

■ july | aug | sept | 2018



Dear Members,

Summer is upon us and that means the galleries are alive with new exhibitions. In May, Nam June Paik’s masterpiece of media art, *TV Clock*, was installed for the first time in SBMA’s galleries in nearly a decade. A crucial work in the artist’s long career, this contemplative piece was groundbreaking for its time and continues to be, more than 50 years after its conception, powerfully compelling.

Also, recently opened is *Summer Nocturne: Works on Paper from the 1970s*. Displaying several large drawings from the Museum’s rich collection, the exhibition demonstrates the variety of theoretical and experimental approaches to subject and technique during the 1970s, such as abstraction, Conceptual art, Earth art, Feminism, Fluxus, Minimalism, and Performance art. Most of the artists featured in this show were born outside of California but lived here at some point in their careers, and some are truly local, having adopted the Central Coast as home.

The Loyal League installation of beautiful Japanese paintings and prints in the works-on-paper area of the Ridley-Tree Gallery has been replaced with a compelling exhibition titled *Fauvism to Fascism*—an interesting look at the artwork and relationship of the French painters Maurice de Vlaminck and André Derain, with selected comparisons between their work and that of Impressionist Edgar Degas.

The ongoing renovation project and *Imagine More* Capital Campaign continue to move forward with an emphasis on the need to finish the two new galleries that will be dedicated to the Museum’s holdings of contemporary art and photography. The Museum is “racing” to raise \$3 million for each of these new spaces by July 31. Please read more on page 13.

The Museum continues to be a place of cultural inspiration, as well as progress. We much appreciate your support as Members and for joining us on this transformational journey.

Sincerely,



Larry J. Feinberg
Robert and Mercedes Eichholz Director and CEO



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Summer Nocturne: Works on Paper from the 1970s

June 10 – September 23, 2018
Preston Morton Gallery

Summer Nocturne: Works on Paper from the 1970s is inspired by several large and seldom-seen works on paper from the Museum’s permanent collection. The exhibition title is borrowed from one of these works, a nearly 8-foot tall, multilayered construction by Richard Dunlap—a multidisciplinary artist whose interactive installations and performances of the 1970s embraced improvisation. Taking a cue from Dunlap’s work, the exhibition eschews a central narrative or subject, instead leaping intuitively across a decade that witnessed a multitude of converging artistic influences.

Indicative of the larger field of art produced in the 1970s, works in the exhibition are products of an era marked by the social events of the late 1960s, a renewed attention to the body, an awakening to the environment, a challenging of authority, the documentation of art and artistic activity, and an investment in the notion of the ephemeral. Re-examined today, these works appear fresh and relevant not just because of the expediency of some of the same issues, but also because they reveal an individualistic commitment to investigation that is in essence timeless.

Summer Nocturne includes works that range in character from the introspective to the participatory and span in style from the traditional to the experimental. While some evoke a sense of deliberate solitude or introspection, others suggest a more open sense of participation and play. Most are pushing the boundaries posed by artistic styles and movements prevalent in the decade: abstraction, Conceptual art, Earth art, Feminism, Fluxus, illustration, Minimalism, and Performance art.

The exhibition features 25 works on paper by 10 artists: Robert Beauchamp, Huguette Caland, Richard Dunlap, Dane Goodman, Luchita Hurtado, Tom Marioni, Marie Schoeff, Michelle Stuart, Joan Tanner, and John M. White. Most artists were born outside of California but lived there at some point in their careers, with some having permanently adopted the Central Coast as home. Most of the artists have been featured in past exhibitions at SBMA, while others are appearing here for the first time.



Left: Richard Dunlap, *Summer Nocturne*, 1977. Tar paper with lacquer and silver leaf. SBMA, Gift of Friends of the Artist.

Top right: Tom Marioni, *The Results of a Theatrical Action to Define Non-Theatrical Principles*, 1979. Graphite on paper. SBMA, Museum purchase.

Bottom right: Huguette Caland, *Mother*, 1975. Colored pencil on paper. Courtesy of Huguette Caland.



Top: Maurice de Vlaminck, *The Bridge*, ca. 1912. Oil on canvas. SBMA, Gift of The Joseph B. and Ann S. Koepfli Trust.

Center left: Edgar Degas, *Dancer Preparing for a Pirouette*, ca. 1880. Pencil on paper. SBMA, Bequest of Wright S. Ludington.

Bottom left: FRANCE - OCTOBER 01: World War II. French artists leaving for a journey in Germany, organized by Arno Breker and Otto Abetz. From left to right : Despiu, Othon Friesz, Dunoyer de Segonzac, Vlaminck, Van Dongen and Derain. Paris, gare de l'Est, October 1941. (Photo by LAPI/Roger Viollet/Getty Images)

Fauvism to Fascism

Ridley-Tree Gallery
July 8 – November 11, 2018

The tumultuous period between the two World Wars is the backdrop for this intimately scaled and timely exhibition, which explores the little known relationship between modern art and totalitarianism in the work of the French Fauves, Maurice de Vlaminck (1876–1958) and André Derain (1880–1954).

The Fauves were so dubbed by derisive contemporary critics as the work of "Wild Beasts," (in French *Fauves*) and their paintings were considered cutting-edge art of the most experimental kind at the dawn of the last century. Liberated from the literal view of what the eye sees, these works embraced color as a means of creating sensuous experience. Vlaminck's painting *The Bridge* from 1912, with its Cézanne-inspired palette of blues, reflects the ambitious young artist's rapid assimilation of the most daring art of his generation: from Henri Matisse's and Derain's Fauvist experiments with flagrantly non descriptive color and brash distortions, wielded for expressive ends, to Paul Cézanne's more subdued and disciplined "constructivist" patches of cooler tones. Several large drawings included in this installation reflect Derain's engagement with representations of avant-garde dance—a theme famously explored in the late 19th century by Edgar Degas in his countless depictions of the ballet. Like many innovations in the visual arts, these radical departures from earlier academic ideals of beauty incited controversy. In the 1930s, the National Socialists attacked Fauvism and avant-garde modernism more broadly as "degenerate art"—as a corruption of aesthetic values, and thus as evidence of moral degradation. Fauvism represented decay and decadence. By framing such works this way, the Nazis made the visual arts a pointed political weapon, one that might further their ideological goals.

Eventually, both Vlaminck and Derain chose to abandon their affiliation with Fauvism, embarking on divergent stylistic paths that caught the attention and eventual support of the arts administration under the Third Reich. Both artists elected to travel to Nazi Germany in order to promote their work, finding unlikely support in a country where they were previously derided as "degenerate." This entanglement between modern art and the politics of the Third Reich is especially evident in the unusual late paintings by Derain that reflect a *retardataire* or reactionary style. The late works depart dramatically from the vivid canvases he had produced just decades earlier and suggest an attempt to appeal to conservative tastes. His *Still Life with Pumpkin* (1939), for example, could plausibly be mistaken for Baroque realism of the 17th century, when artists used their painterly craft to generate compelling illusions of traditional *vanitas* subjects like this one. Through a selection of drawings and paintings from the permanent collection, this installation explores the way the the art of Vlaminck and Derain was recontextualized by 1930s National Socialism in Germany, resulted in the coopting of modernist idioms to advance the political agenda of the Nazis—an association that still sullies these two artists' critical reputations today.

This exhibition was guest curated by art historian John Blakinger, PhD.



Park Projects

Park Projects is a new series of installations utilizing the grand stairwell at SBMA's Park Entrance. Serving as the Museum's main point of access during the current renovation project, this space, starting in August 2018, will become the site of temporary installations of works by cutting edge contemporary artists. On view to the public for extended periods, these projects will provide increased visual impact as well as opportunities for meaningful engagement.

