

■ july | aug | sept | 2020



SANTA BARBARA MUSEUM OF ART

Dear Members,

I hope that you have all remained well during these past months as SBMA and the rest of the world have grappled with the repercussions of the COVID-19 virus. As you know, as part of the response, the Museum has been closed to the public since the middle of March. In the meantime, we do hope that you have remained engaged with us through the much expanded online content, including art-making activities, virtual tours of exhibitions, videos of lectures, and much more.

With this slightly truncated version of the Member’s newsletter, we are pleased to announce that, in accordance with the CDC and county regulations, the Museum will begin a phased reopening on July 9. We would like to extend exclusive access to SBMA Members for the first two weeks (July 9 – 22), and then open to the general public on July 23. In addition, we will offer free admission to all through Labor Day (September 7).

The regular hours of the Museum will also change for the near future in order to provide early morning viewing hours for seniors and others particularly vulnerable to COVID-19. To limit the amount of visitors in the gallery at any one time, we do request that reservations for timed tickets be made online in advance of the visit. For more information, including new hours, safety precautions, and online ticketing, please visit the website at www.sbma.net.

We on the SBMA staff and board are excited to welcome you all back, and are confident that we can continue to provide an inspiring, and safe, cultural experience. We look forward to seeing you soon.

Sincerely,



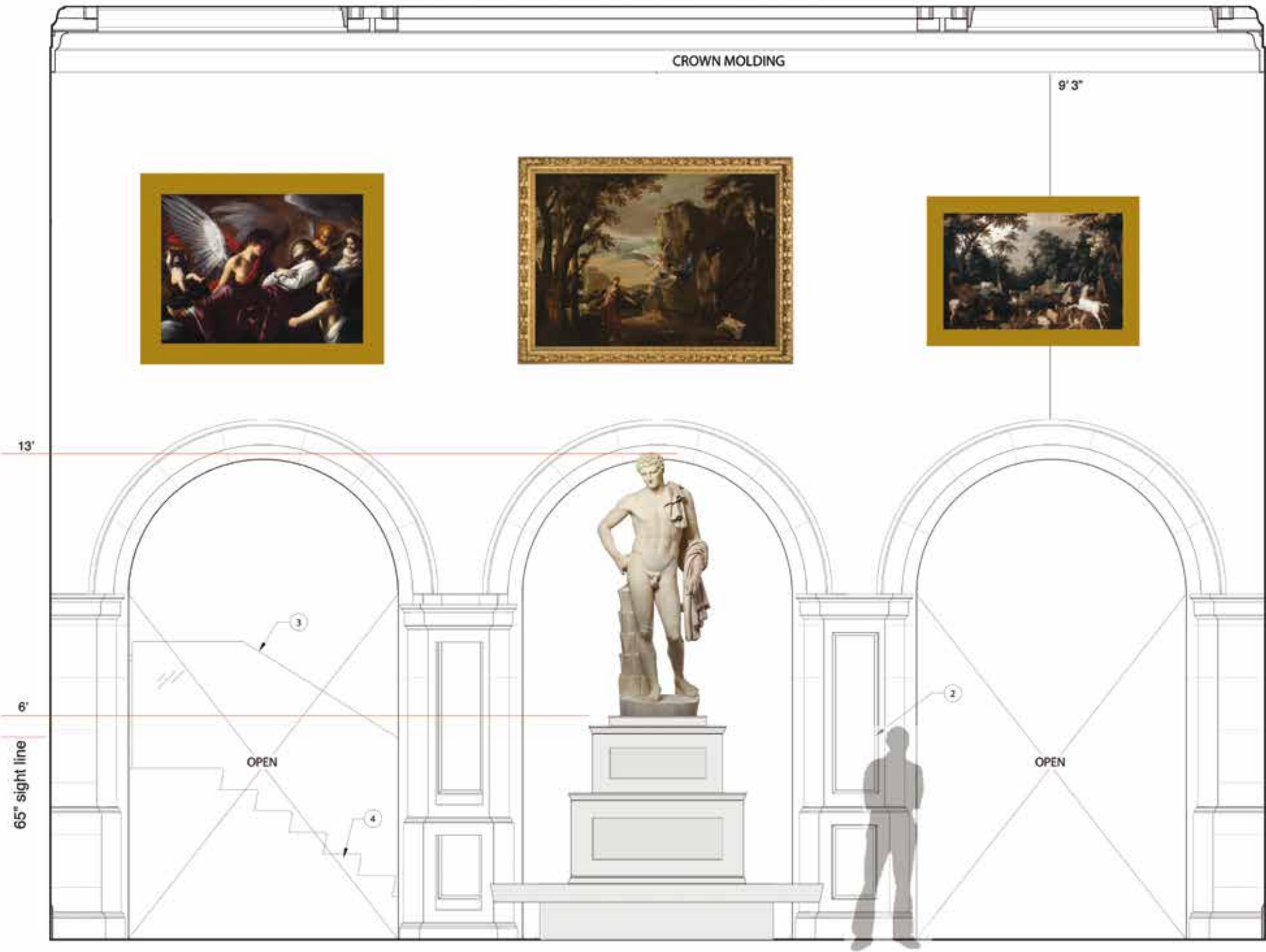
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Robert and Mercedes Eichholz Director and CEO



