

■ july | aug | sept | 2019



SANTA BARBARA MUSEUM OF ART



Dear Members,

We hope you are enjoying all that the Museum has to offer this summer, including *Chris Kallmyer: Ensemble*. This multimedia installation centers around a custom-built instrument, comprised of raw timber and handmade bells, which functions as a communal carillon. The piece can be played by myriad groups of visitors and non-musicians from the community, and blends collective listening with lively rituals and meditative practice. The public is encouraged to interact with the instrument through various guided engagements and workshops during the summer months. For a complete list of related events, please see page six of this issue.

The Museum is very excited to open *Salt and Silver: Early Photography, 1840–1860* on September 8. This fascinating exhibition from the Wilson Centre for Photography, London features around 100 of the earliest photographs ever created and was co-organized by the Wilson Centre for Photography and the Yale Center for British Art, New Haven, CT. SBMA’s presentation of *Salt and Silver* is the final stop of a tour that included Tate Britain, Yale Center for British Art, and the Ruth Chandler Williamson Gallery at Scripps College, Pomona, CA.

Other summer and fall treats include *On The Road Again: Japan’s Tōkaidō in Prints and Paintings*, an intimate installation opening July 7 that showcases a fascinating new SBMA acquisition which demonstrates the human fascination with travel, artists’ predilection for reprising familiar images, and the antecedents of Japan’s “pop” culture. In addition, drawn primarily from the Museum’s permanent collection, *The Observable Universe: Visualizing the Cosmos in Art* opens on September 29 and presents diverse representations of astral bodies and galaxies, indicative of our collective fascination with the cosmos.

We look forward to seeing you soon.

Sincerely,



Larry J. Feinberg  
Robert and Mercedes Eichholz Director and CEO



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Larry J. Feinberg,  
*Robert and Mercedes Eichholz Director and Chief Executive Officer*  
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Salt and Silver: Early Photography, 1840–1860

September 8 – December 8, 2019  
Davidson and Colefax Galleries

Featuring more than 100 seldom-displayed salt prints from the Wilson Centre for Photography, London, this extraordinary exhibition provides a rare chance to experience some of the earliest photographs ever made, by many of the most important and groundbreaking figures in the history of the photographic medium.

*Salt and Silver* surveys the first two decades of photography’s evolution through the salt paper print process, unveiled in 1839 by the English scientist and scholar William Henry Fox Talbot. Talbot’s invention was a scientific and artistic breakthrough that created an entirely new visual experience. The technique—which used the simple compounds of salt and silver—was efficient, portable, and versatile, traits that allowed the practice of photography to spread across the globe from the early 1840s onward. Featuring the work of more than 40 practitioners, *Salt and Silver* traces their networks and geographical reach from England into Europe, North Africa, the Middle East, India, China, and North America.

Exhibition highlights include Talbot’s *Nelson’s Column Under Construction, Trafalgar Square* (1844), which shows how photography was used from the start to document both modernity and national patrimony. One of early photography’s best known images, David Octavius Hill and Robert Adamson’s study of jaunty Scottish fishermen (ca. 1845) exemplifies the beginnings of photographic portraiture. Photography is a form of reportage in Roger Fenton’s stalwart Crimean War captain (1855) and the matter-of-fact, unheroic vision of Union camp life by Mathew Brady’s studio during the American Civil War (1864), while Linnaeus Tripe’s dark, dramatic view of the Puthu Mandapam in Tamil Nadu, southern India (1858), showcases photography’s early concern with recording and representing historical monuments both recent and ancient.

The Santa Barbara Museum of Art presentation of *Salt and Silver* is the exhibition’s last venue after being on display at Tate Britain, London; Yale Center for British Art, New Haven, CT; and the Ruth Chandler Williamson Gallery at Scripps College, Claremont, CA. Endlessly fascinating for its many artistic, historical, and scientific facets, *Salt and Silver: Early Photography 1840–1860* reveals the excitement and innovation of the medium’s first years. Early photography’s radically new ways of viewing the world remain important to this very day.

*Salt and Silver: Early Photography 1840–1860* has been organized by the Wilson Centre for Photography with the Yale Center for British Art.



Top left: Studio of Mathew Brady. Mathew Brady, *Sixth Corps Staff Officers, Winter of 1864*, 1864. Salted paper print from a glass plate negative.

Top right: Jean-Baptiste Eugène Piot, *Le Parthenon de l'Acropole d'Athènes*, 1852. Salted paper print from a paper negative, published in *L'Acropole d'Athènes*, 1853.

Center right: David Octavius Hill, Robert Adamson, *Three Newhaven Fishermen* (John Liston, Alexander Rutherford and William Ramsay), 1844–5. Salted paper print from a paper negative.

Bottom right: William Henry Fox Talbot, *Nelson's Column under Construction, Trafalgar Square, London*, first week of April 1844, printed later. Salted paper print from a paper negative.

All Courtesy of the Wilson Centre for Photography





## On the Road Again: Japan’s Tōkaidō in Prints and Paintings

July 7 – October 20, 2019  
Ridley-Tree Gallery

The Tōkaidō, or Eastern Sea Road, was formed in the 17th century to link Japan’s old imperial capital, Kyoto, with the new warrior capital, Edo (modern Tokyo). Along the 320-mile route were 53 official post towns that fed, lodged, and supplied travelers: hard-working cargo bearers, warlords in transit with retinue, goods-carrying itinerant vendors, and religious pilgrims on holiday. By the mid-19th century, woodblock printed novels, guidebooks, and pictures made famous the road’s natural scenery—and real or imagined experiences.

Utagawa Hiroshige (1797–1858), the greatest landscape print artist of the *ukiyo-e* (floating world pictures) tradition, contributed to the consolidation of the landscape print as an independent genre and, for the first time, depicted a wide range of Japan’s scenic beauty in a manner that the common man could readily appreciate. He launched the images of life “on the road” in rural hamlets and breathtaking landscape into popular consciousness when his *53 Stations of the Tōkaidō Road* prints were released to acclaim in 1833–34, then reprinted many times. Hiroshige also produced more series that combine landscapes and townscapes with vignettes of human activity. His enormously popular images of the 55 stops or stages, including points of origin (Edo/Tokyo) and terminus (Kyoto), memorialized the famed road and inspired other artists to make their own Tōkaidō series. They created fresh views, reprised familiar sights, and sometimes playfully paired the iconic stops with portraits of beautiful women or legendary figures and events.

In the early 20th century, the Tōkaidō highway gained new significance as a barometer of change in modernizing Japan as the rapid expansion of industrialized cities encroached upon traditional towns and the countryside. In May 1921, lured by the appeal of a “road trip” that would show the changes of Japan, eighteen newspaper *manga kisha* (“comic picture journalists”) or cartoonists, members of the newly established Tokyo Manga Association (founded in 1916), set out from Tokyo in five autos for a six-day journey to Kyoto. Their *Comic Picture Scroll of the 53 Stations of the Tōkaidō* records their experiences in painted sketches, some of which reverently reprise Hiroshige’s prints, while others explore their own creative adventures.

This exhibition showcases a rare surviving set of the *Comic Picture Scroll of the 53 Stations of the Tōkaidō*, in conjunction with selected woodblock prints by Hiroshige from the Museum’s permanent collection. Under the leadership of the famous *manga* artist Okamoto Ippei (1886–1948), the multi-artist scroll demonstrates the universal fascination with travel and communicates artists’ continuous “dialogue” with Hiroshige’s evocative prints of the highway, while revealing antecedents of Japan’s “pop” culture. Augmented with loans from local collectors, the exhibition also includes three woodblock prints by the post-war artist Sekino Jun’ichirō (1914–1988) who carved his own blocks for his *53 Stations of the Tōkaidō* series, printed between 1960 and 1974. Sekino creatively “echoed” some of Hiroshige’s most memorable images of the highway from more than a century earlier, a further testament to Hiroshige’s artistic legacy and the Japanese artists’ continued romance with the most famous road in Japan.

This intimate exhibition was guest curated by Kendall H. Brown, Professor of Japanese Art History at California State University, Long Beach.

Top: Artists from the Tokyo Manga Association (Tokyo Manga-Kai), Japanese, *Comic Picture Scroll of the 53 Stations of the Tōkaidō* (detail), 1921. Set of two handscrolls; ink and color on paper, bone knobs. SBMA, Museum purchase with funds provided by Gwen and Henry Baker.

Top left: Utagawa HIROSHIGE, Japanese, 1797–1858, *Station 10, Odawara* from the series *53 Stations of the Tōkaidō Road*, 1833–34. 1st month of Tempō 5. Color woodblock print. SBMA, Gift of the Frederick B. Kellam collection.

Center left: Utagawa HIROSHIGE, Japanese, 1797–1858, *Station 46, Driving Rain at Shōno* from the series *53 Stations of the Tōkaidō Road*, 1833–34. Color woodblock print. SBMA, Gift of the Frederick B. Kellam collection.