April Street: The Mariners’ Grand Staircase (Armoured Stars and Flying Clouds)
August 19, 2018 – February 24, 2019



Inaugurating the Park Projects series at SBMA is a site-specific installation by Los Angeles-based artist April Street. The installation takes its inspiration from the historic voyage of Navigator Eleanor Creesy and Captain Josiah Perkins Creesy in the clipper ship *Flying Cloud* (1851), which set a record by sailing from New York to San Francisco (traveling around Cape Horn in South America) in only 89 days. Comprising 13 three-dimensional paintings in a salon-style configuration, Street's installation evokes the portrait wall of a grand staircase from ages past. It is also accompanied by sound—an original track by the artist and other actors that may also be construed as an abstracted conversation between the seafaring couple. Referencing history, exploration, mythology, and art history, Street's work invents sublime parallels with both time and place.

April Street: The Mariners’ Grand Staircase (Armoured Stars and Flying Clouds) coincides with the artist's residency at the Ridley-Tree Education Center at McCormick House and a series of interactive projects and environments designed by the artist, including “*Deep Sky Objects made visible for Everyone*,” a corresponding installation in SBMA's Family Resource Center in fall 2018.



Continuing Exhibitions

Nam June Paik: TV Clock
Through October 14
Davidson Gallery

Highlights of the Permanent Collection
Ongoing
Ridley-Tree Gallery

Top left: April Street, *An arrangement with apple and bird*, 2018. Acrylic paint and hosiery fabric on wood panel. Image courtesy of the artist and Susanne Vielmetter Los Angeles Projects.

Inset left: April Street, *My Eleanor* (detail), 2018. Acrylic, charcoal, and hosiery fabric on wood. Image courtesy of the artist and Susanne Vielmetter Los Angeles Projects.

Top right: Gerd Koch, *High Spring #3*, 1962. Oil on canvas. SBMA, Gift of Katherine Hughes Pearl [aka Kate Rinzier] in memory of Walter Scott Hughes.



Photography and New Media

A key figure in the New Topographics movement, **Lewis Baltz** turned away from traditional natural landscapes to focus on the built environment of the 1970s—whether urban, suburban, or industrial. In *Shingle, West Vic.* (1985), Baltz displays his unwillingness to valorize or beautify scenes of dilapidation. Part of *The Canadian Series*, created while Baltz was a visiting professor at the University of Victoria, British Columbia, the image attests to the rapidly changing urban environment around him. Although his career saw him traveling globally, Baltz’s approach was continually informed by the experience of growing up in Southern California. In Baltz’s words: “...my daily life very rarely took me to Point Lobos or Yosemite; it took me to shopping centers, and gas stations and all the other unhealthy growth that flourished beside the highway. It was a landscape that no one else had much interest in looking at.” In this particular photograph—a gift of SBMA patron and collector Timothy Eaton—Baltz mined such an environment to create a formally arresting and rigorous abstraction perceptively drawn from the chaotic detritus of daily life.

Prior to the outbreak of World War II, **Cecil Beaton** was lauded for his unconventional society portraits and revolutionary fashion photography. His talents found new use, however, when Britain entered World War II. With the Queen recommending him to the Ministry of Information, Beaton bravely photographed the London Blitz of 1940–41 and quickly became one of the war’s most prolific photographers. In particular, his image *Air-Raid Victim* exposed the human toll of the Blitz: a variant of this photograph appeared on the cover of *Life* magazine in 1940 and became instrumental in mobilizing broad support for the British war effort. Now considered one of the photographer’s most iconic portraits, it represents an ideal addition to SBMA’s current Beaton holdings as it joins Beaton’s portfolio *London’s Honourable Scars* (displayed in 2016 as part of SBMA’s exhibition *British Art from Whistler to World War II*). This poignant photograph comes to the Museum as a gift of Susan and Bruce Worster, after being selected during a PhotoFutures trip to Classic Photographs Los Angeles.

Top: Lewis Baltz, *Shingle, West Vic.*, from *The Canadian Series*, 1985. Gelatin silver print. SBMA, Gift of Timothy Eaton.

Bottom: Cecil Beaton, *Air-Raid Victim*, ca. 1940. Vintage gelatin silver print. SBMA, Museum purchase with funds provided by Susan and Bruce Worster.



**SBMA’s ArtReach Program:
Taking it to the Schools**

The third grade classroom at Aliso Elementary has never been this quiet; every eye in the room is focused on the Museum Teaching Artist demonstrating techniques for working with oil pastels.

We’re looking at ArtReach—an on-site, multi-visit, and Museum tour program that sends SBMA Teaching Artists into school classrooms. Lessons emphasize the materials and methods artists use, and the cultural context in which their works are produced. Visual Thinking Strategies—tactics that use works of art to spark looking, speaking, and listening—encourage students to make connections between course material, their own experiences, and original works of art in the Museum’s permanent collection or special exhibitions. Participating schools vary each academic year depending on need and the advice of district administrators.

This spring, Museum Teaching Artist Jason Summers, worked with third through sixth grade students from Aliso, Canalinio, Summerland, and Open Alternative schools to explore the work of Georgia O’Keeffe. Inspired by O’Keeffe’s *Dead Cottonwood Tree, Abiquiu, New Mexico* (1943), currently on view, these watercolor and oil pastel projects were created over a four-week session, during which they not only studied the O’Keeffe on view in the Museum galleries, but numerous reproductions of other works by the artist. They engaged in thoughtful conversations, making connections to O’Keeffe’s use of clear blue sky backgrounds and the contrasts of large close-up views of dry bones, trees, and flowers. With the assistance of the Santa Barbara Museum of Natural History’s Collection Library, students examined real bones, including a ram skull, moose jaw, and elk antlers. Using a magnifying glass they studied the cracks, patterns, textures, and color variations of the bones. The students then made drawing studies using graphite sticks, compressed charcoal, and vine charcoal.

For the final project, students were encouraged to develop their own O’Keeffe-inspired scene. They used watercolor wash techniques to depict a large sky and a low landscape. The students then added the element of bone or dead tree, either referenced from the real bones, their drawing studies, or from their imagination. They blended white, blue, and black oil pastels onto black card stock to achieve a smooth surface, varied in light and dark shading. To finalize their creations, they used oil pastel to illustrate middle-ground trees, cacti, rocks, etc.

ArtReach forges an important connection between the Museum and local elementary schools, especially for those schools where there is little or no art offered in the daily curriculum. As one grateful teacher from Carpinteria Middle School wrote, “The Santa Barbara Museum of Art has filled a very important role at our middle school. This gracious gift is so important to our children. It provides exposure to professional artists, creative hands on lessons, and the materials to do it with.”





