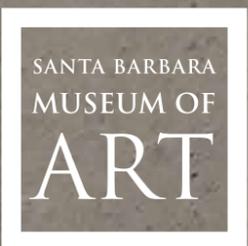


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SANTA BARBARA MUSEUM OF ART

Dear Members,

The Santa Barbara Museum of Art continues to buzz with excitement this summer with the vibrant exhibition—*You Are Going On A Trip: Modern and Contemporary Prints from the Permanent Collection*—on view through August 20 and featuring a wide variety of prints of the 1940s through 1970s from the Museum’s holdings. Don’t miss this stunning presentation and the various related events, including the closely-themed Atelier on July 28, taking the notions of travel and escape to a whole new and entertaining level.

Other sights to see in the galleries include a new installation in Ludington Court entitled *Rodin and His Legacy*. The centerpiece of this presentation is Rodin’s iconic *The Walking Man*, which is flanked by six other exquisite bronzes that illustrate the profound impact that the master had on modern sculpture. In addition, mounted in the works-on-paper section of Ridley-Tree Gallery is *Sleep of Reason*, an intriguing exhibition of photographs that focuses on a powerful work by the contemporary Nigerian-British artist Yinka Shonibare, MBE.

We eagerly await the opening of the exhibition *Valeska Soares: Any Moment Now* on September 17, marking SBMA’s participation in the monumental Getty initiative Pacific Standard Time: LA/LA. The project involves a collaboration of more than 70 cultural institutions across Southern California, and features a series of thematically linked exhibitions and programs that highlight different aspects of Latin American and Latino art in Los Angeles from the ancient world to the present day. The presentation at SBMA is one of four exhibitions in the Santa Barbara area, and represents the Brazilian artist Valeska Soares’ first solo museum exhibition in the Western United States. See this issue for more information on the show and the fall newsletter and website for more details on related programming.

There is much to look forward to at the Museum! We would like to thank our enthusiastic and generous Members and donors for their continued support of SBMA’s myriad activities.

Sincerely,



Larry J. Feinberg
Robert and Mercedes Eichholz Director and CEO



2017 – 2018 Board of Trustees

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Valeska Soares: Any Moment Now

September 17 – December 31, 2017

Davidson, Preston Morton, Colefax, Von Romberg, Emmons, Thayer, and Ludington Court Galleries

SBMA's leading exhibition of the 2017–2018 season is also part of the highly anticipated Getty initiative, *Pacific Standard Time: LA/LA*, an ambitious and far-reaching exploration of Latin American and Latino art in dialogue with the greater Los Angeles region. *Valeska Soares: Any Moment Now* is an important survey exhibition and the first solo museum exhibition in the Western United States for the Brazilian-born, New York-based artist. Bringing together more than 40 mixed-media objects and installations created from the past 30 years, the project substantiates Soares' distinctive role in the international legacy of installation art, while also introducing to a new audience the social, political, and personal aspects of her minimal, conceptual, multisensorial bodies of work.

Valeska Soares' objects and installations poetically activate notions of space, time, and experience. As her friend and fellow artist Vik Muniz wrote, "...through a seemingly inexhaustible range of techniques, themes and strategies, [her] work oscillates between materiality and memory, desire and decay, sensation and intoxication." Incorporating materials as disparate and unexpected as mirrored surfaces, light fixtures, decaying flowers, and vessels of perfume and alcohol that slowly evaporate throughout the time span of an exhibition, her works incorporate the phenomenological effects of reflection, illumination, entropy, and scent. Engaging many of these effects is one of her most iconic works, *Fainting Couch* (2002), a minimal, geometric, reflective cube with perforated holes that emit the scent of Stargazer lilies concealed within. Any rest that may be promised by such an object may be thwarted by the possibility of becoming overcome by its scent. This work sets the stage for the tension between polarities that exists in much of her work, such as hard/soft; craving/over-indulgence; intoxication vs. repulsion.

Time is a reference throughout Soares' work, existing as both a subject and a concept, ranging from the literary and historic to the somatic and futuristic, and suggesting the mysterious presence of a narrative. Emphasized directly by the title of a book cover within the installation after which the exhibition is titled, *Any Moment Now...* (2014), it is ever-present and often cyclical, circling back on itself. This work, composed of 365 vintage dust jackets mounted on canvas, subjectively maps a year (365 days) through titles that become elegiac references to time. Titles such as *Long Day's Journey Into Night*, *The Morning After*, and *Now or Never*, allude to ever-shifting moments while also triggering personal associations and memories. In this and in other works, books and their various contents—spines, dedication pages, and especially texts—are an essential material for the artist.

Living and working in Brooklyn, much of Soares' practice necessitates traveling and exposure to the sites for which she produces works. For the exhibition at SBMA, Soares has carefully conceived of an exhibition that thoughtfully encompasses and juxtaposes works produced since the early 1990s to the present. When the exhibition travels to the Phoenix Art Museum (spring 2018), it will adapt to the spaces once again.



Valeska Soares received her BA in Architecture at the University Santa Ursula in Rio de Janeiro in 1987 and her MA in History of Art and Architecture at the Pontifícia Universidade Católica, Rio de Janeiro in 1990. She began her career as a professional artist exhibiting in Belo Horizonte, Rio de Janeiro, and São Paulo. In 1992, she moved to New York and received her MFA from Pratt Institute in 1994. Her first retrospective was at the Museu de Arte da Pampulha, *Below Horizonte* (2002), followed by her first major survey in the United States at the Bronx Museum for the Arts, New York, *Valeska Soares: Follies* (2003). Her work has been the focus of numerous solo exhibitions at museums and galleries around the world and part of numerous landmark group exhibitions, including the internationally traveling exhibition *Ultrabaroque: Aspects of Post-Latin American Art* (organized by the Museum of Contemporary Art, San Diego, 2001). Site-specific installations have been produced for locations such as inSite, San Diego-Tijuana (2000); Museo Tamayo, Mexico City (2003); and Inhotim, Brumadinho, Brazil (2008). Her work has also been included in numerous biennials including the São Paulo Biennial (1994, 1998, 2009), the Venice Biennale (2005, 2011), and the Sharjah Biennial, United Arab Emirates (2009).

Valeska Soares: Any Moment Now is accompanied by an illustrated monograph with essays by exhibition curators Julie Joyce, SBMA's Curator of Contemporary Art and Vanessa Davidson, Shawn and Joe Lampe Curator of Latin American Art, and contributions by Jens Hoffmann (Director of Exhibitions and Public Programs, The Jewish Museum of Art; and Senior Adjunct Curator, Museum of Contemporary Art Detroit), Rodrigo Moura (Adjunct Curator of Brazilian Art, MASP), and Júlia Rebouças (Co-curator of 2016 São Paulo Biennial; formerly Curator, Instituto Inhotim).

Valeska Soares: *Any Moment Now*, continued

About Pacific Standard Time: LA/LA

Pacific Standard Time: LA/LA is a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles taking place from September 2017 through January 2018. Led by the Getty, Pacific Standard Time: LA/LA is a collaboration of arts institutions across Southern California that, through a series of thematically linked exhibitions and programs, highlights different aspects of Latin American and Latino art from the ancient world to the present day. With topics such as luxury arts in the pre-Columbian Americas, 20th-century Afro-Brazilian art, alternative spaces in Mexico City, and boundary-crossing practices of Latino artists, exhibitions range from monographic studies of individual artists to broad surveys that cut across numerous countries. Initiated through \$16 million in grants from the Getty Foundation, Pacific Standard Time: LA/LA involves more than 70 cultural institutions from Los Angeles to Palm Springs, and from San Diego to Santa Barbara. For further information, visit www.pacificstandardtime.org.



Pacific Standard Time: LA/LA brings a unique opportunity specifically to Santa Barbara, encouraging cross-cultural dialogue and critical investigation of Latin American art in a local context.

Exhibitions include:

Valeska Soares: *Any Moment Now* at the Santa Barbara Museum of Art
September 17 – December 31, 2017

Guatemala from 33,000 km: Contemporary Art, 1960 – Present at the Museum of Contemporary Art Santa Barbara, Westmont Ridley-Tree Museum of Art, and the Community Arts Workshop
September 17 – December 17, 2017

The Schoolhouse and the Bus: Mobility, Pedagogy, and Engagement, Two Projects by Pablo Helguera and Suzanne Lacy / Pilar Riaño-Alcalá at the Art, Design & Architecture Museum at UC Santa Barbara
September 27 – December 8, 2017

Sacred Art in the Age of Contact: Chumash and Latin American Traditions in Santa Barbara at the Art, Design & Architecture Museum at UC Santa Barbara, September 16 – December 8, 2017 and Santa Barbara Historical Museum
September 15, 2017 – January 14, 2018

Accompanying the exhibitions, each organization offers a season of educational programming, including lectures, workshops, and a Latin American Film series. Santa Barbara institutions collectively celebrate Pacific Standard Time: LA/LA October 20–22, 2017 with a series of special events.