Bottom left: Utagawa HIROSHIGE, Japanese, 1797–1858, *Station 53, Kusatsu, Ubagamochi Shop* from the series *53 Stations of the Tōkaidō Road*, 1833–34. Color woodblock print. SBMA, Gift of the Frederick B. Kellam collection.



The Observable Universe: Visualizing the Cosmos in Art

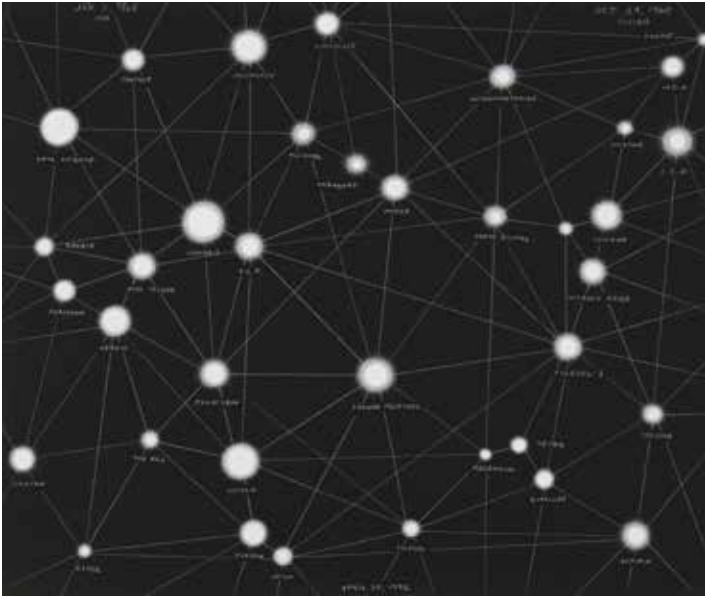
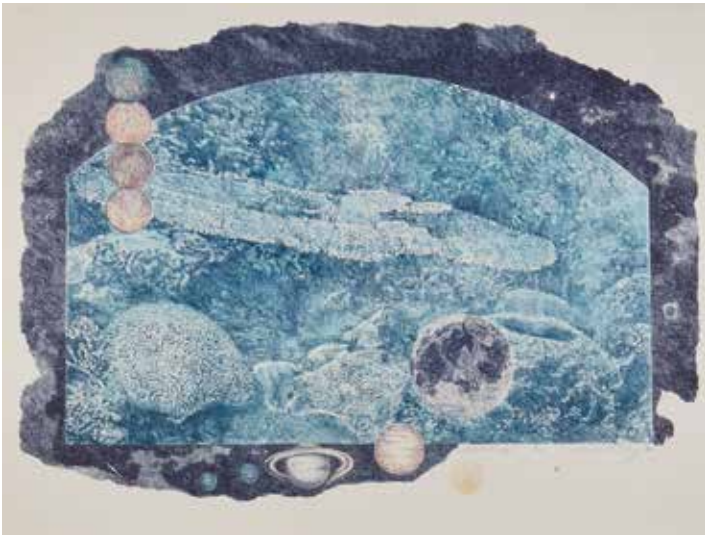
September 29, 2019 – January 12, 2020  
Preston Morton Gallery



By definition, the observable universe comprises all matter that can be seen or captured with current technologies. As vast and all-encompassing as that may seem, it still presumes a specific perspective from which all else is viewed and conceptualized—one afforded by the particular viewpoint of being on earth. Our unbridgeable physical distance from other cosmic entities, including the infinite reaches of other galaxies, has forced artists to look to observational sciences such as astronomy for inspiration and to employ experimental techniques to conceptualize the vastness of outer space. In astronomy, there are multiple methods used to visualize celestial objects. Similarly, artists’ perceptions of the universe vary widely, inspired by a variety of cosmological models. Drawn primarily from SBMA’s permanent collection and supplemented by loans from area collections, *The Observable Universe* explores a diverse range of artistic representations of the cosmos, roughly coinciding with the “Space Age” of the last 60 years.

From the indelible *Earthrise* photograph taken by astronauts during the Apollo 8 mission in 1968 to the recent groundbreaking images of a black hole, the exploration and imaging of space have captivated the collective imagination

and inspired a variety of artistic practices. In this installation, early NASA photographs, as well as photographs such as Lewis P. Tabor’s *Untitled (Astronomical Study)*, present a highly scientific approach to the recording of stars, moons, and constellations. More poetically, Ann McCoy’s *Untitled* lithograph unites deep-sea imagery with that of deep space, combining coral reefs with planetary bodies. In what he calls “celestial portraits,” Fred Tomaselli creates likenesses of his sitters based on their astrological signs and histories of drug use, exploring the relationships between mapping the cosmos and charting personal identity. Each of these approaches has contributed to an evolving visual language through which to conceive of our relationship to the unfathomable vastness of the infinite. From early fascinations with space travel to philosophical questions of our place within the larger universe, the artwork featured in this exhibition reflects an enduring captivation with outer space and the mesmerizing imagery that the limitless cosmos inspires.



Chris Kallmyer: Ensemble

Through September 15  
Preston Morton Gallery



*Ensemble* is a multimedia installation by Los Angeles-based sound and performance artist Chris Kallmyer. Classically trained as a musician, Kallmyer’s practice follows the highly influential and interdisciplinary art movement, Fluxus. Developed by a community of artists, composers, and poets in the 1960s and 70s, Fluxus encouraged experimentation, collaboration, and the blending of artistic media, with works taking such diverse forms as mail art, event scores, concrete poetry, and performance. Advancing the movement’s use of everyday objects and its embrace of chance, Kallmyer infuses his projects with a playful sense of unconventionality in which the relationship between sound and space is center.

The influence of Fluxus can directly be seen in the series *Everyday Melodies*, in which Kallmyer developed daily musical scores for *Ensemble*. The concept of the score—the written representation of a piece of music—has deep history in visual art, especially in Fluxus. Inspired by the teachings of John Cage, artists in the early 1960s developed the event score: short notations of physical, verbal, or musical actions. Guided by this concept, Kallmyer’s daily event scores are displayed in the form of a calendar and written in his own personally designed system of shape notes. Each note corresponds to a specific bell, with the score indicating the order each bell is played. A variant system of Western musical notation whereby the note heads are printed in different shapes to specify emphasis and syllable, shape notes are traditionally associated with American sacred music beginning in the early 19th century. Decried by critics as coarse, the simplified notation has persisted in the rural South, where it continues to thrive in the customs of church and community singing.

*Everyday Melodies* is presented alongside Kallmyer’s handmade wooden carillon with metal chimes, a series of related drawings and ceramic sculptures, a video documenting the inaugural staging of the instrument, and a reading nook. Together it offers an experiential space to consider the idea of what happens when audience-turns-performer and what we collectively seek from the experiences of looking, listening, and doing.

*Chris Kallmyer: Ensemble* is made possible through the generosity of Betsy Atwater, Elaine and Mike Gray, Barbara and Owen Patotzka, and the SBMA curatorial support group The Museum Contemporaries.



Continuing Exhibitions

**Out of Storage and into the Light: Sculptures That Tell Stories**  
Through August 18  
Davidson and Colefax Galleries

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

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

Inset top left: Lewis P. Tabor, *Untitled (Astronomical Study)*, 1935. Gelatin silver print. SBMA, Museum purchase with funds provided by Howard Stein.

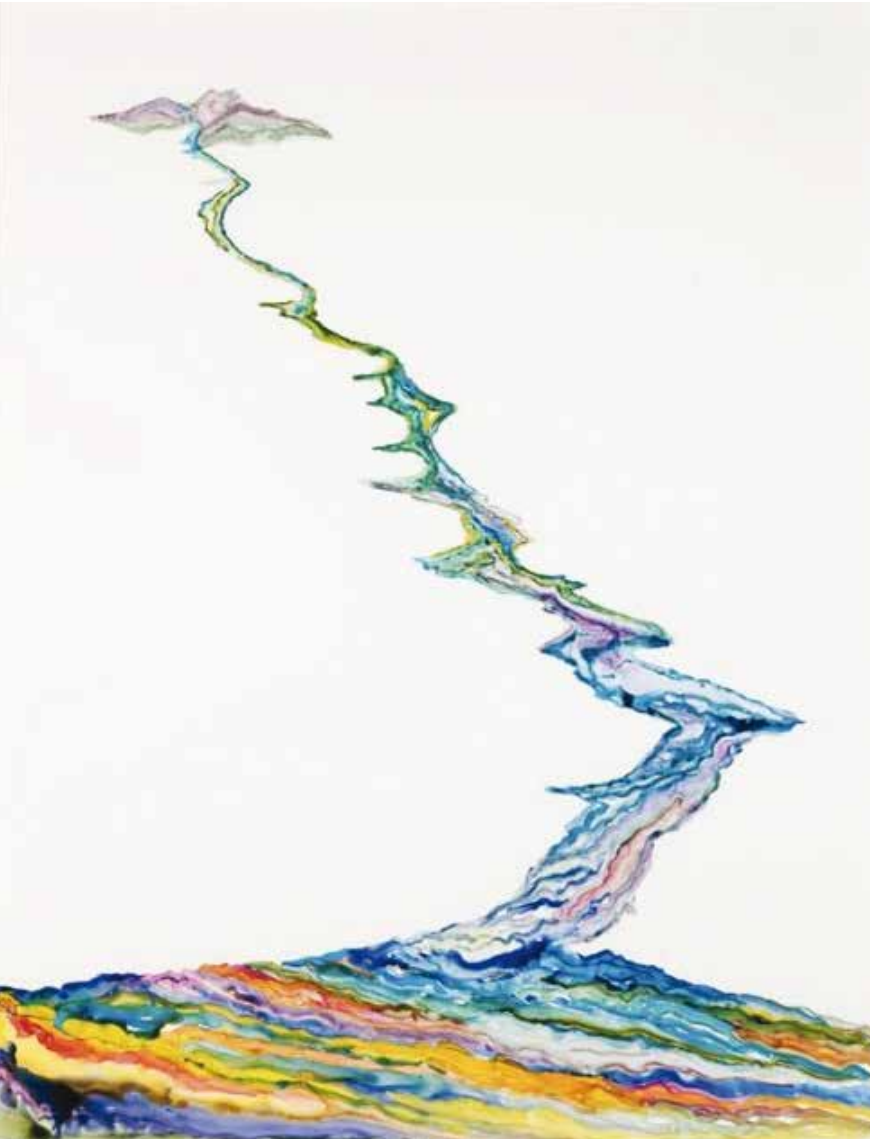
Inset bottom left: *Ensemble Free Day: A Day of All Possible Music*. Santa Barbara Museum of Art, May 19, 2019.