<div><div>FOCUS TOURS</div><div>"Highlights" 1 pm</div><div>"Summer Nocturne" 2 pm</div><div>1</div></div>	<div><div>CLOSED MONDAYS</div><div>2</div></div>	<div><div>FOCUS TOUR</div><div>"Color" 1 pm</div><div>3</div></div>	<div><div>Independence Day</div><div>Galleries, Store, and Offices Closed</div><div>4</div></div>	<div><div>FOCUS TOUR</div><div>"Highlights" 1 pm</div><div>1ST THURSDAY 5 – 8 pm</div><div>FAMILY 1ST THURSDAY 5:30 – 7:30 pm</div><div>5</div></div>	<div><div>FOCUS TOURS</div><div>"Highlights" 1 pm</div><div>"Summer Nocturne" 2 pm</div><div>6</div></div>	<div><div>FOCUS TOURS</div><div>"Highlights" 1 pm</div><div>"Techniques" 2 pm</div><div>TED NASH: COMPOSITIONS FOR A SUMMER NIGHT 6 pm</div><div>7</div></div>
<div><div>FOCUS TOURS</div><div>"Highlights" 1 pm</div><div>"Summer Nocturne" 2 pm</div><div>STUDIO SUNDAY 1:30 – 4:30 pm</div><div>8</div></div>	<div><div>9</div></div>	<div><div>FOCUS TOUR</div><div>"Techniques" 1 pm</div><div>10</div></div>	<div><div>FOCUS TOUR</div><div>"Summer Nocturne" 1 pm</div><div>11</div></div>	<div><div>FOCUS TOUR</div><div>"Highlights of the Permanent Collection" 1 pm</div><div>SKETCHING IN THE GALLERIES 5:30 – 6:30 pm</div><div>12</div></div>	<div><div>FOCUS TOURS</div><div>"Highlights" 1 pm</div><div>"Color" 2 pm</div><div>13</div></div>	<div><div>FOCUS TOURS</div><div>"Highlights" 1 pm</div><div>"Summer Nocturne" 2 pm</div><div>14</div></div>
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<div><div>FOCUS TOURS</div><div>"Highlights of the Permanent Collection" 1 pm</div><div>"Summer Nocturne" 2 pm</div><div>29</div></div>	<div><div>Luchita Hurtado, <i>Untitled</i> (detail), 1971. Oil on paper. Courtesy of the artist and Park View/ Paul Soto, Los Angeles and Brussels.</div><div>30</div></div>	<div><div>FOCUS TOUR</div><div>"Techniques" 1 pm</div><div>31</div></div>	<div><div>FOCUS TOUR</div><div>"Highlights" 1 pm</div><div>1</div></div>	<div><div>FOCUS TOUR</div><div>"Highlights" 1 pm</div><div>1ST THURSDAY 5 – 8 pm</div><div>FAMILY 1ST THURSDAY 5:30 – 7:30 pm</div><div>2</div></div>	<div><div>3</div></div>	<div><div>FOCUS TOURS</div><div>"Highlights" 1 pm</div><div>"Color" 2 pm</div><div>4</div></div>
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<div><div>FOCUS TOURS</div><div>"Highlights" 1 pm</div><div>"Summer Nocturne" 2 pm</div><div>2</div></div>	<div><div>Labor Day</div><div>Galleries, Store, and Offices Closed</div><div>Joan Tanner, <i>9 Spaces by 10</i> (detail), 1976. Charcoal, paint, wire, beads and insect wings on paper. SBMA. Museum purchase with funds provided by friends of the artist.</div><div>3</div></div>	<div><div>FOCUS TOUR</div><div>"Highlights of the Permanent Collection" 1 pm</div><div>4</div></div>	<div><div>FOCUS TOUR</div><div>"Highlights" 1 pm</div><div>5</div></div>	<div><div>FOCUS TOUR</div><div>"Highlights" 1 pm</div><div>1ST THURSDAY 5 – 8 pm</div><div>FAMILY 1ST THURSDAY 5:30 – 7:30 pm</div><div>6</div></div>	<div><div>FOCUS TOURS</div><div>"Highlights" 1 pm</div><div>"Color" 2 pm</div><div>7</div></div>	<div><div>FOCUS TOURS</div><div>"Highlights" 1 pm</div><div>"Summer Nocturne" 2 pm</div><div>8</div></div>
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<div><div>FOCUS TOURS</div><div>"Highlights" 1 pm</div><div>"Highlights of the Permanent Collection" 2 pm</div><div>30</div></div>	<div><div>Robert Beauchamp, <i>Untitled #9</i> (detail), 1972. Ink and watercolor on paper. SBMA. Gift of Bronya and Andrew Gale.</div></div>					

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.

Saturday, July 7, 6 pm

Ted Nash: Compositions for a Summer Night

As part of a two-week stay as SBMA artist in residence and during a four-day workshop, Grammy award winning musician and composer Ted Nash shared insight and experience with a selection of local students and fellow musicians. Continuing in the vein of his album “Portrait in Seven Shades,” in which he responded to MoMA masterpieces, the workshop focused on improvisation and was inspired by works currently on view in the *Summer Nocturne* exhibition. The workshop culminates in this free evening performance.

Mary Craig Auditorium
Free
Reserve tickets at the Museum Visitor Services desk or online at tickets.sbma.net.

Thursdays, July 12; August 9; September 27, 5:30 – 6:30 pm

Sketching in the Galleries

All skill levels are invited to experience the tradition of sketching from original works of art. Museum Teaching Artists or special guests provide general guidance and all materials. Each program is open to 10 participants.

July 12: With artist Marie Schoeff, meet at *Murray Street I* (1979) in *Summer Nocturne*

August 9: With artist Dane Goodman, meet at *Sunday papers* (1975) in *Summer Nocturne*

September 27: With Museum Teaching Artist, meet in *Highlights of the Permanent Collection*

Free
To reserve a spot, contact Luna Vallejo-Howard at 884.6457 or lvallejo-howard@sbma.net.

Thursdays, July 19; August 16; September 20, 5:30 – 7 pm

Writing in the Galleries

Writers of all levels are invited to participate in this informal exploration of the Museum’s galleries as impetus to writing. Each session is led by a visiting writer/facilitator who begins with a conversation and prompts, partially inspired by works on view. Participants are free to write on their own and then reconvene as a group to share and comment on each other’s work. Please bring a journal or notebook, laptop, or tablet on which to write (analog or digital). Each program is open to 12 participants.

This series is organized by Sameer Pandya who teaches literature and creative writing in the department of Asian American Studies at UCSB. His book *The Blind Writer* was on the long list for the PEN Open Book Award.

Free
To reserve a spot, contact Luna Vallejo-Howard at 884.6457 or lvallejo-howard@sbma.net

Thursday, August 16, 5:30 pm

The Santa Barbara Art Scene in the 70s: A Conversation

Presented in conjunction with the exhibition *Summer Nocturne: Works on Paper from the 1970s*, co-moderators SBMA Curator of Contemporary Art Julie Joyce and writer/musician Joe Woodard sit down with artists Dick Dunlap and Joan Tanner to discuss highlights of a historic decade for contemporary art in Santa Barbara. Vintage video clips and images provide context for this anecdotal exchange, which is meant to provide insight into experimental art practices during the 1970s and how they played out in the Santa Barbara art scene.

Mary Craig Auditorium
Free
Reserve tickets at the Museum Visitor Services desk or online at tickets.sbma.net.

Thursdays, July 5; August 2; September 6, 5:30 – 7:30 pm

Family 1st Thursdays

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

Free

Sundays, July 8; August 12; September 9, 1:30 – 4:30 pm

Studio Sundays

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

Free

Monday – Friday, June 11 – August 17, 9 am – 3 pm

Summer Art Camps

Ages 5 – 12

Week 4 & 6: July 9 – 13 & July 23 – 27

Reuse, Reimagine, Repurpose

Discover how artists combine, reuse, and repurpose materials into art. Campers investigate the Museum’s collection to learn about the diverse materials and methods used by artists, and harness these inspirations to create their own re-imagined artwork. A special focus is on the work *TV Clock* by Korean-born artist Nam June Paik, who reimagined 24 color television sets as a contemporary time piece and is considered a pioneer in video art.

Week 5: July 16 – 20

Draw It, Build It

Campers discover art making that promotes ingenuity, process, and creative problem solving. From reimagining blueprints to building magical machines and fantasy structures, budding artists, architects, and engineers are inspired by art in the Museum’s collection and the current renovation project.