Rodin and His Legacy

Ongoing Ludington Court

Featuring seven sculptures drawn from the permanent collection, *Rodin and His Legacy* illustrates the tremendous impact of the father of modern sculpture, Auguste Rodin (French, 1840–1917). The most influential sculptor of the 19th century, Rodin had an epiphany upon encountering the art of Michelangelo during a visit to Italy in 1876 at the relatively mature age of 36. As he later reminisced to his star pupil Antoine Bourdelle (French, 1861–1929), “It was Michelangelo who liberated me from academism.” In the late work, Michelangelo displayed an unprecedented willingness to distort the human anatomy for expressive ends—a motivation Rodin would receive and further with his own abandonment of the typical polish of the classical tradition in favor of a deliberately raw surface that retained the trace of his own hands. The physicality of his artistic process was thus indelibly registered in the bronzes, which were often cast from plaster models based on ideas first modeled in clay or wax.

Emulating the Renaissance master’s twisting figures as well as the expressive force of his *nonfinito* (unfinished) sculptures, Rodin developed a unique approach to the representation of emotional states as registered through the expressive human body. He frequently distilled the emotional essence of subjects derived from textual sources—whether Greek mythology, the Bible, or, most famously, Dante’s *Inferno*, from which his celebrated *The Gates of Hell* derived and perhaps his most recognizable statue *The Thinker* originated. Such ambitious commissions spun off variations of nude bodies in entirely original and sometimes shocking poses. In the center of this installation stands Rodin’s sculpture *The Walking Man* (ca. 1880), a striking bronze piece produced from casts of a torso and legs belonging to studies for his sculpture *Saint John the Baptist Preaching*. The artist’s choice to concentrate our attention on the physicality of the striding figure, devoid of head and arms, communicates an explosive vitality—a memorable symbol of our embodied humanity.

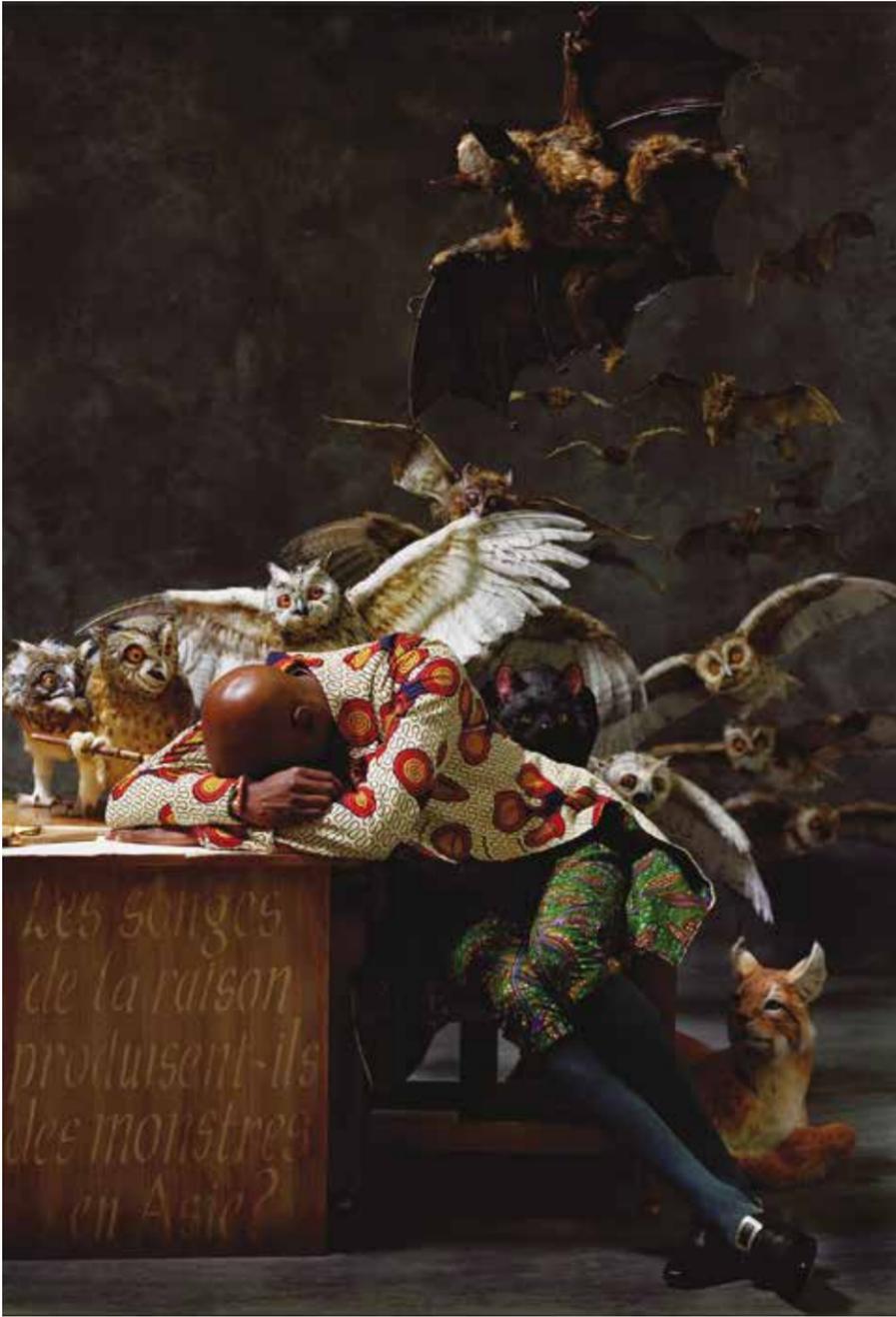
Rodin’s dedication to the human form and the use of conventional materials such as bronze, marble, plaster, and clay reflect his deep respect for the classical tradition. However, his deliberate disavowal of polished execution, affinity for the fragmented figure, and desire to retain the marks of his artistic touch became the hallmarks of his style. With the exception of Antoine Barye (French, 1796–1875), who was one of Rodin’s early teachers, and Frederic Leighton (British, 1830–1896), whose work typifies a lingering Victorian attachment to classical finish, the sculptors included in this installation are among the many artists indebted to the master’s artistic innovations. Enthusiasm for Rodin peaked around the turn of the century, and even those close followers, such as Rodin’s studio assistant Bourdelle, struggled to escape his long shadow. As artists turned to abstraction in the interwar period, the figurative sculptures of Rodin finally appeared old-fashioned.

Some early 20th-century artists, such as Georg Kolbe (German, 1877–1947), known for his monumental, idealized nudes, remained committed to the figure. Like Rodin, Kolbe depicted the human form removed from the detailed realism and smooth finish typical of the classical tradition. His sculpture *Young Girl* (ca. 1926), on display in this installation, depicts the body of an adolescent girl with a charred, ash-like surface, effectively fusing the ideas of youth and old age, life and death. In the period following World War II, a reengagement with the work of Rodin was led by artists such as Henry Moore, Alberto Giacometti, and the female sculptor featured in this installation, Germaine Richier (French, 1902–1959). Richier trained with two of Rodin’s students: his studio assistant Louis-Jacques Guigues and Bourdelle. The pitted bronze surface of her sculpture *La Feuille* (1948), complete with incised leaves and bark-like skin, appears to be in a state of decay, while her painfully attenuated limbs bear a weightless fragility.

Rodin’s modernity was not limited to the aesthetics of fragmentation and expressive unfinish. His mode of production, which relied on studio assistants, and the replication made possible by multiple foundries, effectively elevated the authenticity of the artistic concept from its execution, or, in other words, the artist’s literal hand—an aspect of Rodin’s artistic practice that is still evident in contemporary art today.

Left: Auguste Rodin, *The Walking Man*, ca. 1880. Bronze. SBMA, Museum purchase with funds provided by General Art Acquisition Fund.

Right: Frederic Leighton, *An Athlete Wrestling a Python*, 1877. Bronze. SBMA, Museum purchase with funds provided by Lord and Lady Ridley-Tree.



Sleep of Reason

Ongoing
Ridley-Tree Gallery

British artist Yinka Shonibare's grand photograph *The Sleep of Reason Produces Monsters (Asia)* (2008) provided the inspiration for this installation of photographs that conjure up scenes of unease and the uncanny, which—despite our best efforts to rationally dispel them—can seem to surround us every day.



Raising probing, often disquieting questions about the intertwined cultures of Africa and Europe in the post-colonial era, Shonibare based his sumptuous yet compellingly unnerving work on the famous 1797 etching of the same name by Spanish artist Francisco Goya (1746–1828). Many interpretations of Goya's haunting image have been put forward. One suggests that when the alert mind goes slack and lets down its guard, corrosive forces of ignorance, mistrust and fear can arise, creating situations in which our sense of mental and moral order can easily be dislodged—or collapse.

Not perhaps as directly allegorical, the other photographs in this gallery by a range of American and European artists present scenarios that similarly make our sense of certainty vulnerable. Everyday things, people, and places become vague or slightly strange via each artist harnessing photography's

unique, split-second power to shift what we think of as normal reality into incongruous, absurd, and even ominous realms.

Less than dreams but more than mere records, these photographs (all in the Santa Barbara Museum of Art's collection) exist in a middle space between the actual and the imagined. This effect is made all the more startling by the fact that such mesmerizing images were drawn not from fantasy but the quite apparently real world around us, one perpetually in flux and challenging in its infinite potential to perplex and disarm the eye and mind.

Top: Yinka Shonibare, MBE, *The Sleep of Reason Produces Monsters (Asia)*, 2008. Chromogenic print mounted on aluminum. SBMA, Museum Purchase, the Austin Fund in Honor of Wright S. Ludington.