Top right: Ann McCoy, *Untitled*, 1978. Offset color lithograph. SBMA, Gift of Charles Craig, Contemporary Graphics Center, and the William Dole Fund.

Center right: Fred Tomaselli, *Portrait of Jim and Vivian*, 1992. Prisma color on paper. SBMA, Museum purchase with funds provided by Friends of Contemporary Art. © 2019 Fred Tomaselli.

Inset bottom right: Mary Bauermeister, *Put-Out (Escaping From the 4th Dimension)*, 1969. Ink, glass, glass lens, wooden sphere, casein tempera and painted wood construction. SBMA, Gift of Mr. Samuel Metzger.





Top left: Hew Locke, *Compagnie du Lubilash*, 2011. Acrylic on paper Share Certificate. SBMA, Museum purchase with funds provided by the Basil Alkazzi Art Acquisition Fund. Image courtesy of the artist and Hales Gallery, London.

Center left: Carl Ostendarp, *Untitled (Yellow Hands in Brown)*, 1999. Gouache on paper. SBMA, Museum purchase with funds provided by the Basil Alkazzi Art Acquisition Fund. Image courtesy of the artist.

Bottom left: Jacci Den Hartog, *Coming Down*, 2010. Acrylic on paper. SBMA, Museum purchase with funds provided by the Basil Alkazzi Art Acquisition Fund. Image courtesy of the artist.

Right: Petra Cortright, *I/O with TCL/TK\_pricewaterhousecoopers Romz*, 2018. Digital painting on gloss paper, face mounted. SBMA, Museum purchase with funds provided by the General Art Acquisitions Fund. Courtesy the artist and 1301PE, Los Angeles. Photo credit: Marten Elder.



Contemporary Art

The contemporary art department acquired four beautiful painted works on paper through the Basil Alkazzi Art Acquisition Fund this spring. These works include two whimsical acrylic on paper drawings by Los Angeles-based artist **Jacci Den Hartog**, an eye-catching gouache on paper drawing by influential American artist **Carl Ostendarp**, and a signature acrylic on paper Share Certificate by British artist **Hew Locke**. Locke is recognized for his multifaceted works that engage with the history of colonization, commodity culture, and power. Since 2009, he has created drawings on antique share certificates. These historical records document the exchange of money and ownership and are often designed with classical motifs and formal typography. Atop these certificates, Locke draws figures representative of the local populations, obscuring or highlighting information in the process. In *Compagnie du Lubilash*, which references the region now recognized as the Democratic Republic of the Congo, Locke has drawn a representation of a Nkisi N’Kondi, complete with an accumulation of blades.

Additionally, the Museum is delighted to announce the purchase of a 2019 painting by Los Angeles-based artist **Eamon Ore-Giron**. Recognized for an abstract style defined by the combination of elemental shapes, bright colors, and luminous geometry, the artist’s work is influenced by past and present cultures of the Americas. *Infinite Regress LXV* (center spread) is part of a new series of paintings in which Ore-Giron integrates the color gold. This choice recalls the artistry of gold throughout the history of South America, particularly in Peru, his father’s birth country.

Photography and New Media

Born and raised in Santa Barbara, **Petra Cortright** creates single-screen monitor video works, projected image installations, and two-dimensional photographic images such as this enigmatically beautiful work that combine a retrospective art history with the most recent image-capturing and printing technologies. Here Cortright surveyed the internet to find and select thousands of images to snip and store via digital editing programs. (Cortright’s titles come from the upper screen site addresses and subject bars visible at various moments in this process.) She then composed this digital information within a screen to forge a floral still life like those found in grand 17th-century Dutch paintings or the poignant final bouquets of the 19th-century French painter Édouard Manet. Coolly cerebral yet pulsingly vivid, Cortright’s paradoxical art probes how and why certain images retain their persistent appeal across the ceaseless rivers of visual information we encounter every minute; and, given this situation, how an original picture of anything can now possibly lay claim to exist.

Petra Cortright studied at Parsons School of Design, New York and California College of the Arts, San Francisco. She has held solo gallery exhibitions in Los Angeles, San Francisco, Dallas, London, Berlin, Melbourne, and Shanghai; and her work has been included in group exhibitions at the Museum of Contemporary Art, Santa Barbara; Los Angeles County Museum of Art; Museum of Contemporary Art, Chicago; Ullens Center for Contemporary Art, Beijing, and the 12th Biennale de Lyon among many others.





### Summer Gives Them a New Way of Seeing the World

When is fun more than just fun? When it includes experiences that lead to new perspectives. When children see the beauty in a single leaf, a human face, the creativity of thousands of years of human history. When they learn to express themselves with pencil, paint, clay, and color. When they see that the beauty and power of art is in every culture across time and geography, even in their own backyard. When friendships can flourish in the shared, safe, and nourishing space of creativity.

In the nine weeks of SBMA Summer Art Camps, students explore art fundamentals such as drawing, painting, sculpting, color, and composition with the Museum's exceptional team of Teaching Artists that includes painters, sculptors, illustrators, and ceramicists who are all experienced art educators.

As students make art, they build confidence, become actively familiar with the Museum, and learn skills that enhance communication, literacy, and critical thinking across all areas of the curriculum. The self-confidence they acquire in learning to throw on the wheel, draw a self-portrait, or paint a flower translates into their daily lives; they become creative problem solvers.

Perhaps even more importantly they begin to feel the conviction and power in saying proudly, "I am an artist."

SBMA Summer Art Camps give every child a summer that will change the way they see the world and see themselves for a lifetime.









sun	CLOSED MONDAYS	mon	FOCUS TOUR "Docent's Choice" 1 pm	tue	FOCUS TOUR "Docent's Choice" 1 pm	wed	Independence Day Galleries, Store, and Offices Closed	thu	FOCUS TOURS "Contemporary" 1 pm "Sculptures That Tell Stories" 2 pm	fri	FOCUS TOURS "Contemporary" 1 pm "Docent's Choice" 2 pm	sat	FOCUS TOURS "Contemporary" 1 pm "Docent's Choice" 2 pm
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sun	CLOSED MONDAYS	mon	FOCUS TOUR "Docent's Choice" 1 pm "Sculptures That Tell Stories" 2 pm	tue	FOCUS TOUR "Docent's Choice" 1 pm	wed	FOCUS TOUR "Docent's Choice" 1 pm	thu	FOCUS TOUR "Docent's Choice" 1 pm "Sculptures That Tell Stories" 2 pm	fri	FOCUS TOURS "Contemporary" 1 pm "Docent's Choice" 2 pm	sat	FOCUS TOURS "Sculptures That Tell Stories" 1 pm "Docent's Choice" 2 pm
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	25	26	27	28	29	30	31	1	2	3	4	5	6
sun	CLOSED MONDAYS	mon	FOCUS TOURS "Contemporary" 1 pm "Docent's Choice" 2 pm STUDIO SUNDAY 1:30 – 4:30 pm	tue	FOCUS TOUR "Docent's Choice" 1 pm	wed	FOCUS TOUR "Docent's Choice" 1 pm	thu	FOCUS TOUR "Contemporary" 1 pm "Docent's Choice" 2 pm	fri	FOCUS TOURS "Salt and Silver" 1 pm "Docent's Choice" 2 pm	sat	FOCUS TOURS "Contemporary" 1 pm "Docent's Choice" 2 pm
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sun	CLOSED MONDAYS	mon	FOCUS TOURS "Salt and Silver" 1 pm "Contemporary" 2 pm	tue	FOCUS TOUR "Docent's Choice" 1 pm	wed	FOCUS TOUR "Docent's Choice" 1 pm	thu	FOCUS TOUR "Docent's Choice" 1 pm	fri	FOCUS TOURS "Salt and Silver" 1 pm "Docent's Choice" 2 pm	sat	FOCUS TOURS "Salt and Silver" 1 pm "Docent's Choice" 2 pm
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	29	30	1	2	3	4	5	6	7	8	9	10	11