Week 7: July 30 – August 3

From Mess to Masterpiece

Campers leave their erasers behind and discover the freedom that comes with embracing improvisation. Investigate the Museum’s collection to learn about the different ways in which artists make mistakes, revise, and reflect during the art-making process. Back in the studio, experiment with a range of materials to build the skills and confidence to take risks, practice, and persevere.

Week 8: August 6 – 10

Shaping Stories

Explore the art of storytelling through activities in both the galleries and the art studio. Examining works in the Museum’s collection, young artists explore the essential elements of narrative: what story does each artwork tell? How do artists create storylines? Campers create visual representations of stories across a range of cultures and time periods, using a variety of media.

Week 9: August 13 – 17

Paint, Print

Works from the Museum’s collection demonstrate the variety of methods artists use in drawing, painting, and printmaking. Projects encourage campers to experiment and tap into their imagination as they learn the power of process. Young artists explore the fundamentals of drawing and play with scale, size, and subject matter in paint and printmaking.

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

Location: SBMA’s Ridley-Tree Education Center at McCormick House, 1600 Santa Barbara Street
To register, visit www.sbma.net/kidsfamilies or contact Rachael Kriepts at 884.6441 or rkriepts@sbma.net.



Thursdays, September 13 – October 25, 3:30 – 5:30 pm
Fall Emerging Teen Program

(No class on October 11)
Ages 12 – 15

This program is for students with a passion for art, a curiosity for learning in a museum environment, and a craving for new experiences with artists and peers. Mentored by SBMA Senior Teaching Artist Tina Villadolid, participants dive into the themes of a current exhibition and/or a featured artist during a session of six weekly classes. Inspired by these themes, the group creates art in a variety of mediums, showcase their resulting artwork, and lead activities connected to their discoveries at a culminating event on October 28. Each session includes interaction with a visiting Artist in Residence. There is a 10 student capacity and enrollment is on a first come, first serve basis.

Location: Santa Barbara Museum of Art or
Ridley-Tree Education Center at McCormick House

For more information, visit www.sbma.net/learn/emergingteen or
contact Tina Villadolid, Senior Teaching Artist, at tvilladolid@sbma.net.

Tuesdays, September 25 – December 18, 3:30 – 5:30 pm
Fall After-School Multi-Media Class

Ages 5 – 12

Inspired by the simplicity of Japanese screens and the luminous light of winter, students explore techniques of drawing, painting, and collage to communicate the natural world. As they experiment with design and composition, as well as color palette, tone, materials, and brush stroke, students discover the diverse ways artists depict the delights of nature.

Wednesdays, September 19 – December 19, 3:30 – 5:30 pm
Fall After-School Ceramics Class

(No class October 31)
Ages 7 – 14

Learn the basic techniques of sculptural and functional ceramics including hand building and wheel throwing in a fun and relaxed environment. Students create simple clay forms and experiment with surface decoration and glazing techniques, inspired by the exhibitions featuring Japanese screens and snow scenes.

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

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

To register, visit www.sbma.net/learn/kidsfamilies or contact Luna
Vallejo-Howard at 884.6457 or lvallejo-howard@sbma.net.

SBMA Welcomes New Trustees

The Museum is pleased to announce the newest members of its Board of Trustees for 2018–19: Richard De Schutter, Norman A. Kurland, Nicholas Mutton, and Merrill Wasserman Sherman. They will serve under the leadership of new Board Chair Betsy A. Hannaford. The term of the newly-elected Trustees officially begins July 1, 2018.

Richard De Schutter

Richard De Schutter began his business career after graduating from the University of Arizona with multiple degrees in chemical engineering. Following a variety of assignments in a number of cities with the Monsanto Company, De Schutter was named CEO of Chicago-based G.D. Searle Company, the wholly owned pharmaceutical subsidiary of Monsanto in 1995. Following the merger of Monsanto with another company in 2000, he served as CEO and Chairman of Dupont Pharmaceutical Company until its sale to the Bristol Myers Squibb Company in 2002. In the time since and preceding, De Schutter has served as a director or trustee on a number of commercial and non profit boards, including Monsanto, Ecolab, Incyte, Valeant Pharmaceuticals, Northwestern University, the Chicago Symphony, and the Northshore University Research Institute. He and his wife Melanie, a fine arts photographer, currently reside in Montecito as members of the Birnam Wood Golf Club.

Norman A. Kurland

Norman A. Kurland graduated from Princeton University and Harvard Business School and began his career in New York with Screen Gems, the television arm of Columbia Pictures in New York. In 1964, Norman moved to Screen Gems in Los Angeles, where he was Associate Producer and then assistant to the Executive Producer a number of successful television series. Kurland then worked for Kirk Douglas' production company, Bryna Productions, at Paramount Pictures. In 1970, he joined Major Talent Agency, a literary agency that represented writers and directors in television. In 1973, he founded The Norman Kurland Agency, where he sold screenplays, such as *Romancing the Stone* and *The Bodyguard*. The Kurland agency expanded to The Broder/Kurland Agency, then to The Broder/Kurland/Webb/Uffner Agency, where he was President. Kurland retired from the Agency in 2002 to become Senior Advisor to the President of the J. Paul Getty Trust in London from 2001 to 2006. An astute collector of Chinese Six Dynasties art, Kurland returned to educational life in 2007, first to the School of Oriental and African Studies at the University of London earning two MA degrees in the History of Art and Archeology, then another at the Courtauld Institute. He was previously a member of the Board of Trustees at the Santa Barbara Museum of Art (1997–2001) and Trustee of the National Museums Liverpool (2007–2014), and is currently on the Collections Committee (Asian Art section) at the Harvard University Art Museums.

Nicholas Mutton

Nicholas Mutton has recently retired after working for 35 years of his hospitality career with Four Seasons Hotels and Resorts, the world's leading luxury hotel operator. He spent 17 years of his time with the company in hotel operations and service innovation as a General Manager and Regional Vice President. In 1997, Mutton was promoted to corporate office as Senior Vice President, Operations, Americas with additional responsibilities for various global roles including operating profitability, quality standards, technology, corporate training, pricing and yield strategy, as well as spa operations. From 2003 until December 2014, Mutton was Executive Vice President reporting to the CEO and to the Board, based at the company's Home Office in Toronto. In addition to his executive career, Mutton held various volunteer board positions with organizations such as the Canadian Opera Company, Mount Sinai Hospital, Metrolinx, United Way, and Cornell University.

Merrill Wasserman Sherman

As former president and CEO of Bancorp Rhode Island, Inc. and its subsidiary, Bank Rhode Island, Merrill Wasserman Sherman was Rhode Island's only female CEO of a publicly held bank. Sherman spearheaded the founding of the bank in 1996 and during her tenure, Bank RI became a leading commercial bank with 16 branches and a lending capacity to rival that of major national banks. In January 2012, Bankcorp RI merged with Brookline Bancorp and she now sits on the Board of Brookline Bancorp. Prior to Bank RI, Sherman successfully served as CEO of two other community banks, where she utilized her years of prior experience practicing corporate law. Sherman has been ranked as one of the 25 Most Powerful Women in Banking by *U.S. Banker Magazine*, and in 2011, was named one of Rhode Island's 25 Most Influential Business Leaders in the past 25 years by the *Providence Business News*. In 2008, she was recognized by Women's Business Boston as a Top Ten Banker in the Region, and in 2007, was inducted into the Rhode Island Heritage Hall of Fame. Sherman is the former chairman of the Board of Trustees of Rhode Island School of Design Board and current Chair the Board of the RI Infrastructure Bank, a quasi-public finance agency. She also sits on the boards of Blue Cross /Blue Shield RI, Preservation Society of Newport Board, and the Johnson&Wales University.

