on China's Silk Road*
- · Lunch at the Getty Center

\$120 per person for one tour; \$320 per person for the full series Participants must be an SBMA Member or become one to participate.

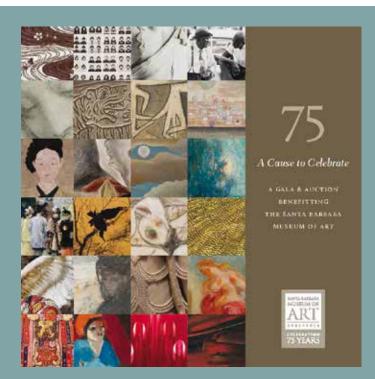
Tours include round-trip transportation by privately chartered coach from Santa Barbara, talks aboard bus by SBMA art experts, tours of art exhibitions, lunch, snacks aboard the bus, admissions, private tour costs, and gratuities.

Contact 884.6436 or travel@sbma.net to reserve a space.

Coming Soon! 75th-Anniversary Publication



The much anticipated highlights guide, 75 in 25: Important Acquisitions at the Santa Barbara Museum of Art 1990–2015, featuring 75 of the most significant acquisitions of the last 25 years will be available in the Museum Store mid-July! The publication replaces the Museum's 1991 highlights guide, produced for the 50th anniversary and now out of print, and will serve as the definitive account of SBMA's history since its inception in 1941 and as the only hardcopy highlight book of the permanent collection for many years to come. \$58.50 SBMA Members/\$65 Non-Members



75: A Cause to Celebrate

This year the Santa Barbara Museum of Art celebrates its 75th anniversary! To mark this special milestone, the Museum hosts 75: A Cause to Celebrate, a spectacular gala and exclusive auction to commemorate our collection and our community—past, present, and future. The gala serves to honor founding benefactors, celebrate the masterpieces of our permanent collection, and raise funds to support the Museum's vibrant and diverse programming.

Staged at the Santa Barbara County Courthouse on Sunday, September 18, this elegant occasion includes a cocktail reception, an exquisite dinner catered by the Four Seasons Biltmore, and a dynamic program of art and musical performance celebrating the Museum's rich history and exciting future. This is the first time in its history that the Museum will host an art auction and we are delighted to have Nicholas Maclean, the former head of Impressionism and Modern Art at Christie's, as our guest auctioneer. In addition to the exceptional pieces of art available in the auction, renowned contemporary artist Jan Tichy will produce a new work made exclusively for the gala and revealed the night of the event.

All proceeds benefit the Education Programs at the Santa Barbara Museum of Art.

Tables, individual tickets, and sponsorship opportunities are available. For more information about how you can be a part of the celebration, please contact Rachel Johnson at 884.6429 or rjohnson@sbma.net.

Thank you to the following early sponsors

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Event Co-Chairs

Susan Bowey and Diane Sullivan



Left: Louise Bourgeois: Art ® The Easton Foundation/Licensed by VAGA, New York NY. Installation view, *Revolution in the Making: Abstract Sculpture by Women*, 1947 – 2016, Hauser Wirth & Schimmel, 2016 Courtesy the artists and Hauser & Wirth Photo: Brian Forrest

Left column, right: *Miraculous Image of Liangzhou (Fanhe Buddha)* (detail), ca. 700s CE, silk thread on silk with hemp backing. British Museum, London, MAS,0.1129 (Ch.00260). © The Trustees of the British Museum

Inset right: Jan Tichy, *Type 10*, 2016. Acrylic on paper.

Sponsors as of June 10, 2016

Welcome



Charles Wylie: Curator of Photography and New Media

A curator of international stature, Charles Wylie is known for his role in establishing the Dallas Museum of Art's (DMA) contemporary art collection as one of the most important in any encyclopedic museum. From 1996 to 2011 Wylie served as the DMA's The Lupe Murchison Curator of Contemporary Art; for the past five years he has been an active independent curator, consultant and writer and published essays on Gary Simmons, Giorgia Griffa and Roman Opalka. Wylie's curatorial experience encompasses a wide variety of media, with many projects involving artists whose work centers on photography and photographic practices and ideas. Wylie joins the SBMA curatorial staff after the passing of Karen Sinsheimer in July of last year. She was the Museum's first full time Curator of Photography and served in that position for the past 25 years.