CLOSED MONDAYS

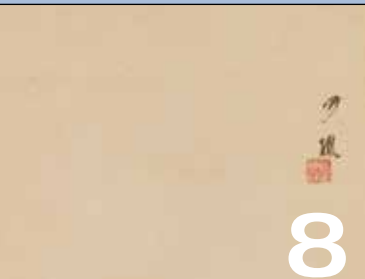
FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm

Independence Day  
Galleries, Store, and Offices  
Closed

FOCUS TOURS  
"Contemporary" 1 pm  
"Sculptures That Tell Stories" 2 pm

FOCUS TOURS  
"Contemporary" 1 pm  
"Docent's Choice" 2 pm



FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm  
  
DROP-IN WORKSHOP  
in Chris Kallmyer: Ensemble  
6 – 6:30 pm

FOCUS TOURS  
"Contemporary" 1 pm  
"Docent's Choice" 2 pm

FOCUS TOURS  
"Sculptures That Tell Stories" 1 pm  
"Docent's Choice" 2 pm  
  
GUIDED MEDITATION  
in Chris Kallmyer: Ensemble  
10:30 – 11 am  
  
TED NASH:  
The Sound of Art 6 pm



FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Contemporary" 1 pm  
  
DROP-IN WORKSHOP  
in Chris Kallmyer: Ensemble  
6 – 6:30 pm

FOCUS TOURS  
"Sculptures That Tell Stories" 1 pm  
"Docent's Choice" 2 pm

FOCUS TOURS  
"Contemporary" 1 pm  
"Docent's Choice" 2 pm



FOCUS TOUR  
"Docent's Choice" 1 pm

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"Docent's Choice" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm  
  
DROP-IN WORKSHOP  
in Chris Kallmyer: Ensemble  
6 – 6:30 pm

FOCUS TOURS  
"Docent's Choice" 1 pm  
"Contemporary" 2 pm

FOCUS TOURS  
"Sculptures That Tell Stories" 1 pm  
"Docent's Choice" 2 pm

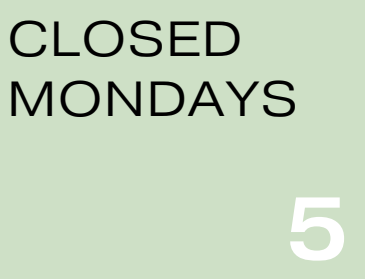
Cho GESSHO, Japanese, 1772 – 1832, *Ohara Maiden* 大姫女 (Woman Woodcutter, or Country Beauty) (detail), Ink and light gold on paper, hanging scroll, SBMA, Museum Purchase, Friends of Asian Art.

FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Contemporary" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm  
1ST THURSDAY 5 – 8 pm  
FAMILY 1ST THURSDAY  
5:30 – 7:30 pm  
PERFORMANCE IN CHRIS  
KALLMYER: ENSEMBLE  
6 – 7 pm

FOCUS TOURS  
"Docent's Choice" 1 pm  
"Contemporary" 2 pm



FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm  
  
DROP-IN WORKSHOP  
in Chris Kallmyer: Ensemble  
6 – 6:30 pm

FOCUS TOURS  
"Contemporary" 1 pm  
"Docent's Choice" 2 pm  
  
NEW MEMBER RECEPTION  
5:30 – 7:30 pm

FOCUS TOURS  
"Sculptures That Tell Stories" 1 pm  
"Docent's Choice" 2 pm



FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Contemporary" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm  
  
DROP-IN WORKSHOP  
in Chris Kallmyer: Ensemble  
6 – 6:30 pm

FOCUS TOURS  
"Sculptures That Tell Stories" 1 pm  
"Docent's Choice" 2 pm

FOCUS TOURS  
"Contemporary" 1 pm  
"Docent's Choice" 2 pm  
  
GUIDED MEDITATION  
in Chris Kallmyer: Ensemble  
10:30 – 11 am



FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm  
  
DROP-IN WORKSHOP  
in Chris Kallmyer: Ensemble  
6 – 6:30 pm

FOCUS TOURS  
"Contemporary" 1 pm  
"Docent's Choice" 2 pm

FOCUS TOUR  
"Docent's Choice" 1 pm



FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Contemporary" 1 pm

FOCUS TOURS  
"Docent's Choice" 1 and 2 pm

FOCUS TOURS  
"Docent's Choice" 1 pm  
"Contemporary" 2 pm

Labor Day  
Galleries, Store, and Offices Closed  
  
James Turrell, *Fumarole with Lunar and Solar Alignments* (detail), 1983. Emulsion, vellum, wax pastel, ink, graphite on mylar. SBMA, Gift of Robert and Mary Looker. © 2019 James Turrell

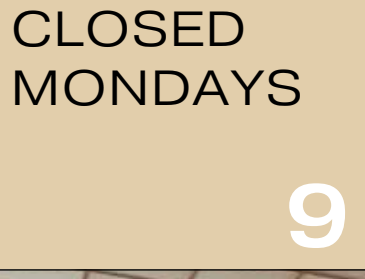
FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm  
1ST THURSDAY 5 – 8 pm  
FAMILY 1ST THURSDAY  
5:30 – 7:30 pm  
PERFORMANCE IN CHRIS  
KALLMYER: ENSEMBLE  
6 – 7 pm

FOCUS TOURS  
"Docent's Choice" 1 and 2 pm

FOCUS TOURS  
"Docent's Choice" 1 pm  
"Contemporary" 2 pm  
  
SALT AND SILVER MEMBER  
OPENING RECEPTION  
6 – 7:30 pm



FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Contemporary" 1 pm  
  
SKETCHING IN THE  
GALLERIES  
5:30 – 6:30 pm

FOCUS TOURS  
"Salt and Silver" 1 pm  
"Docent's Choice" 2 pm

FOCUS TOURS  
"Contemporary" 1 pm  
"Docent's Choice" 2 pm



FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm  
  
WRITING IN THE GALLERIES  
5:30 – 7 pm

FOCUS TOURS  
"Docent's Choice" 1 and 2 pm

FOCUS TOURS  
"Salt and Silver" 1 pm  
"Docent's Choice" 2 pm



FOCUS TOUR  
"Docent's Choice" 1 pm  
  
THE AEOLUS QUARTET  
7:30 pm

FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOUR  
"Docent's Choice" 1 pm

FOCUS TOURS  
"Salt and Silver" 1 pm  
"Docent's Choice" 2 pm

FOCUS TOURS  
"Docent's Choice" 1 and 2 pm

Installation view of Chris Kallmyer: Ensemble at SBMA, 2019.

Center spread: Eamon Ore-Giron, *Infinite Regress LXY*, 2019. Flashe on linen. SBMA, Museum purchase with funds provided by the General Art Acquisition Fund. Image courtesy of the artist and Fleisher/Olman Gallery, Philadelphia.



Thursdays, 5 – 8 pm

Free Thursday Evenings

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

Exhibition-Related Programming for

Chris Kallmyer: Ensemble

Visitors can participate in guided activations of Ensemble during free docent tours, drop-in workshops, and guided meditations.

Contemporary Art Docent Tours

Free with Museum admission

1 PM	2 PM
July 5, 6, 12, 14, 18, 20, 31	July 7, 21, 26, 28
August 4, 9, 14, 17, 23, 29	August 3, 11, 18, 25, 31
September 8, 12, 14	September 1, 7, 15

Thursdays, July 11, 18, 25; August 8, 15, 22, 6 – 6:30 pm

Drop-In Workshops

Free

Saturdays, July 13; August 17, 10:30 – 11 am

Guided Meditations

Gael Belden, educator with UCLA’s Mindful Awareness Research Center at The Semel Institute for Neuroscience and Human Behavior, leads a meditation and mindfulness experience in the exhibition. Belden has over 30 years of mindfulness practice and teaching, and is the Director of UCLA/MARC’s Intensive Practice Program. Pre-registration required

Free

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

Thursdays, August 1; September 5, 6 – 7 pm

1st Thursday Performances

Enjoy collectively created music and performances by avant-garde and traditional musicians, new age practitioners, and surprise guest artists on a handmade carillon.

Free

Sunday, July 28, 2:30 pm

Chris Kallmyer: Artist Talk

Learn about the artist’s distinctive and participatory approach to making music and art as he discusses past projects and the development of his current installation at SBMA. Rethinking the traditional audience/performer relationship, Kallmyer’s workshops, installations, and site-based explorations of sound and listening have been presented in museums, concert halls, and other unexpected spaces.