Gregg Hackethal: Life Honorary Trustee

The Museum would like to congratulate Gregg Hackethal for being recognized by SBMA's Board of Trustees as a Life Honorary Trustee. This honor is being offered in appreciation of his valuable service as a Trustee of the Board from 2003 to 2009, and then as he continued for two more terms until 2017, or 14 years total. Hackethal began his service to SBMA as a guest on the Investment Committee in 1999 and then as a Trustee member from 2003 to 2017, which included being the Chair of the Committee from 2005 to 2017. He also served continuously on the Finance Committee from 2003 to 2017. The Museum expresses its profound gratitude for Hackethal's continued leadership, financial knowledge, and wise advice.

Member Events and Activities

Wednesday, July 18 New Member Reception

This reception celebrates new and rejoining SBMA Members in 2018. This intimate event is a wonderful opportunity to meet fellow art lovers and learn more about current exhibitions and the permanent collection. Invitations will be mailed. Thank you for joining the Museum family!

Saturday, September 8 Member Morning

Start your day at SBMA! Join us for an exclusive Members-only morning in the galleries before the Museum opens to the public. Enjoy light refreshments while viewing the current exhibitions. Call 884.6490 for more information.

Sunday, September 23 Members-Only Day Trip to the Huntington Library

Take a day trip with fellow SBMA Members to the Huntington Library, Art Collections, and Botanical Gardens in Pasadena. The trip includes a private tour of the Chinese Garden (Liu Fang Yuan), the Garden of Flowing Fragrance, and viewing of *Project Blue Boy*, conservation of English painter Thomas Gainsborough’s most iconic work in the Huntington collection. More information about this trip will be emailed to SBMA Members in early August. For more information, call 884.6423.

Is your email current?

Keep in contact with SBMA! Some event invitations and announcements are only sent by email. Don’t miss out by keeping your email address current. If you need to add or update an email address, please call 884.6490 or email membership@sbma.net.

Member Benefit Highlight

Are you planning an upcoming trip? Integrate art into your itinerary by getting access to hundreds of art institutions across the nation and abroad. Associate Patron Members and above receive reciprocal benefits with the North American Reciprocal Museum (NARM), Western Museum Group (WMG), and the Reciprocal Organization of Associated Museums (ROAM). If you’re not a Member at this level, upgrade today to receive this additional benefit.

Spotlight on: The Museum Contemporaries

The Museum Contemporaries (TMC) is the Santa Barbara Museum of Art’s curatorial support group focused on the contemporary art scene. Directed by the Curator of Contemporary Art Julie Joyce, TMC supports the Museum’s art programs and fosters the knowledge and love of contemporary art in the Santa Barbara community. TMC has helped expand SBMA’s extensive collection of contemporary art in addition to providing exclusive access to special tours of galleries, museums, and artists’ studios, along with private and public lectures from established scholars, curators, and artists. This current season includes the exciting VIP opening reception of the *Summer Nocturne: Works on Paper from the 1970s* exhibition (on view June 10 – September 23, 2018), private salon talks with artists such as April Street, and much more.

Participation in The Museum Contemporaries is available in two categories: Sustaining level (\$2,000 annually) and Supporting level (\$5,000 annually). If you are interested in receiving more information about The Museum Contemporaries or would like to join, contact Marissa Del Toro, Curatorial Support Group Coordinator, at 884.6425 or mdeltoro@sbma.net.

Thank You, New and Upgrading Members

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

The list below is of new and upgrading memberships from February 1 to April 30, 2018. Thank you!

New and Returning Members			
Rana and Shawn Adams	Mary Jane and Ed Edalatpour	Britta Malindine and Deanna Ryan	Christina Wood
Jacob Ahrens and Paul Ruffino	Corie Fiebiger	Barbara Martinez	Andrew Wyant and Kelly Geary
Denise Auclair	Shannon Finney	Alixé and Mark Mattingly	Eunju Yoo and Jeff Elings
Alicia and Jason Backhaus	Christen Foell and Aaron Sizer	Pamela McDonough	Angela Zeng and Yuan Wu
Li-mei and Gregory Baranoff	Nori Francis and Ralph Tingey	Willard and Susanne McEwen	Wanjie Zhao and Xiangjie Yang
Carol Bartoli	Nancy C. Fraser and Alayna Fraser	Robb McLarty	
Heather Blurton and Brian Donnelly	Erin Fred	Frank McMurry	
Maren Blyth	Andy and Bronya Galef	Julie Mickelberry and Robert Hamm	
Susan and Mark Bradley	Gary Garrels and Richard Hoblock	Carol Ann Mineau	
Jeffrey Broad	Adrian Garrett	Robert W. Moore	
Audrey Brown and Charles Graziani	Christie and John Glanville	Susan Moore and Mollie Lehman	
Laurence Brown	Robert Goeller	Shelly and Max Moritz	
Jenny and Harry Bruell	Linda and Cynthia Goena	Amber Noland	
Karen and Dmitrii Calzago	Tamar Goldflam	Patti Pagliei and John Simpson	
Emma and Pat Campion	Jonathan and Nancy Goodson	Terry and Tom Panages	
Laura Castro	Brett Greenwood and Viktoriya Filipova	Sage Parker	
Maggie Catbagan	Sam Heller	Anne and Cosmo Perrone	
Scott and Ellen Charney	Gisela and Gregory Hinsdale	Ann Picker	
Isabelle Chartrand and Martin Gauthier	Susannah Hoffman	Jai Ranganathan	
Toby Vela Chavez	Weina Huang	Judith and Wade Reese	
John Chilcott	Christi and Robert Hudson	Chuck Ryan	
Yvonne Chin and Gary Heinemann	Jackie Huffard	Natalie Sanderson	
Day Conway	Craig and Lynn Jacobson	Laura Sices and Peter Garfield	
Patrick Cook	Marilynn Jorgensen and Errol Jahnke	Paulette Miller and Jesús M. Silva	
Sheri and Jim Copus	Junie Prewitt Jinkins and Eddie Jinkins	Rachel and Andreas Simon	
Cameron and Chris Cottrell	Olivia and Mir Joffrey	Felicia and Edward Song	
Dana Delaney	Sara Juno	Mary Jo Spencer	
Timothy DeVries and Elea Yang	Elizabeth and Patrick Kehoe	Cynthia Stebbins	
Rebecca Di Carlo	Holly and Matt Komaiko	Casey Summar	
Tina and Greg Downs	Keith and Pikun Konheim	Alison Sydney	
Jenny Du and Rob Hobden	Anne and Paul Krauss	Sharon and Mark Tollefson	
Giovanna and David Schuyler Du Bourdieu	Melissa and Sang Lee	Karen and David Trogan	
Cynthia and Randall Dupee	Yeonghun Lee and Eunyoung Shim	Diana Valdovinos and Rocio Angeles	
	Joan Lovejoy	Denise and John Valenti	
	Samm MacMurdo and John Hill	Tona Wakefield and Raymond Gabaldon	
		Jonathan Weiss	

Education Program Donors

The Santa Barbara Museum of Art gratefully acknowledges the partnership of all education donors. Through these 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 thousands of people 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 observation skills through interaction with original works of art.