Inset: Manuel Álvarez Bravo, *Qué Chiquito es el Mundo (How Small the World Is)*, 1942. Gelatin silver print. SBMA, Gift of Mr. Rudolph Demasi.

Continuing Exhibitions

You Are Going On A Trip: Modern and Contemporary Prints from the Permanent Collection

Through August 20, 2017
Davidson, Preston Morton, and Colefax Galleries

Christian Marclay: Telephones

Ongoing
Von Romberg Gallery

Highlights of the Permanent Collection

Ongoing
Ridley-Tree Gallery

Currently on view in the Ridley-Tree Gallery as part of *Highlights of the Permanent Collection* and featured in the center spread, is a rare and well-preserved banner that depicts the 40 poses of Buddha and symbolically represents the principal events in Buddha's life after enlightenment. Banners like this are used for didactic purposes and were often hung in temples, possibly behind the principal icon, or used during special religious festivals.



19th-Century European Art

Professor **Henry Tonks** played a formative role in the artistic development of several generations of young artists who trained at the famous Slade School at University College in London, which was first established in 1871. Tonks was convinced by Slade professor Frederick Brown to abandon the practice of medicine for which he was professionally trained as a surgeon, to become the school's drawing professor. Under Tonks' beady eye (he was legendary as an imperious, intimidating teacher), the Slade School of Art produced some of its most famous artists, including William Rothenstein, Augustus John, William Orpen, Paul Nash, Wyndham Lewis, Jacob Epstein, and David Bomberg. Tonks' deep understanding of human anatomy made him naturally sympathetic to a more academic approach, including the copying of plaster casts and drawing from the live model. He was therefore also inevitably hostile to the "new" ideas introduced to his students by the likes of Roger Fry and Clive Bell, who promoted the radical alternatives of Cubism, Fauvism, and Expressionism, which they introduced in an important exhibition at the Grafton Galleries in 1910. Even though much of the art, by the likes of Picasso, Matisse, Cézanne, Manet, Gauguin, and van Gogh, was already decades old, it was entirely new to aspiring younger British artists, such as the so-called "Coster Gang," which included Mark Gertler, Christopher Nevinson, Stanley Spencer, and Adrian Allinson.

As a practicing artist, Tonks is less well known, though he painted and exhibited work throughout his lifetime. One of his best known techniques was known as "tonking," which entailed using paper or cloth impressed to the canvas to blot up any unwanted mistakes to allow for correction. This painting, which he chose to exhibit at least once in 1914, is typical of the kind of figurative genre scene that appealed to his sensibility. A family huddles around a fortune teller, as she coaxes a lime green parakeet into predicting their futures. In 19th-century England, street markets often featured such soothsayers, who enlisted birds, especially breeds susceptible to mimicry of the human voice like budgerigars, as a means of revealing one's fortune. The provenance of the painting is distinguished; it once belonged to the publisher, Geoffrey Blackwell, who amassed a substantial collection of work by the best artists of the Slade School. *The Fortune Teller* is a fitting addition to the many works of British modernism already gifted to SBMA by the Richeson family and is the first work of art by Tonks to enter the permanent collection. The art of Tonks is well represented in British museums, such as the Tate, which has 12 paintings and drawings by the Professor. He is less well represented in American museums, like so many of the other major figures of British Modernism so sagely collected by the Richeson family. SBMA is indeed a rare resource in this regard, largely due to the Richesons' extraordinary generosity.

Top left: Henry Tonks, *The Fortune Teller*, 1914. Oil on canvas. SBMA, Gift of Mary and Jeffrey P. Tuck in honor of Mary and Will Richeson.

Inset right: Bevan Davies, *Los Angeles: 1976*. Portfolio of 10 vintage gelatin silver prints, ed. 6/20. SBMA, Gift of Martha Henderson. Courtesy of the artist and Joseph Bellows Gallery.

Photography and New Media

Swiss-born, New York-based **Olaf Breuning** fused ideas about photography, painting, and sculpture in this engagingly elusive work of art. To make this photograph (back cover), Breuning constructed a rigid white grid of unknown substance and applied red, yellow, blue, and green paint to it, first with apparently conventional brushes and second (judging by the work's title) by projecting paint from his mouth. He then photographed this large construction and hung it framed on a wall like a traditional painting. The result is a hybrid-looking object—are we looking at a painting, drawing, low-relief sculpture, or, as is indeed the case, a photograph?

In similarly subversive fashion, *Grid Spit* blends ideas about artistic purity, exemplified for instance by the reduced High Modern palette and composition of Piet Mondrian's *Broadway Boogie Woogie*, with everyday life's more primal behaviors. Assuming the scale of an aggressively made abstract painting rather than a discreet gelatin silver photograph, *Grid Spit* also connects to painting's history of unusual processes such as Jackson Pollock's famous "drip" technique that Breuning has almost mischievously reinterpreted here.

Breuning's career-long interest in finding a latent comic absurdity in such lofty concepts as high art is fully on view in *Grid Spit*, as the work suggests perhaps that one cannot create something beautiful without also making a little mess. It also demonstrates photography's fascinating and continuously evolving ability to leap over the boundaries of its traditional definitions. In this way, *Grid Spit* adds to the Santa Barbara Museum of Art's collection of conceptually derived photographs with a knowingly wry yet fully commanding statement.

Olaf Breuning was born in 1970 in Schaffhausen, Switzerland, where he studied photography. Extensively exhibited internationally, his multi-faceted art was the subject of a 2016 retrospective organized by the NRW-Forum in Düsseldorf, Germany. Breuning has also had one-person exhibitions at the Palais de Tokyo, Paris; Chisenhale Gallery, London; Kunstverein Freiburg, Germany; Kunsthall Stavanger, Norway; and the Paul Klee Museum, Bern. Breuning's work was included in the 2008 Whitney Biennial, and in group exhibitions at The Museum of Modern Art, New York; Centre Pompidou, Paris; Haus der Kunst, Munich; Kunsthalle Zürich; Walker Art Center, Minneapolis; Jeu de Paume, Paris; Whitechapel Gallery, London; and the Mori Art Museum, Tokyo. Breuning's work is in the collections of the Whitney Museum of American Art, New York; Dallas Museum of Art; Kunsthaus Zurich; Louisiana Museum, Copenhagen; and Sammlung Goetz, Munich, among many others.

The funds to acquire Olaf Breuning's *Grid Spit* are a generous gift to the Santa Barbara Museum of Art from the Buddy Taub Foundation, Los Angeles.



Documenting Los Angeles at a time of population growth, cultural ferment, and rapid industrial development, these ten black-and-white photographs by **Bevan Davies** offer an incisively captivating view of the city's iconic, late Modernist residential architecture. Counting Bruce Davidson and Diane Arbus among his early influences, Davies began his career photographing eccentric strangers in uncanny surroundings. However, it was within the concrete-laden streets of New York City and the urban sprawl of Los Angeles that he discovered his preferred subject matter: the built environment.

Davies' photographs in this vein demonstrate how our manmade surroundings can appear both artificial and authentic, tacky and elegant, and eccentric and charming. His mastery of the large-format view camera allows the angular, geometric buildings of the Southern California landscape to transcend their identities as family homes and apartment complexes. Bathed in the soft glow of early-morning light, the photographs exude an airy cleanliness that makes them nearly startling to behold. Every detail in these otherwise unremarkable scenes is intricately rendered, from the jagged shadows of palm branches to the quirky retro ornaments that adorn each façade. Framed in harmonious symmetry, these everyday buildings acquire the aura of pristine sculptural objects.

This portfolio's creation in 1976 places it within the era of the New Topographics movement, which embraced straight photography devoid of artistic frills, and sought to convey intense visual detail about specific places, whether natural, manmade, or some combination of the two. In this way, these photographs significantly add to the Santa Barbara Museum of Art's New Topographics holdings by Joe Deal, Lewis Baltz, and Frank Gohlke. Davies' work is represented in the collections of the J. Paul Getty Museum, Los Angeles; the Metropolitan Museum of Art, New York; the Art Institute of Chicago; the Museum of Fine Arts, Houston; and the Center for Creative Photography, Tucson, among many others. Solo exhibitions include those at the George Eastman House, Rochester, New York and the Palais des Beaux Arts, Brussels, with group exhibitions at the MFA Houston and the Museum of Contemporary Art, San Diego.

Bevan Davies' *Los Angeles: 1976* portfolio comes to the Santa Barbara Museum of Art as a generous gift of Martha Henderson, Los Angeles.

education program highlight



SBMA Docent Program

The Santa Barbara Museum of Art Docent Council is essential in ensuring that SBMA meets its mission of integrating art into the lives of people. At the heart of the Museum's education programming, the approximately 70 active Docents are the face of SBMA, providing free gallery talks to both students and adults and reaching over 14,000 people each year.