Mary Craig Auditorium

Free

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

Concerts

Saturday, July 13, 6 pm

Ted Nash: The Sound of Art

As part of a two-week stay as SBMA Artist in Residence and resulting five-day workshop, Grammy Award-winning musician and composer Ted Nash shared insight and experience with a selection of local students and fellow musicians. This workshop focused on using improvisation to guide the composition process, and was inspired by works from SBMA’s collection and contemporary special exhibitions—culminating in this free performance.

Mary Craig Auditorium

Free

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

Tuesday, September 24, 7:30 pm

The Aeolus Quartet

Since its inception, the Aeolus Quartet has been awarded prizes at nearly every major competition in the United States, and is dedicated to bringing music into the community through highly innovative and engaging outreach programs. In celebration of Beethoven’s 250th birthday next year, they will perform the composer’s *Op. 18 No. 5*, *Op. 95*, and *Op. 131*.

Mary Craig Auditorium

\$20 SBMA Members/\$25 Non-Members

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

Armchair Travel Lectures

Sunday, August 25, 2:30 pm

The Places We Seldom See

Pico Iyer

From Iran to North Korea, from Cuba to Tibet, Pico Iyer has spent more than 40 years traveling to the places we hear about more than know about. In a world ever more mediated, he longs to see places first-hand, and catch a human reality often lost in images or on screens. Sharing long, detailed stories about his journeys across Iran, to Pyongyang, and to other places in the news more than in our heads, he catches some of the beauty and surprise of travel and reminds us why travel is more urgent than ever in a world where we’re so often lost in our own bubbles. Iyer is the author of 15 books, including, this year, *Autumn Light*, *This Could be Home*, and *A Beginner’s Guide to Japan*. Two of his recent works *The Art of Stillness* and *The Open Road* were national bestsellers.

\$10 SBMA Members/\$15 Non-Members

Sunday, September 29, 2:30 pm

National Geographic’s “Old and New in Persia”: A History of Travel and Tourism in Iran

Keelan Overton, PhD

This talk takes as its launching point the September 1939 issue of *National Geographic* magazine, which features a 20-page article by the Baroness Ravensdale and 13 color photographs by Stephen Nyman. For many Americans, this was their first exposure to seeing Persia and its cultural heritage. What was the goal of this issue? Who were these adventures and photographers, and why did they go to “Persia?” What was travel like at the time? How do the tourist itineraries of the past compare to those today?

\$5 SBMA Members/\$10 Non-Members

For both:

Mary Craig Auditorium

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

Thursday, September 12, 5:30 – 6:30 pm

Sketching in the Galleries

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

Thursday, September 19, 5:30 – 7 pm

Writing in the Galleries

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

For both:

Free

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

Thursdays, September 26 – December 19, 6 – 9 pm

Fall Adult Ceramics Class

Inspired by works of art in the Museum’s permanent collection and current exhibitions, students of all skill levels are able to develop and refine both sculptural and functional techniques of ceramics through hand building, throwing, surface decoration, and glazing techniques. This course features small group instruction and individual attention for beginners, while advanced students are welcome to work independently. 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.

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

Saturdays, September 7 and 14, 10 am – 1 pm

Ceramic Studio Saturdays

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

\$70 per month SBMA Members/\$80 per month Non-Members

For both:

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

To enroll, visit [register.sbma.net](http://register.sbma.net).





Thursdays, August 1; September 5, 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 14; August 11; September 8, 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

Sunday, July 21  
**Session I: 2 – 3 pm**  
**Session II: 3:30 – 4:30 pm**

**Art Kitchen/Science Studio: Today’s Special**

In Art Kitchen/Science Studio, Teaching Artists use works of art from the Museum’s collection as a starting point to explore the shared materials, methods, and myths associated with art, food, and science. Hands-on demonstration, experimentation, taste testing, and art making provide the perfect recipe for learning.

**Today’s Special**

Is a chef’s culinary creativity with a basic recipe similar to a jazz musician improvising from a musical score? The phrase “special of the day” implies a one-time offering, dependent on ingredients at hand. The *Chris Kallmyer: Ensemble* exhibition centers around an interactive sculptural instrument designed to be activated by collaborating non-musicians and also includes a daily musical score developed by the artist for visitors to interpret. Join the Museum’s summer Artist in Residence renowned jazz musician Ted Nash and SBMA Senior Teaching Artist Tina Villadolid in the galleries for an interactive performance, followed by an art activity and a tastings of three different exhibition-inspired takes on single seasonal ingredient prepared by local chefs. Each session is limited to 30 participants and advanced registration is required.

SBMA’s Luria Activities Center  
Free  
To register, contact Elena Hancock at 884.6457 or education@sbma.net.

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

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

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

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

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

Week 6: July 22 – August 26  
**Animal Adventure: Exploring Animals in Nature**

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

Week 7: July 29 – August 2  
**Power Portraits**

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

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

Tuesdays, September 24 – December 17, 3:30 – 5:30 pm  
**After-School Multi-Media Class**

How do we make the universe visible? Inspired by the exhibition *The Observable Universe: Visualizing the Cosmos in Art*, students use art as a means to explore and express inner and outer space through photography, painting, printmaking, and sculpture.

Wednesdays, September 25 – December 18, 3:30 – 5:30 pm  
**After-School Ceramics Class**

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 *The Observable Universe: Visualizing the Cosmos in Art*.

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

**Location for all:** SBMA’s Ridley-Tree Education Center at McCormick House, 1600 Santa Barbara Street  
To register, visit [www.sbma.net/kidsfamilies](http://www.sbma.net/kidsfamilies) or contact Elena Hancock at 884.6457 or [education@sbma.net](mailto:education@sbma.net).



### Member Events and Activities

#### Member Benefit Highlight: Museum Day Trips

Do you need an excuse to take a trip? SBMA offers day trips to regional art destinations, exclusively with membership. Join your fellow Members on a day-long excursion to see noteworthy special exhibitions and collections, complete with a guided tour and easy transportation. Past trips in 2019 have included The Huntington Library, Art Collections, and Botanical Gardens; and the Norton Simon Museum. The Museum currently offers four trips per year, and the ticket fee covers the cost of transportation and a guided tour of select exhibitions.

Sunday, July 7

#### Members-Only Day Trip to LACMA

Join the Museum on an SBMA Members-only trip to the Los Angeles County Museum of Art! Once there, be guided by a docent through the newly-opened exhibition *The Allure of Matter: Material Art from China*. After the tour, enjoy free time for lunch and the other LACMA exhibits. Cost includes museum admission, docent-led tour, a seat on the private bus charter, and light refreshments. Tickets are \$85. To make a reservation or for more information, call 884.6423 or visit tickets.sbma.net.

Friday, August 9, 5:30 – 7:30 pm

#### New Member Reception

Join SBMA for a welcome celebration for new and returning Members! Experience current exhibitions, enjoy specialty sips and tasty bites, and engage with fellow Members during private, after-hours in the galleries. Friends of Members are welcome!

Saturday, September 7, 6 – 7:30 pm

#### Salt and Silver Member Opening Reception

All Members will receive an invitation to celebrate the opening of *Salt and Silver*. Benefactor’s Circle, Director’s Patrons, Legacy Society, and PhotoFutures will be invited to a special preview.

### Spotlight on:

## The Museum CONTEMPORARIES

The Museum Contemporaries (TMC) was formed in 2010, and is led by SBMA Curator of Contemporary Art Julie Joyce. The engaged members of this support group help bolster the Museum’s contemporary art programming, in addition to promoting knowledge and appreciation of contemporary art in Santa Barbara and beyond. In February, TMC enjoyed exclusive access to the inaugural edition of Frieze Los Angeles—an international contemporary art fair featuring the most significant and forward-thinking galleries from around the world. After a curator-led walkthrough of several exhibiting booths and site-specific installations, participants had the opportunity to visit the first iteration of Felix LA hosted at the historic Hollywood Roosevelt Hotel. The evening concluded at the acclaimed Openaire restaurant.

Richard Polsky, author and art authentication expert, came out in April to discuss shifting social trends in regards to dealing and purchasing contemporary works of art. This talk launches an exciting new salon series specifically designed for TMC members wanting to learn more about the economics of the contemporary art market.

Participation in The Museum Contemporaries is available at two annual tiers: Sustaining Member (\$2,000) and Supporting Member (\$5,000). If you are interested in receiving more information about The Museum Contemporaries or would like to join, contact Ashleigh Lynch, Curatorial Support Group Coordinator, at 884.6425 or alynch@sbma.net.

Other curatorial support group highlights:



Old Master print dealer, Armin Kunz, presenting Albrecht Dürer’s *Melencolia I* (1514) to members of the Dead Artists Society and D.A.S. ii.



PhotoFutures members touring the private, corporate collection of Gibson, Dunn & Crutcher, LLP in Los Angeles.



Friends of Asian Art visit Lotusland for a walkthrough of *Lotusland in Origami: Flora, Fauna and Ganna*. Kneeling in foreground from left to right: Exhibition co-curator Holly Sherwin and Susan Tai, SBMA Elizabeth Atkins Curator of Asian Art



TMC members touring outdoor artist installations at Frieze LA.



Guest speaker Richard Polsky (in white) leads a discussion on recent art investment developments and attribution issues.