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

Bank of America Foundation
California Arts Council
Crane Country Day School
Joan H. Davidson
Edison International
Julia Emerson
Audrey Hillman Fisher Foundation
Griffiths Charitable Foundation
Charlotte Gullap-Moore and Jeffery Anton Moore
Ann Jackson Family Foundation
Kind World Foundation
Kirby-Jones Foundation
Elizabeth and Joseph Knowles
Sharon Kussman
Letty W. Lauffer
The Little One Foundation
LLWW Foundation
Ridley-Tree Foundation
Maryan Schall



Schlinger Family Foundation
Mary Lynn and Warren Staley
Steele Family Foundation
Towbes Foundation
U.S. Bank Foundation
Wells Fargo Foundation
Wilkie Brothers Foundation

Barbara and J. Taylor Woodward
Barbara Leighton, George Thayer, and Vergie Papalexis in memory of Natalie Browning Harpham, and donors to the Annual Fund and In memory of Natalie Browning Harpham



THE CAMPAIGN
SANTA BARBARA
MUSEUM OF ART

Imagine More...



Rendering of new contemporary gallery

What’s in a Name?

Name recognition is not the only reason for giving, but it is a way of honoring those whose contributions are critical to the completion of a specific area within the current renovation project. We thank the following for the talent and treasure they have given to further the Museum’s mission in the *Imagine More* Capital Campaign:

- Jane and Ken Anderson
State Street Entrance Reception Area
- Connie Frank and Evan Thompson
Education Classroom

Gina and Joe Jannotta
Education Conference Room

Patricia H. Levee
in memory of Richard Levee
Technology Center

Lillian and Jon Lovelace
Art Receiving Facility

Siri and Bob Marshall
Park Wing Entrance Reception Area

Sara Miller McCune
Office of Director of Education

SBMA Women’s Board
Office of Senior Development Officer

Mr. and Mrs. C. Wm. Schlosser
Park Wing Reception Elevator

The Towbes Family
Office of Museum Director

Jeanne and Stokley Towles
Office of Chief Curator

Many naming opportunities are still available for various levels of contribution, starting at \$100,000 for spaces such as the Security Center and the Office of the Senior Registrar, to \$10 million for the Roof Garden and Pavilion and Museum Entrances. As with all gifts to the *Imagine More* Capital Campaign, contributions can be staggered over five years; a pledge is all that is needed to reserve the naming opportunity of choice.

For more information, contact Gina Benesh, Director of Development at 884.6431 or gbenesh@sbma.net.

A Race to Finish the New Galleries

Together, the Museum family has contributed over 85% of funds needed to complete Stages 1 and 2 of the *Imagine More* Capital Campaign. With most of the seismic retrofitting in the oldest parts of the building complete, the construction, engineering, and architectural team is progressing to complete the Art Receiving Facility, add a grand staircase in Thayer Gallery, and remodel Ludington Court and Loggia, the Asian Art Galleries, the Visitor Services area, and the public restrooms.

Of immediate importance are the two new galleries that will be dedicated to specific collecting areas in the Museum’s permanent collection—one for contemporary art and one for photography and new media.

New Contemporary Gallery

Contemporary art has been an important part of the Museum’s permanent collection since its inception in 1941. In the past decade alone, SBMA has presented more than 30 exhibitions focused on contemporary art and artists. Having a gallery dedicated to this important and relevant collecting area will increase the Museum’s ability to increase and showcase its holdings in the future.



Rendering of new photography and new media gallery

New Photography
and New Media Gallery

Continuous, rotating exhibitions of the over 8,000 photographs in SBMA’s collection will promote a new awareness of the depth and richness of the collection that includes works spanning from the 1840s to today.

The Museum is racing to raise \$3 million for each of these new galleries by July 31 to ensure completion within budget and by the targeted reopening date in 2020. If you would like to help, contact Gina Benesh, Director of Development at 884.6431 or gbenesh@sbma.net.



Sarah Vedder, Barbara Hadley, Gail Gelles

Christine Holland, Joan Davidson, Betsy Hannaford

Judith L. Hopkinson

Joan Jackson, Joan Davidson

Eleonore Brown, Ursula Kubetschek, Christine Emmons

Elaine Gray, Cynthia Stebbins

Joan Davidson, Rosalind Fendon

Suzi Schomer, Kerry Methner

Joan Dewhirst

Phoebe Brunner, Jeanne Dentzel

Girls’ Night Out: A Peek at Our Progress

On Friday, May 4, more than 60 “girls only” guests in construction-friendly cocktail attire arrived at SBMA to celebrate the contributions and vision of distinguished women of the Museum throughout the years. Generously hosted by SBMA Trustee and Co-Chair of the *Imagine More* Capital Campaign Joan Davidson, the evening also offered a preview of the Museum’s renovation project to illustrate progress and future work.



Lynn Brown, Vice President, Development (center) with Art of the Table event co-chairs, Jeanne Fulkerson and Leisa Cosentino



Richard Rosin, Fran Morrow, Women's Board President, and Jonathan Barton



Nick and Patty Weber



John Saladino, 2018 Signature Designer



Deanna and Bill Major, Sterling Sponsors



Regina and Rick Roney, Sterling Sponsors



Lynne Andujar, sponsor, 805 Living, Hugh Margerum, and Diane Breyer



Richard De Schutter and Melanie Trent



Designers Margaret Watson, Steve Thompson, and Caroline Thompson of Cabana Home



Diane Sullivan, Board of Trustees



Starr Siegele and Victoria Imperioli with dancers Dorrie Tames Powell, Tina Donaldson, and Vanessa Isaac



Jonathan Werner, Carol Anne Werner, Gene Dongieux, and Deanna Dongieux



Merrill Sherman, John Gardner, Board of Trustees, and Dorothy Gardner

Art of the Table Thank You

The Women's Board hosted Art of the Table on April 27, featuring dramatic and imaginative tablescapes created by 12 designers of local and national acclaim, each inspired by a specific piece of artwork from the Museum's permanent collection. From traditional and elegant dining tables to fantasy and whimsical installations, these memorable creations awed and amazed.

Thank you to the participating designers, John Saladino, Signature Designer 2018, as well as, Cynthia Belliveau Designs, featuring Hermes; Gina Andrews of Bon Fortune; Caroline Thompson, Steve Thompson, and Margaret Watson of Cabana Home; Collette Cosentino Creative; Eric Berg of Early California Antiques; Marc Normand Gelinas Interior Design; Hogue and Co.; Victoria Imperioli and Starr Siegele; Margaret Matson; Diana Dolan of Porch; and Jack and Rose Hershorn of The Sacred Space.

We acknowledge with gratitude the Sterling Sponsor, Fran Morrow; and Crystal Sponsors, Lynn and Chris Brown, Audrey and Tim Fisher, Deanna and Bill Major, McKinley Family Foundation, Gretchen and Marshall Milligan, and Regina and Rick Roney. A special thank you to our Media Sponsor *805 Living*.

All proceeds from Women's Board events support the Santa Barbara Museum of Art's acquisitions, exhibitions, and education programs. For information about the Women's Board, contact Karen Kawaguchi at 884.6428 or kkawaguchi@sbma.net.



Nancy Schlosser and Lynn Kirst



Lee and Doug Buckmaster



Louise and Stephen Komp



Patricia Kohlen



Pat and Terry Strahley



Christine and Michael Holland

Legacy Society

Legacy Society members were honored at a luncheon on April 9. Attendees enjoyed an elegant meal in the Museum's galleries, followed by a presentation by Charles Wylie, SBMA Curator of Photography and New Media, on *Brought to Light: Revelatory Photographs in the Santa Barbara Museum of Art Collection*.