Wylie received his B.A. from the University of Notre Dame and his M.A. from Williams College. In the J. Paul Getty Museum's Department of Photographs under the direction of Weston Naef and Judith Keller, he catalogued a definitive collection of the works of August Sander. From the Getty he went on to positions at Lannan Foundation, Los Angeles and The Saint Louis Art Museum. At the DMA, Wylie organized 32 exhibitions, including the major traveling exhibitions Brice Marden: Work of the 1990s; Thomas Struth: 1977-2002; and Sigmar Polke: History of Everything (with his director, John R. Lane). He also presented Felix Gonzalex-Torres/Joseph Beuys; Ellsworth Kelly in Dallas, and On Kawara: 10 Tableaux and 16,952 Pages, one of Kawara's rare American museum solo exhibitions. Wylie's media projects included Willie Doherty: Requisite Distance, which featured Ghost Story, an acclaimed video work he acquired for the DMA; and the acquisitions and presentations of important media installations such as Yinka Shonibare's Un Ballo in Maschera and Eija-Liisa Ahtila's Talo/The House. Wylie began his duties at SBMA on June 1.

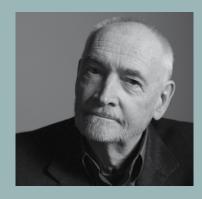


Gina Benesh: Director of Development

The Santa Barbara Museum of Art welcomes Gina Benesh as the Director of Development. She is expected to officially begin her new position on July 11. A non-profit executive for 15 years, Ms. Benesh was the Vice President of Development & Communications at the Santa Barbara Botanic Garden from 2008 to 2014, where she led a \$14 million capital campaign. The campaign successfully went 7% over goal and the Garden's new Conservation Center is now under construction.

Ms. Benesh's career began in Tacoma, WA in 1999 where she grew the fundraising capacity of the Boys & Girls Clubs to serve over 12,000 children in five communities in and beyond Tacoma through two capital campaigns—one for \$6 million and the second for \$60 million. While directing growth campaigns, Ms. Benesh also oversaw grants, planned giving, annual giving, and major gifts. Under her watch, the operating budget increased from \$1.6 million to \$4.5 million.

Prior to development, Ms. Benesh taught English at universities in the United Arab Emirates and in Korea. She holds master's degrees in Teaching English to Speakers of Other Languages from Cambridge University and from Portland State University. She is the author of *Culture Shock! United Arab Emirates* which was published three times beginning in 1996, and most recently in 2008.



Michael G. Wilson: Trustee

Michael G. Wilson, OBE (Officer of the Most Excellent Order of the British Empire) is the producer of the popular James Bond film series, with his sister Barbara Broccoli. Michael and Barbara have won awards from the Producers Guild of America and the British Academy of Film and Television Arts. Michael is currently president of EON Productions Ltd. and Chairman and President of Danjaq, LLC and divides his time between London and Los Angeles, developing and producing film, television, and theatre productions. In addition, Michael is a leading expert on 19th-century photography. He and his wife, Coila Jane, founded The Wilson Centre for Photography—a facility for research on the history, aesthetics, and preservation of photographs. In the United Kingdom, Michael is a Fellow of the Science Museum, Trustee Emeritus of the Science Museum Foundation, Trustee of the Art Fund (a British national fundraising charity for art), Trustee Emeritus of Cape Farewell, Trustee Emeritus of the Kraszna-Krausz Foundation, and former Chair of the National Media Museum, Bradford. In the U.S., Michael is a trustee of Harvey Mudd College and a Trustee for the Carnegie Institution for Science. He was previously a member of the Santa Barbara Museum of Art's Board of Trustees from 1993 to 1999. He has a B.S. in Engineering from Harvey Mudd College, Claremont, CA and a J.D. from Stanford Law School.



Legacy Society

An honorary group, the Legacy Society celebrates friends of the Santa Barbara Museum of Art who have faith in its future and play a unique role to ensure that generations to come will be able to enjoy the treasures and rich educational opportunities of the Museum. Legacy Society members have named SBMA as a beneficiary of their estate in their will, trust, retirement plan, insurance policy, or another planned giving vehicle.