With an able elected president, supportive board, and close working relationship with Museum Docent Program Manager Rachael Krieps and the Education Department, SBMA's Docent Program rivals internationally known museums in professionalism, knowledge, and passion. The training course for provisional Docents is a rigorous nine-month program and offers a general survey of Art History and an in-depth exploration of the Museum's permanent collection, and builds skills in public speaking, research, and touring techniques, including Visual Thinking Strategies (VTS) and Thinking Routines designed to complement SBUSD State Standards and to foster critical thinking skills. After completing this initial training, Docents continue to meet regularly on first and third Wednesdays to benefit from lectures by curators and noted visiting scholars relating to the permanent collection or special exhibitions and organized by the Education Department. Docents also take advantage of other Museum sponsored lectures, programs, and discussions, and enjoy many off-site activities, such as visiting other museums and travelling with like-minded art enthusiasts. Docent Wendi Hunter, the provisional chair for next year's Docents in training said, "This is a tight group of intelligent, interesting people. I always feel like the time I spend among them, is time well spent. We support and learn from each other while walking life together. You could not ask for or find another more wonderful group of dedicated individuals who you would enjoy getting to know."

Recently, the Docents created Ten Talks (a deliberate play on the popular TED Talks) to act as informal, focused conversations in the galleries on the Museum's Free Thursday Evenings. In addition, and in response to the renovation and the resulting changing gallery space and needs, Docents developed the Community Speakers Program which reaches an ever widening audience in the community. Recognized for their excellence outside of the Santa Barbara community and for the second time, SBMA Docents were invited to present at the National Docent Symposium. This year, Paul Guido and Kathryn Padgett will be back by popular demand to offer insight into the Museum's highly-lauded Docent evaluation program.

Offering insightful background knowledge to visitors and enriching their visual experience is at the heart of what the Docents do each day in the galleries, community, and school classrooms. "We help the community understand one of our great treasures. It's a service to help visitors appreciate this wonderful collection. We help them see how art fits into history, the present, and even the future," said former Docent President Irene Stone.

All Docents tour school children for four years, providing VTS-facilitated discussions and PowerPoint presentations in the schools and guided tours within the Museum. After that time, Docents are welcome to research and develop their own tours focusing on areas of the permanent collection or special exhibitions. Museum Docents don't work from pre-written scripts, so their individual passions are allowed to shine through.

There are many wonderful benefits of being a volunteer Docent, but perhaps the greatest of all is the sense of community felt among the group. Christine Holland, former Docent President and an active member of the Museum Collectors Council and D.A.S. says, "I've enjoyed my work as a Docent at SBMA and only regret not having joined sooner. Being a Docent gives me the opportunity to contribute to the community and our Museum by helping adult and student visitors to connect with the art. Also, the personal rewards are numerous; I am constantly learning about new topics, and interacting with interesting and enthusiastic art lovers."

The community appreciates the Docents as well. In 2013, they were named Local Heroes by the *Santa Barbara Independent*. Charles Donelan had this to say, "There's something wonderfully democratic about visiting a great public art museum, where anyone may enter and share not only in the private aesthetic experience of appreciating the art but also in the social one of describing and discussing it with others. At the Santa Barbara Museum of Art, a highly trained and rigorously evaluated team of volunteer docents takes this social experience to the next level by giving tours and listening intently to the voices of those they guide through the Museum's galleries. It's a passion that grows with the person who feels it and links those who share it into an unusually close-knit extended family of friends. Even in a town known for its commitment to community service, the docents of the SBMA stand out."

Since 1968, this group of passionate, dedicated volunteers has served as the voice and heart of the Museum, reaching out to families, schools, community groups, adults, and seniors. The over 18,000 hours they give annually represent tours, research, and training and are the equivalent of almost 8 full time employees. The Museum's education programs could not reach the 40,000 people it does each year without their invaluable contribution.





Forty Attitudes or Poses of Buddha (detail), Thailand, 19th century. Ink, color, and gold on cloth. SBMA, Anonymous gift.

HIGHLIGHTS TOUR
1 PM
EVERYDAY!
(EXCEPT SUNDAYS)

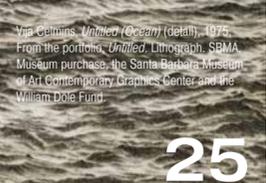
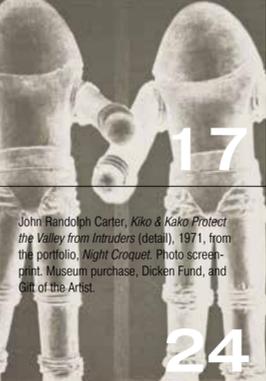
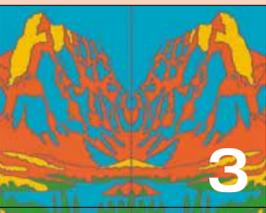


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| 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |
| 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 |
| 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 |

july

aug

sept 2017



Independence Day
Galleries, Store, and Offices Closed

FOCUS TOUR
"Techniques" 2 pm

FOCUS TOUR
"You Are Going On A Trip" 2 pm

FOCUS TOUR
"Highlights of the Permanent Collection" 2 pm

FOCUS TOUR
"Color" 2 pm

FOCUS TOUR
"Portraits" 2 pm

FOCUS TOUR
"You Are Going On A Trip" 2 pm

FOCUS TOUR
"Color" 2 pm

FOCUS TOUR
"Highlights of the Permanent Collection" 2 pm

FOCUS TOUR
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"Color" 2 pm

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FOCUS TOUR
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FOCUS TOUR
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FOCUS TOUR
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FOCUS TOUR
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FOCUS TOUR
"Techniques" 2 pm

FOCUS TOUR
"Portraits" 2 pm

FOCUS TOUR
"Technique" 2 pm

FOCUS TOUR
"Color" 2 pm

FOCUS TOUR
"Techniques" 2 pm

FOCUS TOUR
"Valeska Soares" 2 pm

FOCUS TOUR
"Techniques" 2 pm
1ST THURSDAY 5 – 8 pm
FAMILY 1ST THURSDAY 5:30 – 7:30 pm
JOSH KUN 5:30 – 7 pm

FOCUS TOUR
"Highlights of the Permanent Collection" 2 pm

FOCUS TOUR
"Color" 2 pm

FOCUS TOUR
"Highlights of the Permanent Collection" 2 pm

FOCUS TOUR
"Techniques" 2 pm
1ST THURSDAY 5 – 8 pm
FAMILY 1ST THURSDAY 5:30 – 7:30 pm

FOCUS TOUR
"You Are Going On A Trip" 2 pm

FOCUS TOUR
"Portraits" 2 pm

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"Highlights of the Permanent Collection" 2 pm

FOCUS TOUR
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FOCUS TOUR
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1ST THURSDAY 5 – 8 pm
FAMILY 1ST THURSDAY 5:30 – 7:30 pm

FOCUS TOUR
"Portraits" 2 pm

FOCUS TOUR
"Valeska Soares" 2 pm

FOCUS TOUR
"Portraits" 2 pm

FOCUS TOUR
"You Are Going On A Trip" 2 pm

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FOCUS TOUR
"Color" 2 pm

FOCUS TOUR
"Highlights of the Permanent Collection" 2 pm

FOCUS TOUR
"Portraits" 2 pm

FOCUS TOUR
"Highlights of the Permanent Collection" 2 pm
ATELIER 5:30 – 8:30 pm

FOCUS TOUR
"You Are Going On A Trip" 2 pm

FOCUS TOUR
"You Are Going On A Trip" 2 pm

FOCUS TOUR
"Color" 2 pm

FOCUS TOUR
"Techniques" 2 pm

FOCUS TOUR
"Portraits" 2 pm

FOCUS TOUR
"Techniques" 2 pm

FOCUS TOUR
"Valeska Soares" 2 pm

FOCUS TOUR
"Valeska Soares" 2 pm

John Randolph Carter, *Kiko & Koko Protect the Valley from Intruders* (detail), 1971, from the portfolio, *Night Croquet*. Photo screenprint. Museum purchase, Dicken Fund, and Gift of the Artist.

Valeska Soares, *Vaga Lume* (detail), 2009. Mixed media. Courtesy Fortes D'Alcázar & Gabriel, São Paulo. Image courtesy of the Artist. Photo Credit: Charles Benton

Vin Camins, *United (Ocean)* (detail), 1975. From the portfolio, *United*. Linograph. SBMA Museum purchase, the Santa Barbara Museum of Art Contemporary Graphics Center and the William Dole Fund.

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.

Art Talks @ SBMA

Watch for the return of Art Talks: Special Topics, featuring in-depth lectures by renowned art historians, conservators, and curators, starting this September on Thursdays at 10 am. Program details forthcoming at www.sbma.net/arttalks.

Thursdays, July 20; August 17; September 14, 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 the galleries. Museum Teaching Artists provide general guidance and all materials. Each program is open to 10 participants.

July 20: Notions of Home in *You Are Going On A Trip*

August 17: Wildlife in *You Are Going On A Trip*

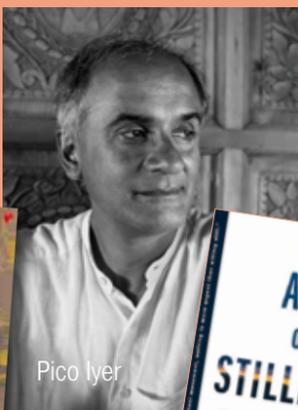
September 14: Shapes & Patterns in *Highlights of the Permanent Collection*

Free

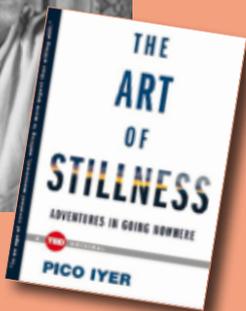
To reserve a spot, contact Kelly Almeida at 884.6457 or kalmeida@sbma.net.