The Legacy Society is a group of generous individuals who support the Santa Barbara Museum of Art through bequests, trusts, or other planned gifts. These gifts are essential to building and maintaining the Museum's holdings and provide critical support for exhibitions, conservation projects, research and publications, and education programs. Legacy Society members have faith in the Museum's 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.

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

Women's Board Member Luncheon

On February 27, the SBMA Women's Board honored 50-year member Barbara Wallace and welcomed 10 new members at their annual Member Luncheon held at the Santa Barbara Club.



Sunni Thomas, Past President; Barbara Wallace, Past President; Deanna Major, Past President; and Marjorie Robertson, Active Member



New Members, Blake Lannon, Jo Ann Mermis, Marna Coday, Laurie McKinley, and Junie Prewitt Jenkins



New Members, Nilou Lueck, Paula Farrington, Colette Cosentino, Anna Luther, and Leigh Shreves



Carolyn Williams, Sustainer Chair; Fran Morrow, President; Julie Blair, Vice President, Membership; and Lynn Brown, Vice President, Development

Member Morning

Members enjoyed an exclusive Members-only morning in the galleries, before the Museum opens to the public.



Members enjoyed a docent tour with Loree Gold.



Chef Justin West with members of Dead Artists Society

Dead Artists Society

Members of Dead Artists Society and D.A.S. ii recently enjoyed two events in the galleries. Assistant Director and Chief Curator Eik Kahng welcomed esteemed scholar of 19th-century European art Gülrü Çakmak on April 4 for an exclusive discussion on a selection of 19th-century works from the permanent collection. On April 15, members were invited to an evening of art and fine dining with acclaimed chef Justin West, inspired by the paintings on view in *Crosscurrents: The Painted Portrait in America, Britain, and France, 1750–1850*.



Gülrü Çakmak



Charles Wylie, Curator of Photography and New Media

The Museum Contemporaries

Julie Joyce, Curator of Contemporary Art, welcomed The Museum Contemporaries to the Spring Salon featuring Los Angeles based artist, Raffi Kalenderian.



The Museum Contemporaries members with Raffi Kalenderian



Dr. Ellis Tinios, Honorary Lecturer in History at the University of Leeds, spoke to Friends of Asian Art on *Kanadehon Chushingura*, the most popular play in the *kabuki* repertoire, as well as works by three leading *ukiyo-e* artists.



Getty Villa docent with SBMA Members

PhotoFutures

PhotoFutures members were invited to an after-hours reception and walk-through of *Crosscurrents: American and European Portrait Photographs, 1840–1900* and *Brought to Light: Revelatory Photographs in the Santa Barbara Museum of Art Collection*. Members enjoyed an informal talk with Charles Wylie, Curator of Photography and New Media, and unique wine selections in Davidson Gallery amidst the art.

Members Mother's Day

Members celebrated special mothers in their lives with mimosas at SBMA! Member moms in attendance also received a special gift.



Member Mother, Mary Howe-Grant, and Peter Ford



Member Mothers and their families



SBMA Members at the Getty Villa

Members-Only Day Trip to the Getty Villa

Members enjoyed a day trip to the newly renovated Getty Villa including docent-led tours of the collection and free time to roam the exquisite grounds.



2018 – 19 Women's Board Executive Committee

The Women's Board elected a new President and Executive Committee for the 2018 – 19 fiscal year. Thank you to Fran Morrow for serving as President of the Women's Board last year and welcome Jeanne Fulkerson as incoming President.

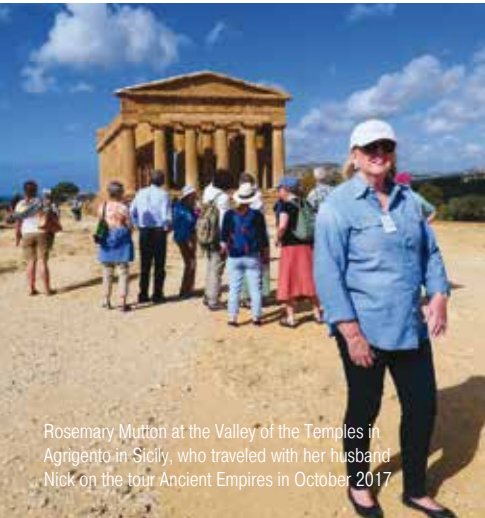
(top row) Jeanne Fulkerson, President; Marjorie Robertson, Vice President Membership; and Julie Blair, Vice President Social Activities; and (bottom row) Deanna Major, Parliamentarian; Leisa Cosentino, Treasurer; and Nilou Lueck, Vice President, Communications. Not pictured: Paula Farrington, Secretary and Leigh Shreves, Vice President, Development.



Mexico City, February 2018, left to right: Julie Joyce, Henry Turmon, Jackie Little, Greg Little, Alicia Nogales (back), Robert Kasirer, Debra Kasirer, Judy Little, Kathy Watt, Wendy Yager, Susan Bowey, Mimi Michaelis, Patricia Clifford, Laura Adler (front), Graeme Clifford, Ken Adler, Jane Aoyama-Martin, Pat Aoyama, Lauren Gurley, Chris Kleve-land, Betsy Hannaford, Susan Fesus, George Fesus (back)



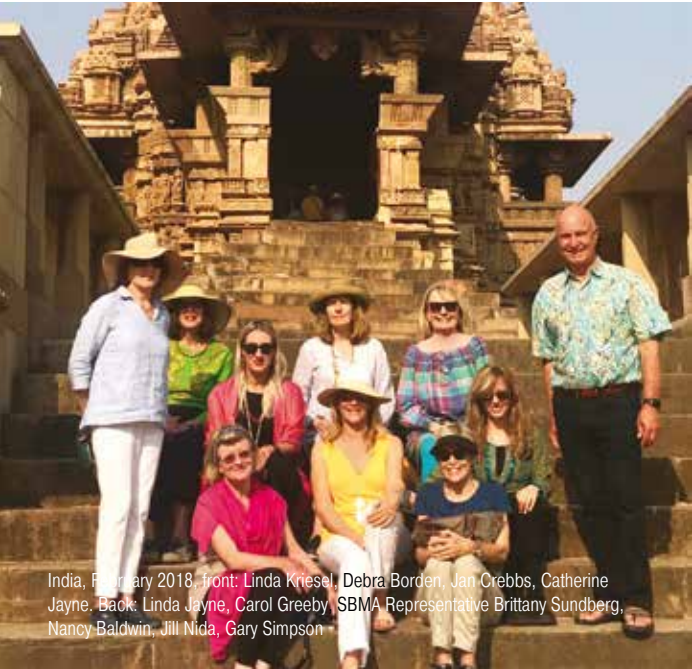
Marfa and Crystal Bridges, April 2018, left to right: Alex Perez, Jessica (Chinati Foundation docent), Dylan Turk (Crystal Bridges Curator), Barry Josselson, Rae Archibald, Barbara Archibald, Bill Klein, Lisa Brownell, Renee Klein, Maia Kikerpill, Daniel Nash, Yvonne Meyer (kneeling), Kathy Steinberg, Leila Straus, Judy Peck, Beth Leddy, Mary Marks, Berta Binns, Nancy Schlosser, Gail Gelles, Ann Stone, Karen Laurence, Jeanne Towles, Judy Little, John (Chinati Foundation docent), Sarahkate Greeley and Lisa Benshea (SBMA Travel Department)



Rosemary Mutton at the Valley of the Temples in Agrigento in Sicily, who traveled with her husband Nick on the tour Ancient Empires in October 2017