SBMA Curator of Contemporary Art Julie Joyce with artist Daniel Douke and Nadine Douke (left) and author Richard Polsky and Kimberly Polsky (right) following TMC salon on collecting and the art of authentication

### Thank You, New and Upgrading Members

SBMA is proud to welcome its new, rejoining, and upgrading Members. It is only with your help that the Museum is able to care for its distinguished collection, offer impactful exhibitions and programs, and integrate art into the lives of everyone in the Santa Barbara community. For information about giving the gift of membership, upgrading your membership, or any other questions, contact Michele Lingiard, Membership Coordinator, at 884.6490 or membership@sbma.net.

#### New and Returning Members

Ronald and Carol Abeles  
Eliza Aguilar  
Simone Aloisio  
Peggy Anderson  
Cynthia Anderson  
Bernadette Bagley  
Jill and John Bishop  
Barbara and Bill Blatt  
Danielle Borut and Peter Nissler  
Mary Bouldin and Blake Benlan  
Marilyn and Michael Bowers  
Mignon Bradley and Rory Moore  
R.J. and Maryanne Brillhart  
Jacquelyn and Lawrence Brown  
Lisa Bushong-Holgate  
and Terry Holgate  
Linda and Kyle Butterwick  
Lori and Scott Carl  
Victoria Charters  
and Austin Richards  
Kelly Chen  
Ariane Coffin  
Shelley and Herbert Cole  
Andrea Colon Marcos  
Melanee Cooper

Kelly and David Cousineau  
Lisa Crane  
Sarah and Elizabeth Crawford  
Noel and Richard Daily  
Sharon Darnov  
Jennifer and Philip Deslippe  
Cheryl and Joachim Eberharter  
Ellen Farbstein  
Kelley Feeley and Michael Ball  
Scott Francis and Susan Gordon  
Ann and Jeff Frank  
Paul Genis  
Jessica Scheeter and Zach Gill  
Charlotte Gould  
Marsha and Gary Gray  
Carolyn Greenbaum  
Kara and Lee Hall  
Suzan Hamilton Todd  
Valerie Harrison  
Gail and Roger Haupt  
Joanna Hill and Bruce Carter  
Maria and Gary Hopkins  
Sherry and Le Roy Hunt  
Josephine Ingram  
Tao Jin and Bryan Chen  
Kristen Johansen  
and Michael Long  
Wes and Stella Johnson

Jeanette Juarez  
Ms. Lisa Kaftori  
Kerry Katch  
Barbara Keating  
and Cynthia Robinson  
Priscilla Kersten  
Juana Mora and Kent Kirkton  
Annabelle and Brian  
Kirschenmann  
Troi Kite  
Abby Kogler  
Marianne and Lawrence Kugler  
Robyn Laguette and Javier Rivera  
Erina and Wonuk Lee  
Bill Losee and Susan Fridley  
Katie Loster  
Ashley and Jay Lott  
Ann Lowry  
Carol MacCorkle  
Christian Marx  
Linda Mathews  
and Alec Wilczynski  
Kia McInerny and Gary Kuist  
Elaine and Ken McKaba  
Marilyn McMahon  
Marianne McPherson  
Kyle Meisterling

Kathleen Meyer  
Julie and Andrew Milham  
Cathy and Bruce Milner  
Jana and Michael Mora  
Eliza and Matthew Mora  
Robert Morrison  
and Judith Fessenden  
Joan Morrison  
Melissa Motyer  
Arin and J.Clinton Nelson  
James and Deborah Nicholson  
Dale Nutter  
Nancy O’Boyle  
Josie Oleson  
Janet Frisen Peak and Skylar Peak  
Elizabeth Peter-Davis  
and Brent Davis  
Ursula Pfeffer  
Gaines Post  
Nydia Quiroga  
Sarah and Stewart Rasmussen  
Fiona and Robert Reichek  
Cynthia and Fred Riebe  
David and Linda Rosedahl  
Kevin Rowe and Irene Vitos Rowe  
Danner and Arno Scheffler  
Norman Seastedt  
Ilene Segalove  
Molly and Hector Seguel  
Manjari Sharma  
and William Gaines  
Diane and Charles Sheldon  
Minya Sheng  
Jennifer and Jason Siemens  
Courtney and Ian Silverberg

Kimberly Simi and Chris Ottinger  
Dale Zurawski and Geoffery Slaff  
Kelly and Jeremy Smith  
Julie and Jason Smith  
Bradlee Smith  
Brian Smith  
Lily Smolenske  
Pandora Snethkamp  
Cecilia Speroni  
and Ignacio Esponda  
Mark Sprecher and Paul Langlotz  
Sherman Starr  
Charlotte Stewart  
Kelly Sullivan  
Marilyn Kay Summerside  
Randall Sunday  
David and Michele Tappeiner  
Jo and Willard Thompson  
Rebecca and Rigoberto Valdez  
Randy and Dana Vandermey  
Melanie Von der Schulenburg  
Sarah-Sue Wadell  
Stephanie Washburn  
David and Catherine Whiting  
Kendra Wiggins and Stinson Ritter  
Lisa Williams and Laurie Covington  
Virginia Wirt  
Jason Wojciechowski  
Jing Xie  
Bonnie Youngdahl  
Rick and Edith Zelazny

#### Upgrading Members

Hal Altman and Deborah Anders  
Barbara Bertram

Dianne and David Black  
Lori and Gary Blum  
Karen and Peter Brill  
Scott and Ellen Charney  
Janice S. Crebbs  
Susan Dempster  
Cinda and Donnelley Erdman  
Tisha Ford  
Patricia and Jonathan Gartner  
Jeanne Gerson  
Bruce Gregga  
Toni Haselton and John Grant  
Susan and Rodney Hersberger  
Ms. Lisa Kaftori  
Sarah Jane Lind  
Anne Luther  
C. B. Magallanes  
John Margolis  
Elaine and Ken McKaba  
Marianne McPherson  
Christine Moldauer  
Jack Murray  
Kerstin Nelson  
Barbara and Owen Patotzka  
Ellen Robinson  
and Anna Alldredge  
Beth and Richard Rogers  
Ethel and Howard Scar  
Suzanne and John H. Steed  
Michael Stubbs and Glenn Jordan  
Jocelyne Tufts  
Wendy Yager  
Bonnie Youngdahl  
*List current as of May 31, 2019*





THE CAMPAIGN  
SANTA BARBARA  
MUSEUM OF ART

*Imagine More...*

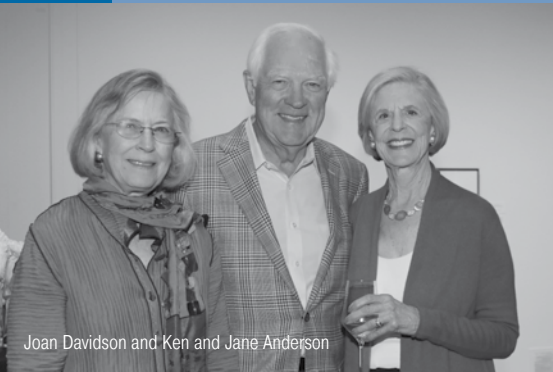
Campaign Appreciation Event

An Appreciation Celebration was held to honor supporters of the SBMA *Imagine More* Capital Campaign. Guests enjoyed a festive evening at the Museum which included a reception in the galleries and remarks by SBMA Board of Trustees Chair Betsy Atwater and Robert and Mercedes Eichholz Director and CEO Larry Feinberg. Both expressed appreciation and gratitude to supporters of the \$50 million renovation. Guests also enjoyed an exciting “behind the scenes” tour of the project. Supporters of the *Imagine More* campaign not in attendance are invited to contact us to schedule their own tour.

For more information on how you can have a tangible impact on the Museum’s mission and help provide community-wide access to the arts for generations to come, contact Karen Kawaguchi at 884.6428 or [kkawaguchi@sbma.net](mailto:kkawaguchi@sbma.net).



Greg Hackethal



Joan Davidson and Ken and Jane Anderson



Fiori and Al Amorteguy



Bob Marshall and Fima Lifshitz



Nick and Rosemary Mutton and Jeanne and Jim Fulkerson



Dave and Jackie Carrera



Berta Binns and Nancy Schlosser



Gwen Baker, Clay Tedeschi and Pat Aoyama



Edward and Grace Yoon, Gina Jannotta, and Katie Olson



Judy Hopkinson and Patsy Blake



Jacquelyn Klein-Brown and Elaine Gray



Terry and Pat Straehley



Owen and Barbara Patotzka



Joan and Palmer Jackson and John and Jill Bishop



Brent and Kent Alebrand



Richard Blake, Jeanne Towles, and Merrill Sherman



Gretchen and Marshall Milligan and Audrey and Tim Fisher



David and Anne Gersh, Julie Joyce, and JR Scalise



Construction Viewers



SBMA Welcomes New Board Chair and Trustees

The Museum is pleased to announce the newest members of its Board of Trustees for 2019–20: **Lynn Cunningham Brown**, **Junie Prewitt Jenkins**, and **Barry Winick**. In addition, **Martha Gabbert** is a returning member. They will serve under the leadership of new Board Chair **Patricia Aoyama**. The term of the newly elected Trustees officially begins July 1, 2019.