Janet Fitch



Pico Iyer



Sunday, July 23, 2:30 pm

Parallel Stories: Janet Fitch and Pico Iyer

From Revolution to Inspiration: What Sets a Writer Alight

Best-selling novelist Janet Fitch, author of *White Oleander*, *Paint it Black*, and her upcoming epic of the Russian Revolution, *The Revolution of Marina M.*, joins local, global essayist and novelist Pico Iyer (*The Art of Stillness*) for a discussion on what inspires us, why art is more urgent than ever in our confused and polarized times, and which are the works that can bring us light and delight, while broadening our horizons. Q&A and book signing to follow

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.

Mary Craig Auditorium

Free SBMA Members/\$10 Non-Members/\$6 Senior Non-Members

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

Exhibition Related Programming:

You Are Going On A Trip

Thursday, July 6, 5:30 – 7 pm

Josh Kun

The Aural Border: Listening Across the California-Mexico Line

In this engaging multimedia talk, MacArthur Fellow author and University of Southern California Professor Josh Kun takes us on a musical and sonic tour of the California-Mexico borderlands. From the tourist booms of the early 1900s to the rock and roll booms of the 1960s, from Herb Alpert and Woody Guthrie to contemporary electronic music and narco-ballads, and from border sound art to border radio, Kun complements the exhibition *You Are Going On A Trip* with a listening expedition that follows inter-California frequencies from Tijuana to Los Angeles and back again. After the lecture, travel upstairs to the galleries to see the exhibition and talk further over tequila, inspired by the *Tijuana Brass*. Cash bar

Free

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

atelier
at sbma

Friday, July 28, 5:30 – 8:30 pm

Atelier: Day Tripping & Night Croquet

Atelier offers guests an evening of intimate, intriguing, occasionally irreverent interactions with art and artists in the Museum's galleries. Inspired by the exhibition *You Are Going On A Trip: Modern and Contemporary Prints from the Permanent Collection*, this event takes the notion of travel and escape (mental or physical) and invites guests to "Get Out of Town" for a surreal summer vacation. Like all good experiences on the road this one has motion, music, snacks, a little day dreaming and a great companion: art. Includes hors d'oeuvres, wines, and signature cocktails.

\$25 SBMA Members/\$30 Non-Members

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

Exhibition Related Programming:

Valeska Soares: Any Moment Now

Thursdays, September 14 – December 7, 6 – 9 pm

Fall Adult Ceramics Class

(no class November 23)

This 12-week series of adult ceramic classes is inspired by the exhibition *Valeska Soares: Any Moment Now*. This program introduces participants to both sculptural and functional techniques of ceramics through hand building, throwing on the wheel, surface decoration, and glazing techniques. Suitable for beginners, the classes include both small group instruction and individual attention. Course includes all materials, firings, and a docent-led tour of the Museum. No fewer than 10 participants required for this class to run.

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

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

To enroll, visit register.sbma.net.

Sunday, September 17, 1 – 2:30 pm

Push Pull Taffy Performance

The performance *Push Pull*, stemming from Valeska Soares' explorations with sugar, features sun-warmed masses of salt water taffy hanging from metal hooks. Performers stretch and pull the candy while inviting visitors to consume chunks of these slowly stretching sculptures, resulting in a sensual and conceptual exchange. *Push Pull* parodies the line between art object and spectator, highlighting ideas of excess, overconsumption as well as the consumer's pursuit of delectable pleasures.

Free

Sunday, September 17, 2:30 – 4 pm

Panel Discussion with Valeska Soares, and Curators Julie Joyce and Vanessa Davidson

Panel discussion with SBMA co-curator Julie Joyce and the Phoenix Art Museum co-curator Vanessa Davidson, providing insight into Soares' aesthetic interests and process over the last 20 years of her career.

Mary Craig Auditorium

Free

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



Thursdays, July 6; August 3; September 7, 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 9; August 13; September 10, 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



Monday – Friday, July 10 – 14, 9 am – 3 pm
Advanced Studio Class for High School Students
Multiple Messages: Limited Edition Printmaking

Because of printmaking's capacity for creating multiples of an original image, the humble print is highly effective in spreading messages when reproduced and disseminated. Whether used for making a bold personal statement or influencing and initiating social action, the art form historically has been one of the most diverse, immediate, and prolific forms of visual communication.

Inspired by *You Are Going On A Trip: Modern and Contemporary Prints from the Permanent Collection*, teens aged 13–16 experiment with various printmaking techniques such as relief, intaglio, and monoprint, including the use of a small printing press. Classes take place in the Museum where access to the exhibition allow for a daily sketching session in the galleries.

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

To enroll, visit register.sbma.net.

Tuesdays, September 12 – December 12, 3:30 – 5:30 pm
Fall After-School Class

(no class on November 21)

Inspired by the multi-sensorial work of Brazilian artist Valeska Soares, explore a range of themes and artistic techniques through the use of the senses. Students experiment with light, sound, scent, and touch to create unique sculptural installations, then adapt this collaborative group expression into individual personal mementos, incorporating text, memories, images, found objects, and a variety of art materials.

Wednesdays, September 13 – December 13, 3:30 – 5:30 pm
Fall After-School Ceramics Class

(no class on November 22)

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 *Valeska Soares: Any Moment Now*.

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

\$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

Wednesday, July 12, 6 – 8 pm

New Member Reception

This special reception welcomes those new Members that have joined the Museum between January and June 2017. This is a wonderful opportunity to meet fellow art lovers and learn more about SBMA's collection. Invitations will be sent. Welcome to SBMA!

Sunday, August 27, 4 – 5:30 pm

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. For information about Benefactors Circle and Director's Patron membership, contact Karen Kawaguchi at 884.6428 or kkawaguchi@sbma.net.

Sunday, September 17, 9:30 – 11 am

Members Opening Reception

Members will receive an invitation to celebrate the opening of *Valeska Soares: Any Moment Now*. Benefactors Circle, Director's Patrons, and The Museum Contemporaries (TMC) will be invited to a special preview.

Do you love being an SBMA Member?

Tell us about it! We are currently looking for Member stories to feature in an upcoming newsletter or on our website. Tell us why you joined, the events or programs you enjoy as a Member, or why you love SBMA! Please call Alison Dermbach at 884.6490 or email membership@sbma.net to tell your story today.



First Republic Bank guests included (from left to right) Stephen Feller, Rick Gordon, Haley Heryford, Emily Wu, Lisa Flaster, Hugh Beecher, Chris Coleman, Jason Mourtzoglou, and Jaysen Longtin.

Partnership with First Republic Bank

The Santa Barbara Museum of Art was delighted to partner with First Republic Bank on the VIP reception for the exhibition *You Are Going On A Trip: Modern and Contemporary Prints from the Permanent Collection*, organized by guest curator Michael Duncan. Members of the SBMA Support Group The Museum Contemporaries joined other upper-level Members of the Museum and representatives from First Republic Bank for an exclusive preview of this highly anticipated exhibition.

First Republic Bank is committed to developing deeper partnerships with nonprofits across affordable housing, the arts, education, and economic development. In supporting communities like Santa Barbara, they hope to encourage more dialogue around giving, to spark fresh ideas about how our financial resources and can change people's lives for the better, and to be more aware of what nonprofits really need.

The Museum thanks Chris Coleman, Senior Vice President and Head of Business Banking, Jason Mourtzoglou, Preferred Banking Office Manager, and Emily Wu, Managing Director in Business Banking for spearheading this new partnership!



Charlie Wylie, Curator of Photography and New Media, and members of PhotoFutures discuss 19th-century French photographs from the SBMA collection.

Spotlight on photo FUTURES

Led by Curator of Photography and New Media Charlie Wylie, PhotoFutures is the Santa Barbara Museum of Art's dynamic curatorial support group for the exciting and always evolving art of photography and new media. Celebrating its 20th anniversary this year, PhotoFutures has helped build SBMA's nationally renowned collection of photographs, while enjoying a lively schedule of events, including rare access to extraordinary private collections, respected experts and scholars in the field, established and emerging artists, special previews of exhibitions and private happenings at SBMA, and an engaging range of other educational and social activities.

Membership in PhotoFutures is available in two categories: Silver Member (\$2,000 annually) and Platinum Member (\$5,000 annually). If you are interested in receiving more information about PhotoFutures or would like to join, contact Michelle West, Curatorial Support Group Coordinator, at 884.6425 or mwest@sbma.net.

Annual Fund

Become an Art Advocate!

SBMA's mission to integrate art into the lives of people could not happen without its supporters. Become an Art Advocate by signing up to give an automatic, monthly gift to the Museum. Fill out and return the enclosed envelope or call 884.6490. Thank you for your support!

Thank you to our generous donors!

Your gift supports Museum operations, Education programs, and the online collection, eMuseum. The list below recognizes those who have made gifts to the Annual Fund between January 1 and May 31, 2017.