Legacy Society members were honored at a luncheon held on May 10. Attendees enjoyed an elegant lunch in the Museum's Ludington Court, followed by a private tour of *Puja and Piety: Hindu, Jain, and Buddhist Art from the Indian Subcontinent* by Susan Tai, Elizabeth Atkins Curator of Asian Art.

New Legacy Society Members, Lee and Wilson Buckmaster, Bonnie Kelm, Patricia Kohlen, and Linda Wolcott Moore are featured at left. New members Barbara Savage and Bob Ornstein not pictured.

If you have already designated, or are considering designating, a gift from your estate to SBMA, please contact Karen Kawaguchi at 884.6428 or kkawaguchi@sbma.net.



Imagine More..

Capital Campaign/ Renovation Project Update

The Santa Barbara Museum of Art is grateful to the following Visionaries who have made a commitment of \$100,000 or more to the Imagine More Capital Campaign in support of the Museum's major renovation project. Through the generosity of these donors, more than \$17 million has been raised thus far.

The Museum's goal is to secure at least 75 Visionaries by the end of this 75th-anniversary year. Please join us in celebrating the commitment of these donors and consider joining this group of special patrons. Please contact Ron Dufault, Capital Campaign and Major Gifts Officer at 884.6468 or rdufault@sbma.net.

\$4 million+

Lady Leslie Ridley-Tree

\$2.5 million+

Judith Little

\$1 million+

Robert & Mercedes Eichholz Foundation

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Connie Frank & Evan Thompson Gretchen & Marshall Milligan Mr. & Mrs. C. Wm. Schlosser Anne & Michael Towbes

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SBMA Women's Board













Puja and Piety









Life Honorary and Sustaining **Trustees** Reception

included a walk-through of *Highlights* of the Permanent Collection with



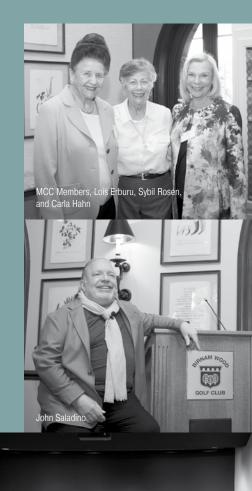
Women's Board Celebrates 65 Years of Service





A Day with John Saladino

in the collection and the stories



Generosity of Eye Film Screening

collector William Louis-Dreyfus and his relationship with the Harlem Children's Zone. The film



ie Snyder, Producer

Spotlight on: A Journey through the Heart of Mexico from Mexico City to San Miguel de Allende



Dear SBMA Travel,

Just a note to say the Mexico trip that you put together was one of the very, very best. We stayed in amazing and outstanding hotels, ate delicious and visual food, had superb service and Delphine, the SBMA representative, was a joy to be with and a very good organizer. We really enjoyed her immensely.

We've never had a guide quite as wonderful as Florencio Moreno and he retained his joy and passion for Mexico and all the cultural richness of his country throughout the entire trip. His knowledge, articulation, contacts and desire for all of us to be as educated as possible on so many levels of diversity just kept Jim and I on the edge of our seats. We couldn't get enough of all his explanations and he never seemed to tire sharing with each of us. He ensured that all went extremely well and smoothly. Someone had told me that he was outstanding but he surpassed all her accolades. Wow and double wow!!

It truly was a trip of a lifetime.

With much appreciation and gratitude, Stanya and Jim Owen

Florencio Moreno will be leading another SBMA tour in 2016: Oaxaca for Dia de los Muertos in October. Please email travel@sbma.net to request the brochure.





Dave Davis led travelers on a tour of downtown Santa Barbara. Left to right: Charles Newman, Jerry Jackson, Betsy Newman, Charlie Warner, Nancy Curry, Dennis Allen, Cliff Van Wagner, Sharon Van Wagner

During a reunion party at the home of Betsy and Charles Newman, the group greeted their Cambodian guide over Skype.