Lynn Cunningham Brown

During her more than 30-year career in Fortune 500 companies, Lynn Cunningham Brown specialized in corporate communications and public affairs, and held leadership positions at Texas Instruments, Raytheon, Greyhound, and Waste Management. Brown served as a Trustee of the Institute for Public Relations, and received significant awards. After retiring and moving to Santa Barbara in 2012, she reacquainted herself with her art and now works out of a studio in her Santa Barbara home. She currently serves on several local nonprofit boards, including President of the Board for the Pacific Pride Foundation, and until recently, as the head of the Communications Committee for Domestic Violence Solutions. She is Past President of the Junior League of Santa Barbara Sustainer Council, and is a volunteer at Lotusland. Brown has served on the SBMA Women's Board for four years.



Junie Prewitt Jenkins

Junie Prewitt Jenkins lived in Houston, Texas for 40 years where she practiced Interior Design. During her years in Houston, she was very active with a local charity that operated its own clinic for pediatric neurology in the Texas Medical Center. Later in her career, she managed a design studio for a California builder/developer that expanded her work and travel to Southern California. Three years ago, she and her husband made the move to Santa Barbara. Jenkins has been an active member of Museum community, in particular with the Women's Board. In addition, she is involved on the Music Academy Council and volunteers weekly at the Hearts Therapeutic Equestrian Center.



Barry Winick

Barry Winick is the firm principal of Architects, Inc. in Santa Barbara, a registered architect in California and ten other states, and a member of the American Institute of Architects. Winick began his career in Boston and then became an Associate with the internationally-acclaimed firm Peter Marino + Assoc Architects in Manhattan. He then founded the Santa Barbara office for the firm to support projects in Santa Barbara, Los Angeles, and San Francisco. In addition to his design studio work, he has taught courses at Boston Architectural Center, and formerly served as the Chairman of the local AIA SB Chapter, Chairman of the Board at the Waldorf School of Santa Barbara, and is currently serving on the Arts Advisory Board of Westmont College and a member of the Board of the Courthouse Legacy Foundation.

Education Program Donors

The mission of SBMA's Education Department is to engage, educate, and inspire individuals through programs that foster creativity, critical thinking, and observation skills. From gallery tours and after-school activities for students, to art camps and adult education, Museum Docents and Teaching Artists positively impact thousands of lives in the Santa Barbara community each year. For this reason, SBMA gratefully acknowledges the commitment of its education program donors.

Nancy B. Schlosser and the Schlosser Family Trust  
Connie Frank and Evan C. Thompson  
California Arts Council

Bank of America Charitable Foundation  
Meg and Daniel Burnham  
Crane Country Day School  
Joan H. Davidson  
Edison International  
Robert and Mercedes Eichholz Foundation  
Audrey Hillman Fisher Foundation  
Griffiths Charitable Foundation  
Charlotte Gullap-Moore and Jeffrey A. Moore  
William Randolph Hearst Endowment for Education  
William P. Howard and Cindy Pitzer  
Kind World Foundation  
Kirby-Jones Foundation  
Elizabeth and Joseph Knowles  
Sharon Kussman  
LLWW Foundation

Barbara Leighton  
Sarah Jane Lind  
Diane and Doug Morgan  
Samuel B. and Margaret C. Mosher Foundation  
Ridley-Tree Foundation  
SBMA Women's Board  
Maryann Schall  
Schlinger Family Foundation  
Mary Lynn and Warren Staley  
Towbes Foundation  
U.S. Bank  
Village Properties  
Wells Fargo Foundation  
Williams-Corbett Foundation  
Barbara and J. Taylor Woodward and donations made to the Annual Fund and in Memory of Natalie Browning Harpham



Leah and Robert Temkin



Joanne and Gregory Payne



Mimi Michaelis



Melvin Kennedy and Susan Matsumoto



Prudy Squier, Sara Heatwole, Frank Blue, and Lida Light Blue



Leslie Thomas

Legacy Society

Legacy Society members were honored at a luncheon held on April 22. Attendees enjoyed an elegant lunch in the Museum's galleries, followed by a presentation by Eik Kahng, Deputy Director and Chief Curator, on *Out of Storage and into the Light: Sculptures That Tell Stories*.

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 great faith in the SBMA's future and play a unique role to ensure that generations to come will enjoy the treasures and rich educational opportunities offered by the Museum.

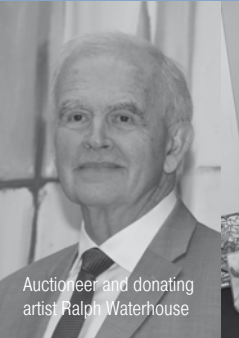
If you have already designated, or are considering designating, a gift from your estate to SBMA, contact Karen Kawaguchi at 884.6428 or [kkawaguchi@sbma.net](mailto:kkawaguchi@sbma.net).

OFF THE WALL

The SBMA Women's Board kicked off their popular fundraising event OFF THE WALL with an Artist's Reception at the Carrillo Ballroom. Guests were able to meet the artists and preview the donated artwork before the main event the following evening. OFF THE WALL was a high-spirited and fun night where ticket holders went home with a piece of original art. The Museum is grateful for the hardworking Women's Board. Proceeds benefited SBMA's exhibition and education programming.



Women's Board Treasurer Leisa Cosentino, Event Chair Leigh Shreves, President Jeanne Fulkerson



Auctioneer and donating artist Ralph Waterhouse



Wesley Anderegg

Kevin Gleason



Linda Wortham, Junie Prewitt Jenkins



Don Morrow, Brian Perona, Christy Martin



Christine Adcock



Marsha Kotlyar



First selection in drawing



Emcee Kristin St. John



Rick and Regina Roney



Joyce Tamborello, Mary Maxwell, Belinda Hart



Laurie McKinley

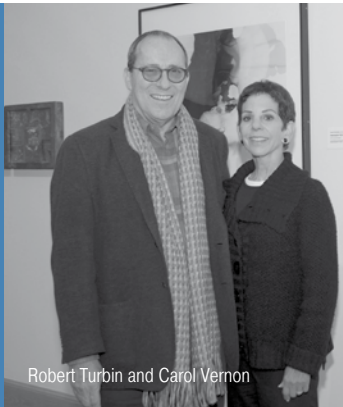


SBMA Trustees Betsy Atwater, Merrill Sherman



## A Brilliant Spectrum Reception

Charles Wylie, Curator of Photography and New Media, hosted a reception for PhotoFutures members, exhibition sponsors, artists, and guests to celebrate the opening of *A Brilliant Spectrum: Recent Gifts of Color Photography*.



Robert Turbin and Carol Vernon



Pat Aoyama, Charlie Wylie, and Patsy Blake



Guests



George Legrady, Susan Rankaitis, Kwame S. Brathwaite, Hannah Karsen, Charlie Wylie, and Todd Gray



Nicolas Raubertas, Christine and Bob Emmons



Kwame S. Brathwaite and Carole Thompson



Members learn about the process behind creating tapestries in a tour of *Once Upon a Tapestry: Woven Tales of Helen and Dido*.



Carol Olson and Gayle Cummings



Past Presidents, Gwen Baker, Mary Garton, Doloras Manclark, Sunni Thomas, Barbara Wallace, Grace Yoon, Mary Maxwell, and Fran Morrow, with (standing in rear) Larry Feinberg, Robert and Mercedes Eichholz Director, and Jeanne Fulkerson, Women's Board President



Carolyn Williams, Past President, and Adele Rosen

## Members-Only Day Trip to Norton Simon Museum

SBMA Members enjoyed a day trip to the Norton Simon Museum for private tours of special exhibitions *Matisse/Odalisque* and *Once Upon a Tapestry: Woven Tales of Helen and Dido*.



## Women's Board Sustainer Luncheon

The SBMA Women's Board honored its Sustaining Members with a special luncheon held at Stella Mare restaurant.



Susy Herlinger, Lynn Kirst, Rebecca Fraser, and Marlena Handler



SBMA Members at the Norton Simon Museum



Docent Irene Stone leads Members through the newly opened exhibition, *Out of Storage and into the Light: Sculptures That Tell Stories*.

## Member Morning

Members began their day with early-hours access to SBMA and Docent-led tours of current exhibitions.



Members learn more about Peter Shelton's 600-pound artwork, *Head Ball*.



SBMA Members, Kathy Piasecki, Gloria Peyrat, and Barbara Siegel

## Museum Collectors Council

MCC members enjoyed an afternoon at the beautiful iconic Italianate villa of Sally and David Martin and their collection of California Regionalist paintings.