- | | | |
|------------------------------------|------------------------------------|--|
| Ronald Abeles | Martha and John Gabbert | Antoinette and Terry McQueen |
| Voula Aldrich and Lili Byall | Garden Club of Santa Barbara | Mrs. Raymond King Myerson |
| Suzanne and Frederick Allen | Mary Garton | Joanne Pearson |
| Julia Allen | Katherine and Richard Godfrey | Catherine and David Peri |
| Joan Almond | Elaine and Mike Gray | Sue Perona |
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| Marcia and John Mike Cohen | Frances E. Kent | Deanne and Thomas Violich |
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| Lois Erburu | Peter and Leslie MacDougall | |
| Vasanti and Joel Fithian | Deanna and William Major | |
| Kee and Paul Flynn | Judd and Katherine Malkin | |
| Elisabeth and Greg Fowler | Oscar Marx and Kathleen Luke-Marx | |
| George Frakes | Maria and Steve Marzicola | |
| Amelia Frank and Eric Holmberg | Elizabeth Matthews | |



THE CAMPAIGN
SANTA BARBARA
MUSEUM OF ART

Imagine More...



New space being constructed above McCormick Gallery—a view from below with no roof (left) and during construction of a new level (right)



McCormick Gallery Upgrade

Rebuilding the Museum

Q: How can you add much needed gallery space when you can't change the footprint of the Museum?

A: One way is to cut a gallery vertically in half, creating a new space of almost equal size on top of the old one.

One of the most exciting improvements resulting from the current renovation project will be a large, new gallery dedicated to Contemporary Art on the Museum's second floor, directly above the former McCormick Gallery—the principal site for temporary exhibitions (i.e. *Picasso and Braque* (2011), *The Artful Recluse: Painting, Poetry, and Politics in 17th-Century China* (2012), *Delacroix and the Matter of Finish* (2013), etc.).

Constructed in 1942, McCormick Gallery was added onto the original Post Office (the building on State Street that houses the entry foyer and Ludington Court) without an independent fourth wall. When it became necessary for the Museum to replace its aging, leaking roof and obsolete HVAC system, the brick walls and missing fourth wall of McCormick Gallery would not meet existing building codes required to support a new roof. As a result, a new 12-inch thick concrete wall was built, separated by a 4-inch gap from the Post Office building, and 8-inch concrete walls were added inside the brick on the three other sides.

With necessity came invention, in the form of a new floor that has now been laid at a height of 16 feet above the floor below. Eleven steel I-beams were laid across the gallery's width; steel pan-deck was placed over the beams; and a 3–5-inch deep concrete floor was poured onto the deck and smoothed out in late April.

Nothing was lost in the process. According to Assistant Director and Chief Curator Eik Kahng, the "new" first-floor McCormick Gallery "... will still feel plenty spacious and grand: a very functional exhibition space for the major shows we will continue to stage in the future." Above it will be SBMA's first space devoted to its growing Modern and Contemporary Art collection. As Curator of Contemporary Art Julie Joyce has noted, "So many contemporary artists are working on a large scale, and this new gallery will not only give their work a home but will also give it sufficient room to breathe and be displayed to advantage."

The upper gallery (a "naming opportunity" is still available!) will be more than 55 feet long, almost 25 feet wide, and have a height of 13 feet 6 inches. Skylights will admit natural light with a shading system to protect the art and be supplemented by LED track lights, as will be used throughout the renovated building. The new freight elevator to be installed on the outer edge of SBMA off Anapamu St. will open directly onto both the upper and lower McCormick Galleries; so that traveling artwork can be unloaded directly into the spaces with a minimum of duress and handling.

Board Chair John Bishop, who has been monitoring the construction process almost daily, summed up the reaction of many observers, "It's one thing to look at the drawings and architect's renderings, but it's so much more exciting to see the steel and concrete in place and see new spaces for our art take shape."



Current state of McCormick Gallery



Rendering of new Contemporary Art gallery

Learn More and Get Involved

Next time you visit SBMA, make sure to stop in Thayer Gallery (just north of Ludington Court). There, you will see a complete timeline of SBMA's ambitious renovation, work in progress, and stages still to come, as well as Imagine More donor recognition and images and comments from Museum supporters. A touch screen allows visitors to fly through galleries as they will be when completed or view a series of progress construction photos beginning with demolition in May 2016.

If you would like to see the current renovation project firsthand, the Museum is offering campaign supporters 30-minute hard hat tours every Tuesday at 3:30 pm. To reserve a space, contact Ginna Graham at 884.6442 or ggraham@sbma.net

Improving Art Handling



New Art Receiving Facility taking shape

While SBMA is reinforcing its walls and anchoring its building against earthquakes, it is upgrading its art-handling capabilities to modern museum standards. The two large door openings on the Anapamu Street façade (left) are part of the new Art Receiving Facility. The opening on the right will allow a truck to back into the Museum where it can unload artwork out of the weather. The opening on the left will lead to a freight elevator that can ferry artwork directly to the upper level or main level of the McCormick Gallery or down to the receiving/packing area in the basement. Another large opening has been cut in the east wall of McCormick Gallery to allow large works to be moved easily and safely in and out of Davidson Gallery.



The Boys & Girls Club Tour SBMA with Docent Vikki Duncan



Students in the Art Express Program

Thank You to SBMA Education Donors

The Santa Barbara Museum of Art gratefully acknowledges the partnership of all education donors. Through their generous gifts to the Museum's diverse programs—from school tours and after-school offerings, to art camps and adult education—SBMA's Education Department thrives and its programs positively impact tens of thousands in the Santa Barbara community. Thank you for helping the Museum achieve its educational mission to engage, educate, and inspire through programs that foster creativity, critical thinking, and observational skills through interaction with original works of art.

Schlosser Family Trust
 Connie Frank and Evan C. Thompson
 William A. Siegele Fund for STEM

Anonymous
 California Arts Council
 Joan Davidson and John Schnittker
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 Towbes Foundation

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Thank You, New and Upgrading Members

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

The list below is of new and upgrading memberships from March 1, 2017 to May 31, 2017. Thank you!

New Members

Britt Andreatta and Chris Sneathen
 Oz and Alex Arconian
 Elaine Athanasiades
 Crystal and Kumar Atterbury
 Roberta Bailey
 Wendy and Jason Baker
 Jeannie and Anthony Barbieri-Low
 Linda Bedell
 Caroline Bennet and Ron Bessems
 Erin and Troy Blakely
 Debra Blumenthal and Stephen White
 Vanessa Bolden
 Beverly and Peter Borneman
 Alison Brainard
 Penny Braniff
 Elissa Campbell and Richard Campbell
 Roger Capps
 Tiffany Chao
 Susan and James Chapman
 Wenjing Chen
 Xiaoyan Guo and Hai Chen
 Kris and David Christiansen
 Natalie B. Clark
 Morgan Clendenen
 Chrystal Clifton
 Catherine Brozowski and Steve Conner
 Diana Conrad
 Donna L. Coolidge and Nancy Osborne
 Jin Hua and Jason Corley
 Calla and Richard Corner
 Danelle and Joe Coyle
 Kathleen and Douglas Crawford-Brown
 Janet Crozier
 Kathleen and Scott Cunningham
 Barbara and Marcus De Leon
 Gina M. De Pinto
 Kate Dennis and Lily Julca
 Jeanne and David Dentzel
 Nancy Doll
 Erin and Marcelo Duarte
 Winnie and William Dunbar
 Diana DuPont
 Linda Broderick and John Elliott
 Kathleen Ely and John Incerti
 Katherine and Brian Emery
 Jami and James Faletti
 Patricia Fenner
 Myrna Fleishman
 Elizabeth and Bryan Foscue-Boyd
 Alan Gallegos and Genice Gallegos
 Moira Gallo and Eric Stockmann
 Sara Boyd and Marc Garcia-Martinez
 Steve Gaulin
 Maureen McRae Goldberg
 and Gary Goldberg
 Lin and Billy Goodnick
 Lisa and Seaward Grant
 Patty Haddad and Tom Gray
 Janelle and Daniel Green
 Jennifer and Josh Gustafson
 Jason Hanson
 Nicole Hernandez
 Patricia Highberg
 Julie and Tobias Hollerer
 Lydia and Tommy Hopps

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 Melanie Jacobson and James Pearson
 Lucille and Richard Janssen
 Page Jasinski
 Crystal and Greg Jensen
 Jason Jewell and Mamie Haugen
 Shannon Johansen and
 Michael McFarlane
 Blake Johnson and Adrian Stier
 Ann and Jeff Johnson
 Janet Kadin
 Heather and Andy Katsev
 Dianne and Dennis Kimbrough
 Joie and Ben Krintzman
 Terry Kulka
 Jocelyn and Chris Kuzminski
 David Lafaille
 Anna M. Lafferty
 Aaron Lewis
 Lorraine and Philip Lisiecki
 Hugo A. Loaiciga
 Kristin and Brice London
 Tracy Losson and Cary Losson
 Pengbo Lu and Jing Wan
 Nancy and Jim Lynn
 John Margolis
 Mary and Mel Marks
 Marc Martinez
 Cecilia and Michael McClintock
 Lyndsey McMorro and Steve Finkle
 Teresa E. and Jay C. Means
 Julie and Dan Michealsen
 Robert Miller
 Tracey and Brad Miller
 Hana Miller and Nicole Anter
 Kristina J. and Stephen M. Mitchell
 Lois H. Moore
 John Moyer and Jesse DeSanti
 Shirley Murphy
 Miyoung and Matthew Nancarrow
 Sarah Nguyen
 Ruth Orthwein
 Jerri Patchett
 Tricia Pennestri
 Hensley and James Peterson
 Leah Pettingill
 Alan Piltz
 Laura and Larry Ragan
 Landon Ray and Lena Requist
 Catherine Rein
 Traci and Greg Reitz
 Alex Rogers
 Kayla Rosen and Andrea Young
 Fred Rosenfelt
 Rosa Ruiz
 Mercy Burton Russell
 Kathleen and Donald Scott
 Jill and Scott Seltzer
 Dorothy Sewell
 Ben Shalant and Whitney Fink
 Elizabeth and Michael Sheehy
 Lucretia Shire
 Charlie Siegel and Don Cook
 Kristine and Michael J. Simpson
 Jennifer Smith and Kyle Svenningsen
 Sandra Sozanski
 Paula Spellman