Reunion: Mekong River Journey

Travelers from the Museum's Fall Mekong River Journey, now good friends, gathered for a weekend-long reunion in Santa Barbara in March. Locals were joined by others who live out of town: four flew in from Raleigh, NC and two drove up from Rancho Palos Verdes. On Friday night, SBMA Members Charles and Betsy Newman put on a terrific opening party at their home. Before dinner, the group Skyped with their Cambodian guide, Chhay, who was adored by all. On Saturday, during a rare moment of rain, the group walked around downtown with Dave Davis and gained new knowledge that even the Santa Barbara locals did not know, then had lunch at the Museum Cafe. That evening, Nancy and Dick Curry hosted a lovely cocktail party at their home, followed by a beautiful dinner at the home of Jenny Cushnie and Dennis Allen. The final morning, the group returned to the Museum Cafe—because they liked it so much—for one last meal together and to learn about upcoming SBMA trips, since they want to do another tour altogether next year! Charlie Warner and Jerry Jackson, who are brothers-in-law, took the Mekong trip together without their wives, but their wives joined them for the reunion in Santa Barbara. Jerry's wife said to him after the reunion "Now I see why you liked those people so much."

"The group was unusually compatible and, as the song goes, 'we had the time of our lives.'" $\,$ —Jerry Jackson

Upcoming Tours

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

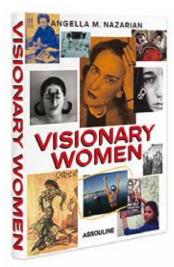
- Behind the Curtain: The Oregon Shakespeare Festival September 19 – 23, 2016 waitlist only
- Ancient Civilizations: The Adriatic to the Aegean aboard Le Lyrial September 19 – 27, 2016
- The Black Sea aboard Island Sky September 25 – October 6, 2016
- Bangkok to Bali by Land, Cruise,
 & Rail Value Tour
 October 18 30, 2016
- Myth, Mystery & Magic in Oaxaca with Florencio Moreno
 October 27 – November 3, 2016
- The Hidden Kingdom of Bhutan with Nigel McGilchrist November 10 – 23, 2016
- India: Legendary Rajasthan,
 Delhi & the Taj Mahal
 January 22 February 7, 2017
- Springtime in Japan: Shrines, Gardens, & Museums with Meher McArthur April 1 – 14, 2017
- Low Countries: Flemish & Dutch Art and Architecture in Belgium & the Netherlands with Nigel McGilchrist April 17 – 29, 2017
- In the Footsteps of Michelangelo with Eric Frank May 2017
- Celtic Lands Cruise May 16 – 25, 2017
- Baltic Cruise
 June 8 17, 2017
- Ireland with 2 nights aboard Belmond's new Grand Hibernian Train September 2017
- Pearls of Italy Value Tour Late September to Early October, 2017
- Rome to Malta Cruise
 October 7 15, 2017
- Prague to the Swiss Alps: Danube, Main & Rhine Rivers aboard Royal Crown October 12 – 27, 2017
- South Africa Fall 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.

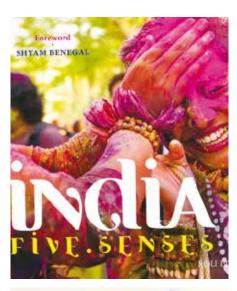
Travel is a benefit of Museum membership.

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

Summer at the Museum Store

























Museum Store Hours • Tuesday – Sunday 11 am – 5 pm • Chase Free Thursday Evenings 5 – 8 pm

Museum Cafe

Summer has arrived at the Museum Cafe!

Enjoy a seasonal menu inspired by local farmers market and the warm summer season.

Wednesday Menu Specials feature a bounty sourced from Tuesday's farmers market.

Cool down with one of the daily-made refreshments, like honey hibiscus tea, ginger lemonade, or ginger watermelon.

Museum Cafe Hours

Tuesday – Friday 11 am – 3 pm

1st Thursday evenings 5 – 7 pm

Saturday and Sunday 11 am – 4 pm





SANTA BARBARA MUSEUM OF ART

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ADMISSION

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

OFFICE HOURS

Monday – Friday 9 am to 5 pm

MUSEUM STORE

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

MUSEUM CAFE

Tuesday – Friday 11 am to 3 pm 1st Thursday evenings 5 to 7 pm Saturday and Sunday 11 am to 4 pm







Cover: Shiva as Bhairava Dancing with Vishnu and Brahma as Musicians (detail), India, Rajasthan, Mewar, 1750– 75. Color and gold on paper. SBMA, Gift of Julia Emerson.

Laurie Simmons, *The Love Doll/Day 24* (*Diving*) (detail), 2010. SBMA, Gift from the collection of Polly Anthony. Courtesy of the artist and Salon94, New York.

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