Host Sally Martin with MCC members



Julie Joyce, Curator of Contemporary Art, and Chris Kallmyer, artist



Chris Kallmyer and Betsy Atwater, *Chris Kallmyer: Ensemble* exhibition sponsor



*Ensemble* musicians Clinton Patterson, Angela Wilson, Brian Griffith, and Lewis Pesacov with Chris Kallmyer (center)



Eik Kahng, Deputy Director & Chief Curator (center); with Christine Holland, Board of Trustees; and Michael Holland, *Out of Storage and into the Light: Sculptures That Tell Stories* exhibition sponsors



Victoria Imperioli, Michael Imperioli, Larry Feinberg, Robert and Mercedes Eichholz Director



Chris Kallmyer; Connie Frank, Board of Trustees; and Evan Thompson



Jim Fulkerson; Jeanne Fulkerson, President, Women's Board, *Out of Storage and into the Light: Sculptures That Tell Stories* exhibition sponsor; Helene Segal; and George Konstantinow



*Ensemble* performance

## Members Reception

Current and newly installed exhibitions Chris Kallmyer: *Ensemble, Bamboo, Rocks, and Old Trees: Chinese Calligraphy and Literati Painting*, *Out of Storage and into the Light: Sculptures That Tell Stories*, and Kehinde Wiley: *Equestrian Portrait of Prince Tommaso of Savoy-Carignan* were celebrated at a Members Reception on May 18.





**At Prada Marfa**  
Bart Brown, Laurie Brown, Christy Turk, Camille Bonnell, SBMA Host Brittany Sundberg, Charlotte Stewart, Dinah Dodds, Glenn Griffith, Judith Taylor, Carrie Cooper, Missy Vaux Hall, Ellie Farbstein, Michael Paley, Ursula Pfeffer, Noel Kirnon, Barbara Blatt, Gail Weingast, and Study Leader Dylan Turk



**At Frank Lloyd Wright's Bachman-Wilson House in Bentonville, Arkansas**  
Bart Brown, Laurie Brown, SBMA Host Ariana Meyers, SBMA Host Brittany Sundberg, Glenn Griffith, Barbara Blatt, Carrie Cooper, Judith Taylor, Ellie Farbstein, Gail Weingast, Charlotte Stewart, Missy Vaux Hall, Dinah Dodds, Michael Paley, Noel Kirnon, and Study Leader Dylan Turk



**Santa Fe, at the Georgia O'Keeffe Museum**  
SBMA Host Susan Tai, Bonnie Josselson, Danyel Dean, Susan Stevens, Eleanor Buckey, Sadie Hall, Corry Tremblay, Barry Kemp, Margaret Kemp, Stuart Calder, Barbara Calder, Jean Maloney, Gail Wheaton, and Dick Wheaton

*"[The Marfa and Crystal Bridges trip] was one of the best tours I have ever taken!"* —Barbara Blatt

*"I am still daydreaming about all the wonderful art we saw on the Santa Fe trip...and about the gorgeous landscape. What a great inspiration and privilege to see all the wonderful private collections. Thank you so much for arranging such a lovely trip."* —Susan Stevens

Upcoming Tours

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

- Cruising the Baltic Sea aboard *Hebridean Sky*  
July 17 – 27, 2019
- Southern Italy: Apulia and Basilicata with Nigel McGilchrist  
August 31 – September 12, 2019 *waitlist only*
- Portugal: From the Golden Age to Modern Day  
September 16 – 26, 2019
- Behind the Curtain: The Oregon Shakespeare Festival  
September 23 – 27, 2019 *waitlist only*
- Insider's Chicago with Dylan Turk  
September 18 – 22, 2019 *waitlist only*
- Architecture in Southern California with Dylan Turk  
October 2019
- Oaxaca, Puebla, and Cuernavaca with Florencio Moreno  
November 3 – 12, 2019 *waitlist only*
- India: Legendary Rajasthan, Delhi, and the Taj Mahal (optional extension to Varanasi)  
January 26 – February 10, 2020
- The Yucatan with Florencio Moreno  
Early 2020
- Washington, DC  
Spring 2020
- Japan by Sea: Land of the Rising Sun aboard *Caledonian Sky*  
April 14 – 28, 2020
- Ancient Empires from Rome to Malta featuring Sicily and the Amalfi Coast  
June 7 – 15, 2020
- Scandinavia: Copenhagen, Helsinki, Stockholm  
July 2020
- Behind the Curtain: The Oregon Shakespeare Festival  
September 2020
- Tahiti and the Society Islands: The Landscape and Way of Life that Inspired Generations of Artists with Nigel McGilchrist  
September 9 – 19, 2020
- Wonders of Peru  
September 10 – 21, 2020

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

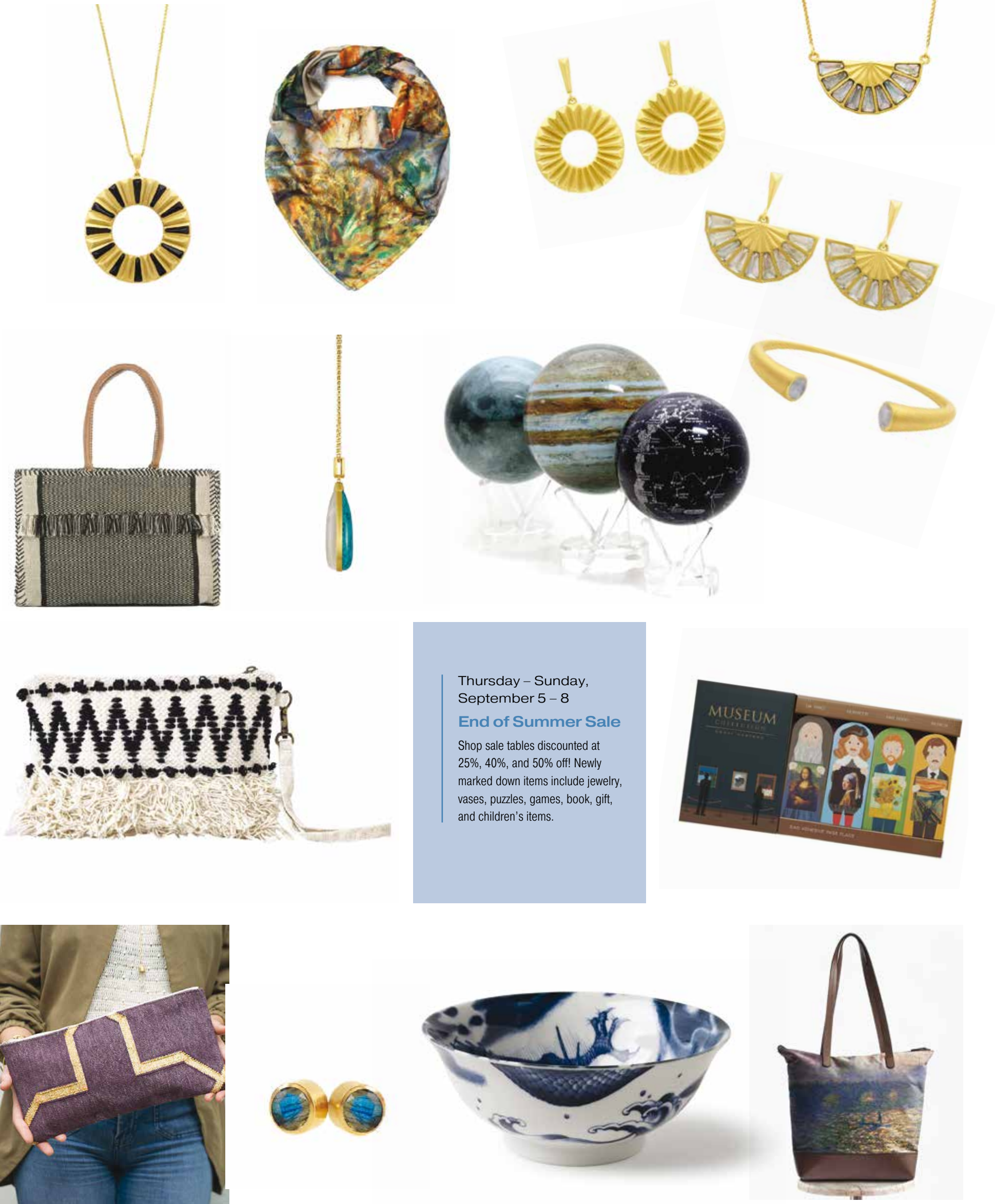
Travel is a benefit of Museum membership.

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

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



# Shopping at the Museum Store



Thursday – Sunday,  
September 5 – 8

**End of Summer Sale**

Shop sale tables discounted at 25%, 40%, and 50% off! Newly marked down items include jewelry, vases, puzzles, games, book, gift, and children's items.







## 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

Tuesday – Friday

10 am to 6 pm

Saturday and Sunday

11 am to 5 pm

Thursday Evenings

5 to 8 pm



Cover: John Wheeley Gough Gutch, *Abbey Ruins* (Tintern Abbey) (detail), 1858. Salted paper print, probably from a paper negative. Courtesy of the Wilson Centre for Photography.

Back cover: SEKINO Jun'ichirō, Japanese, 1914–1988, *Shono*, 53 *Stations of the Tōkaidō Road* (detail), 1962. Color woodblock print. Lent by Steve Boyajian.

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july | aug | sept | 2019



www.sbma.net