Kimberly Storey and Jennifer Skytt
 Claire and Matthew Stotts
 Noelle Strogoff and Kevin Christy
 Robert J. Tarsia
 Sharon Tate and Richard Kline
 Evan Turpin
 Gloria Urban
 Mr. and Mrs. Terry Valeski
 Cathy Vengel and Marina Vengel
 Katherine and Michael Vining
 Freda and Henry Vizcarra
 Nathan Vonk and Erin Smith
 Linda Ann Vorobik
 Wendy Vos
 Emiko Saldivar and Casey Walsh
 Beatrice Walsh
 Nathaniel Warren
 Jamie Green and Spencer Weiner
 Julianna Roosevelt and Henry Weinstein
 Court Westcott and Kameron Westcott
 Cindy and James Wheeler
 Candace White
 John Whitson
 Nan Withington and Jane Sun
 Whitney and Sameer Yadav
 Susan Zapalac and Mark Richmond

Upgrading Members

Laura and Kenneth Adler
 Carolyn Pesnell Amory
 Robin and Dan Cerf
 NancyBell Coe and William Burke
 Janice Cooper and Dianne Karls
 Anna and John DeVore
 Marilyn Easley
 Gail Elnicky and Rich Untermann
 Andrea and Ron Gallo
 Martha Correa and Gil Garcia
 Martha Gray
 Sara Grossini and Curtis Ronci
 Kimberly and Michael Hayes
 Susan Matsumoto and Melvin Kennedy
 Mavis and John Mayne
 Kathryn McCormack
 Christine McLaughlin
 Patricia Mitchell
 Elizabeth and Michael Noling
 Kristan O'Donnell
 Caroline Rutledge and Ken Park
 Catherine M. Rose
 Roe Anne White
 Susan and Bruce Worster

You Are Going On A Trip VIP Reception

Members of The Museum Contemporaries (TMC) support group, Benefactors Circle, Director's Patrons, and special guests were invited to a VIP reception and walkthrough for the exhibition *You Are Going On A Trip: Modern and Contemporary Prints from the Permanent Collection*. The exhibition is made possible through a contribution by Jeanne Towles in memory of Stokley Towles. The reception was sponsored by First Republic Bank.



Diva Zumaya, Curatorial Assistant, Contemporary Art; Julie Joyce, Curator of Contemporary Art; Toni and Al Amorteguy, Director's Patron Members and exhibition lenders



Randee Winitzky and Starr Siegele, Art à la carte Friends



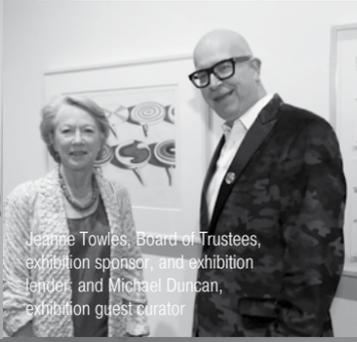
Helene Segal, Women's Board President and Art à la carte Benefactor; Nigel McGilchrist, featured speaker; and Gwen Baker, SBMA Trustee and Art à la carte Benefactor



Michael and Kimberly Hayes, Director's Patron Members



Pat Aoyama, Board of Trustees and The Museum Contemporaries, and Chris Kleveland, The Museum Contemporaries



Jeanne Towles, Board of Trustees, exhibition sponsor, and exhibition lenders; and Michael Duncan, exhibition guest curator

Art à la carte

The Women's Board hosted the final two luncheon and lectures in the Art à la carte series featuring Nigel McGilchrist on *Europe North and South: Art from the Low Countries to the Mediterranean* on March 6 and Paul Hayes Tucker on *Making Art as a Septuagenarian: Reflections on Monet's Late Works* on May 19. Proceeds benefit the Museum's exhibitions, education, acquisitions, and special projects. For more information about the Women's Board, visit sbmawb.org or contact Karen Kawaguchi at 884.6428 or kkawaguchi@sbma.net.



Bruce Worster, Board of Trustees, and Susan Worster



Titus Brennkneifer, Benefactors Circle Member; Lois Erburu, Board of Trustees and Benefactors Circle Member; and Valerie Holder



Christy Martin and Berta Binns, Women's Board Sustaining Member and Art à la carte Friend



Diane Morgan, Art à la carte Friend; Mary Maxwell, Art à la carte Friend; Deanna Major, Art à la carte Benefactor; and Leslie MacDougall

New Members Reception

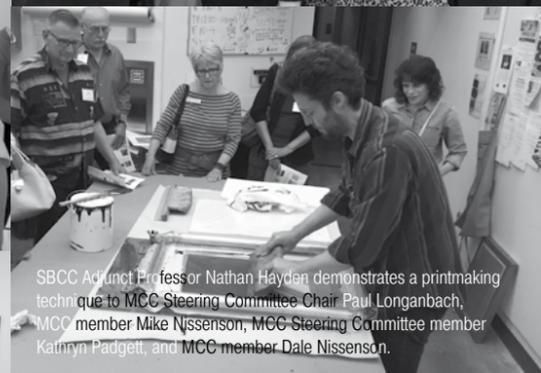
On February 22, the Museum welcomed its newest Members with docent-led tours of current exhibitions, including *David Wiesner & The Art of Wordless Storytelling* and *Highlights of the Permanent Collection*, followed by a reception in Ludington Court.



Kristan O'Donnell; Paul Hayes Tucker, speaker; and Fran Morrow Art à la carte Friend



Jeanne Towles, Board of Trustees; Susan Sweetland, Women's Board Sustaining Member, Sustaining Trustee, and Art à la carte Friend; and Gwen Baker, Board of Trustees and Women's Board Art à la carte Benefactor



SBCC Adjunct Professor Nathan Hayden demonstrates a printmaking technique to MCC Steering Committee Chair Paul Longanbach, MCC member Mike Nissenson, MCC Steering Committee member Kathryn Padgett, and MCC member Dale Nissenson.



New Member Tammy Evans with Lisa Lyons



New Members Jay and Kerry Jacobs



SBCC Atkinson Gallery Director Sarah Cunningham leads a discussion of student artwork—*Pencils* by Jia Chiun Lily Jones and *Blue Glow* by Lisa La Mer—while MCC member Dale Nissenson, SBMA Capital Campaign Co-chair Marsh Milligan, and SBMA docent Sneh Singh look on.

Museum Collectors Council

On April 28, the Museum Collectors Council visited the Atkins Gallery and printmaking studios at Santa Barbara City College. Members learned about a variety of printmaking techniques, watched demonstrations by professional artists, and toured the student exhibition on view.

PhotoFutures

PhotoFutures visited digital media artist and Professor of Interactive Media at UCSB George Legrady and experienced the latest intersections between photography, new media, and state-of-the-art technology.



New Members Charles McBride and Victoria Kline

2017–18 Women's Board Executive Committee

The Women's Board elected new President Fran Morrow and Executive Committee for the 2017–18 fiscal year. In addition, Helene Segal is acknowledged for serving as President of the Women's Board for the past two years.



(Front row) Helene Segal, Parliamentarian; Fran Morrow, President; Christy Martin, Vice President, Communications; Julie Blair, Vice President, Membership; (Back row) Lynn Brown, Vice President, Development; Jeanne Fulkerson, Vice President, Social Activities; and Kathy Weber, Treasurer. Not pictured: Dee Jones, Secretary

Legacy Society

Legacy Society members were honored at a luncheon held on May 8. Attendees enjoyed an elegant lunch in the Museum's galleries, followed by a private tour of *David Wiesner & The Art of Wordless Storytelling* by Eik Kahng, Assistant Director and Chief Curator. The Legacy Society is a group of generous individuals who support the Santa Barbara Museum of Art through bequests, trusts, or other planned gifts. If you have already designated, or are considering designating a gift from your estate to SBMA, please let us know by contacting Karen Kawaguchi at 884.6428 or kkawaguchi@sbma.net, or request information using the enclosed envelope.