Dallas, April 2018, back row: Lorna Hedges, Eleanor Buckley, Meredith Leyendecker of Talley Dunn Gallery, Beth Leddy, Jock Pillsbury, Ellen Pillsbury, Jeanne Towles, George Kolva, Christy Kolva, Mike Gray, Susan Bowey, Barry Josselson, Yvonne Meyer. Middle Row: Gail Wasserman, Lisa Benshea, Susan Stevens, Bonnie Josselson. Front row: Elaine Gray, Judy Hyman, Donovan Field, SBMA Curator of Photography and New Media Charles Wylie



India, February 2018, front: Linda Kriesel, Debra Borden, Jan Crebbs, Catherine Jayne, Back: Linda Jayne, Carol Greeby, SBMA Representative Brittany Sundberg, Nancy Baldwin, Jill Nida, Gary Simpson



Colonial Mexico Tour, February 2018, left to right: Betsy Spiess, Patricia Clifford, Laura Adler, Wendy Yager, Marianita Willmon, Mimi Michaelis, Betsy Hannaford, Gary Spiess. Front: Pat Aoyama, Graeme Clifford, Susan Fesus, Guide Florencio Moreno, Don Pinkerton. Back: SBMA Curator Julie Joyce, Laura Kuhn, Dorothy Gardner, Chris Cleveland, George Fesus, Ken Adler. Not pictured: Jane Pinkerton and Ellen Johnson

Upcoming Tours

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

- **A Voyage from Lisbon to London aboard *Le Laperouse***
September 4 – 13, 2018 *waitlist only*
- **Art Collections, Music, and Landscapes in the Heart of Europe**
September 6 – 20, 2018 *waitlist only*
- **Behind the Curtain in Ashland: The Oregon Shakespeare Festival**
September 27 – October 1, 2018 *waitlist only*
- **Private Morocco**
October 6 – 20, 2018 *waitlist only*
- **The Himalayas: Tibet, Nepal, and Bhutan**
October 19 – November 4, 2018
- **Autumn in Japan**
October 31 – November 12, 2018 *waitlist only*
- **New Zealand by Sea**
November 29 – December 12, 2018
- **Magic and Art in Colombia**
February 2019
- **Art Destinations from Marfa to Crystal Bridges**
April 2019
- **Treasures of Costa Rica, Panama Canal, and Colombia aboard *Hebridean Sky***
April 13 – 24, 2019
- **From Jugendstil to Modernism: Budapest, Vienna, and Prague**
Late April to early May 2019
- **Santa Fe Getaway**
Early May 2019
- **A Journey through Peru by Land and Rail: Machu Picchu, the Sacred Valley, Lima, Cusco, Lake Titicaca, and the Colca Canyon**
May 8 – 20, 2019
- **Rivieras and Islands: A Cruise in Italy, France, and Spain aboard *Le Bougainville***
May 29 – June 6, 2019
- **A Week in Edinburgh: Art, Culture, and People**
June 10 – 18, 2019

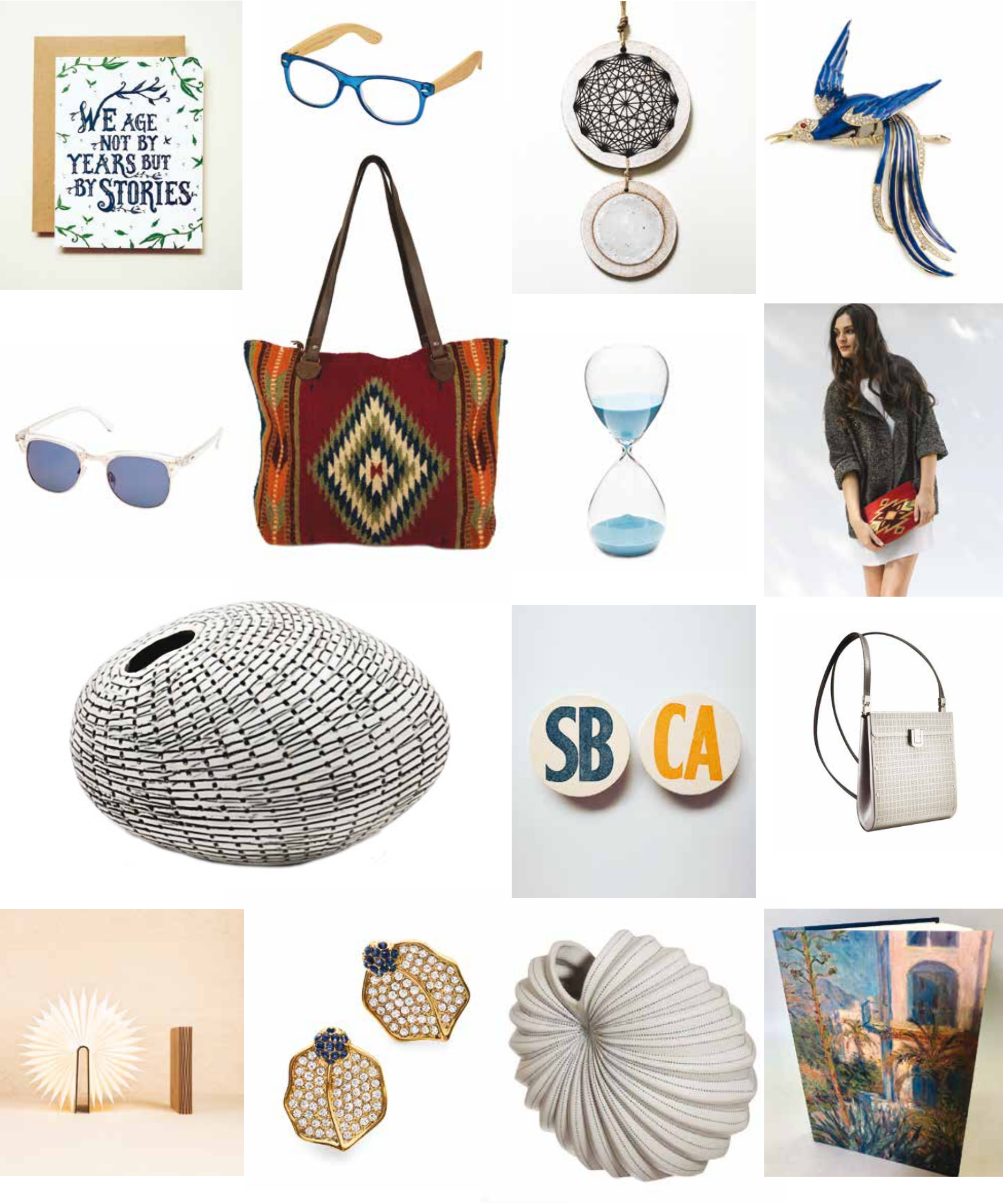
NOTE: This schedule is subject to change. Visit www.sbma.net/travel for the most up-to-date information.

Travel is a benefit of Museum membership.

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

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

Shopping at the Museum Store



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

Museum Cafe • The Wildwood Cafe at SBMA is permanently closed. We apologize for any inconvenience.



SANTA BARBARA MUSEUM OF ART

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MUSEUM HOURS

Tuesday – Sunday

11 am to 5 pm

Free Thursday Evenings 5 to 8 pm

Closed Mondays

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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 – Friday

10 am to 6 pm

Saturday and Sunday

11 am to 5 pm

Thursday Evenings

5 to 8 pm



Cover: Luchita Hurtado, *Untitled* (detail), 1971. Oil on paper. Courtesy of the artist and Park View/Paul Soto, Los Angeles and Brussels.

Back cover: André Derain, *Still Life with Pumpkin*, 1939. Oil on canvas. SBMA, Bequest of Wright S. Ludington.

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july | aug | sept | 2018



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