Chris and Bob Emmons



Christel Bejenke and Lida and Frank Blue



Susan Tai, Elizabeth Atkins Curator of Asian Art; Jane Anderson; and Patsy and Richard Blake



George Legrady, Interactive Media, UCSB



L.A. Day Trip to The Broad and Walt Disney Concert Hall in February



L.A. Day Trip to The Broad and Walt Disney Concert Hall in February, watching the conductor Gustavo Dudamel from great seats behind the stage



The Wing House on an overnight trip to L.A. with Nigel McGilchrist in March, taken by photographer George Bennett



LACMA Day Trip with Nigel McGilchrist in March



Travelers in Japan in April



India Tour in January



Cuba Family Tour over the New Year



Japan Tour in April

Spotlight on: Los Angeles

"SBMA scored again with an excellently planned excursion to the Broad and the Walt Disney Concert Hall. We breezed ahead of the lines waiting to get into the Broad. For the matinee performance, our seats behind the orchestra, facing Gustavo Dudamel and overlooking the players, who were fabulous. Many thanks to SBMA for such a splendid day."
—Jinny Webber

"We enjoyed a marvelous day of culture in Los Angeles without the driving. We were well fed with delightful snacks from early morning until late afternoon. We look forward to future excursions." —Linda Phillips

"A delightful day out! I felt so taken care of by the cheerful, helpful staff and driver. Such a treat to enjoy the bounty of our regional art museums in comfort." —Anne Luther

"A chance to see treasures through the eyes of insiders, have fun with interesting people and learn something new, a gift, thanks." —Brian and Joanne Rapp

Spotlight on: India

"If you want a trip that is a dream come true, this is for you. The only thing you had to do was enjoy. Everything was planned in detail for a most amazing experience." —Linda Jayne

"My very best trip, ever! It was the most wonderful travel experience of my life, and I do not expect that to change.... no matter how many other trips follow." —Gwen Baker

"The Art Museum really knows how to orchestrate an almost flawless Indian experience—the trip was beyond our expectations!" —Gary Simpson and Jill Nida

Upcoming Tours

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

- **Ireland with 2 nights aboard Belmond's new Grand Hibernian Train**
September 9 – 20, 2017 **waitlist only**
- **The Oregon Shakespeare Festival**
September 11 – 15, 2017 **waitlist only**
- **Art in the Berkshires and the Hudson River Valley**
October 5 – 11, 2017
- **Malta to Rome Cruise, featuring Sicily and the Amalfi Coast**
October 7 – 15, 2017 **waitlist only**
- **Prague to the Swiss Alps: Danube, Main & Rhine Rivers aboard Royal Crown**
October 12 – 26, 2017
- **Pearls of Southeast Asia from Hong Kong to Saigon aboard M.S. L'Austral**
October 18 – 28, 2017
- **Crystal Bridges and Marfa**
November 2 – 8, 2017 **waitlist only**
- **Colonial Mexico**
November 30 – December 9, 2017 **waitlist only**

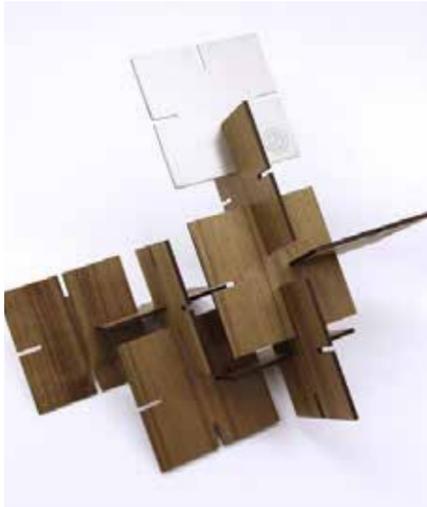
NOTE: This schedule is subject to change. Visit www.sbma.net/travel for the most up-to-date information and full brochures on many of these tours.

Travel is a benefit of Museum membership.

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

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

Shopping at the Museum Store



Saturday and Sunday,
August 12 and 13
Summer Sale
Enjoy up to 50% off favorite
Museum Store items during
this giant end-of-summer sale!



Saturday and Sunday,
August 5 and 6, 1 – 4 pm

Trunk Show with Wild Jewels

Wild Jewels is a New Zealand-based company specializing in a unique collection of paua shell (New Zealand abalone), mother of pearl, sterling silver, semi-precious stones, and freshwater pearl jewelry. Wild Jewels is also a philanthropic company supporting the Michael Cronhelm Foundation Trust. This U.S. and New Zealand registered foundation builds educational projects in Northern Kenya for the Daasanach Tribe. To date they have built a library and four classrooms for their El Bokoch Primary School.

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

Museum Cafe

Summer-Inspired Ingredients Artfully Prepared

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

- Croissant citrus bread pudding with brown sugar whipped cream
- Double espresso brownie
- Shrimp Quesadilla with organic green salad

To order by phone, call 884.6487.

Museum Cafe Hours
Tuesday – Sunday, 11 am – 3 pm





SANTA BARBARA MUSEUM OF ART

1130 State Street, Santa Barbara, CA 93101

Nonprofit Organization

U.S. Postage

PAID

Santa Barbara CA

Permit Number 352

MUSEUM HOURS

Tuesday – Sunday
11 am to 5 pm
Free Thursday Evenings 5 to 8 pm
Closed Mondays
805.963.4364

ADMISSION

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

OFFICE HOURS

Monday – Friday
9 am to 5 pm

MUSEUM STORE

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

MUSEUM CAFE

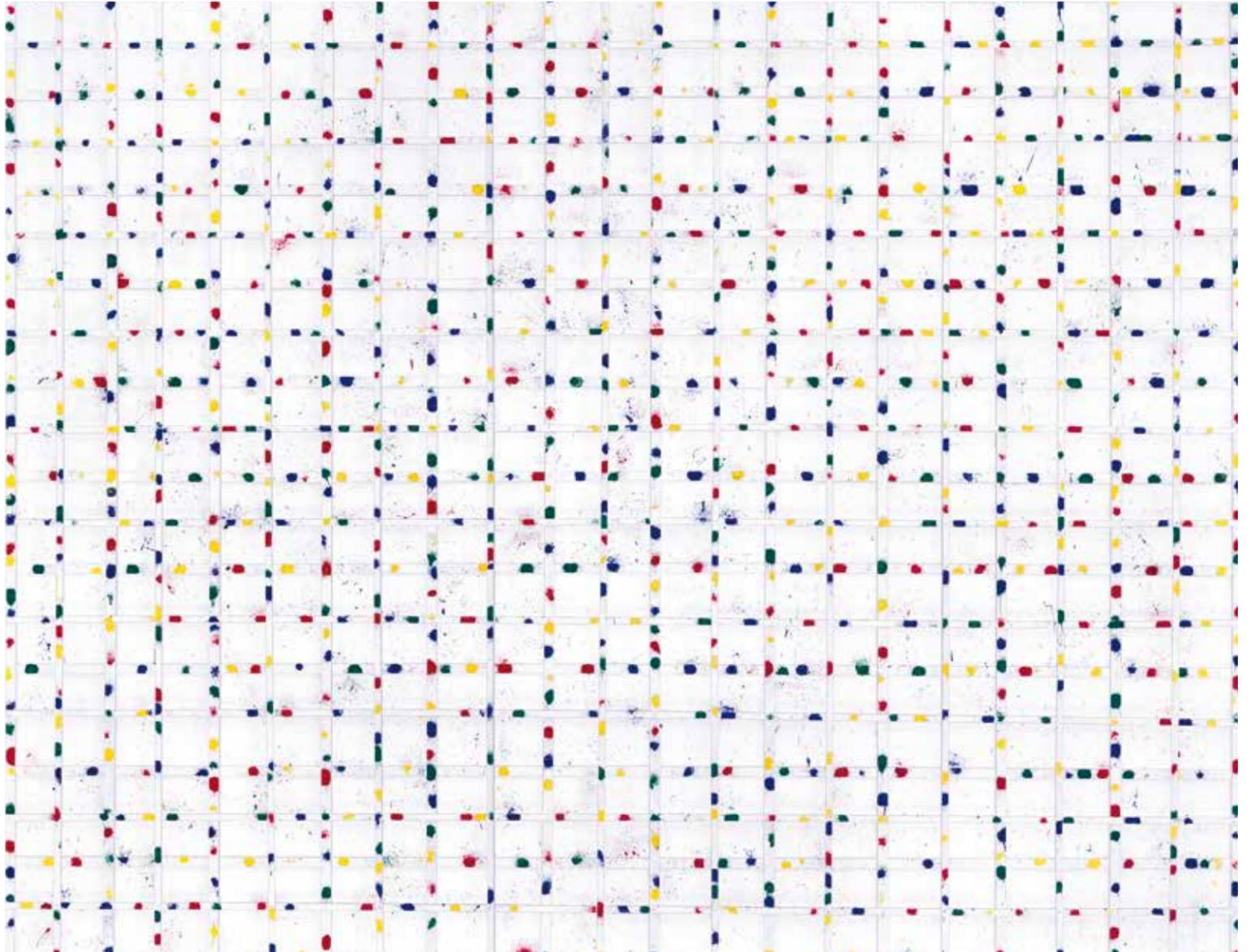
Tuesday – Sunday
11 am to 3 pm



Cover: Valeska Soares, *Duet II* (from *After*) (detail), 2008. Hand-carved marble. Image courtesy of the artist.

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■ july | aug | sept | 2017



www.sbma.net

Olaf Breuning, *Grid Spit* (detail), 2009. C-Print, ed. 1/3. SBMA, Museum Purchase with funds provided by the Buddy Taub Foundation. Image courtesy of Michael Benevento Gallery and Olaf Breuning.