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Making Lemonade Out of Lemons:
An Update on the Future at SBMA

Because of the Santa Barbara Museum of Art’s response to the COVID-19 pandemic, plans for the grand reopening of the newly renovated galleries have had to change. However, this doesn’t mean that the Museum has given up on unveiling the pristine, new gallery spaces in the near future; nor does it mean that staff has been idle while sheltering in place. The curators and their assistants have been busily reconceiving exhibition plans in favor of a celebration of the permanent collection. International loan exhibitions like *Through Vincent’s Eyes: Van Gogh and His Sources*, originally set to open this October, have been postponed by as much as two years for logistical reasons.

As always, every roadblock can become an opportunity. In this instance, the time to dwell on the permanent collection and select works, many of which have rarely if ever been on display, for the great reveal now planned for early next year, has been most welcome. Ludington Court will be completely transformed, the classicizing arches restored, and the height of the ceilings and skylight emphasized through a Salon-style installation, featuring an eclectic mix of art from across the centuries and across the globe. Roman antiquities, such as the spectacular Hermes, will be installed on a newly constructed pedestal at a princely height that specialists theorize would have been intended by the Greek originals that they emulate. African masks will be included, as well as a selection of ceramics representing the arts of the Ancient Americas in Thayer Gallery. Visitors will be immersed, as soon as they step through the front doors on State Street, in a dazzling array of world art meant to recall the original ambitions of SBMA’s founder, Wright Ludington.

After taking in this broad array of sculptures and paintings from across centuries, visitors will walk up a grand staircase clad in the same French limestone used throughout Ludington Court and Thayer Gallery. As they ascend, they will follow the natural light and enter the stunning new contemporary art gallery with its skylights. James Glisson, recently appointed Curator of Contemporary Art, has placed in the middle of the room a massive, mirror-finished stainless steel sphere by Anish Kapoor. Along the walls will hang Dorothy Hood’s moody grey abstraction *Sea Elegy II* (1972), a light piece by John Laddie Dill, and Tony de Los Reyes’s *1851 (#3)* (2011), a black and white American flag. Taken together, these works will demonstrate the diversity of SBMA’s post-war and contemporary collection.



Top: Mockup of the Lansdowne Hermes on display in Ludington Court

Bottom right: Anish Kapoor, *Turning the World Inside Out*, 1995. Cast stainless steel, ed. 3/3. SBMA, Museum purchase, 20th Century Art Acquisition Fund and funds provided by Eli and Leatrice Luria and the Luria Foundation, Lillian and Jon B. Lovelace, Smith Richardson and the Grace Jones Richardson Trust, and the SBMA Visionaries. © Anish Kapoor / Artists Rights Society (ARS), New York



Traveling around the second floor, visitors will discover thematic installations of photography, such as a select history of portraiture from the 19th century to the present, and video and new media art, including recent acquisitions such as the towering Tatsuo Miyajima *Time Waterfall-panel #12*, presented by Curator of Photography and New Media Charlie Wylie. (For more information, please see the Recent Acquisitions section of this publication on page 3.)



Traveling back downstairs, visitors will find the new Gail Wasserman and Family Gallery, with its elegant barrel coffered ceiling, leading to the McCormick Gallery. The newly renovated Sterling Morton, Campbell, and Gould Galleries, to the left of Ludington Court, will house the Asian art of China, Japan, and Korea in the collection. Presented by Susan Tai, the Elizabeth Atkins Curator of Asian Art, selected works will feature ancient bronze vessels, significant funerary figurines, and Buddhist sculptures, some of which have been the cornerstones of the collection since Museum's inception in 1941. In addition, selections of scroll paintings, screens, as well as lacquers, porcelains, and textiles will further demonstrate the shared and yet diversely rich aesthetics of the region. Whereas the selections of the South and SE Asian art from India, Thailand, and Myanmar and the art of the Himalayas, with emphasis on the Hindu, Buddhist, and Jain religions will be showcased with newly acquired gifts and purchases in the freshly reconfigured Wood gallery following the opening of the entire Museum. The rich Asian art collection in the Museum covering a 5,000-year history is not only a tribute to the artistry of the vastly diverse cultures they represent but also reflective of the sophistication and cosmopolitan taste of the donors and patrons in the Santa Barbara community.

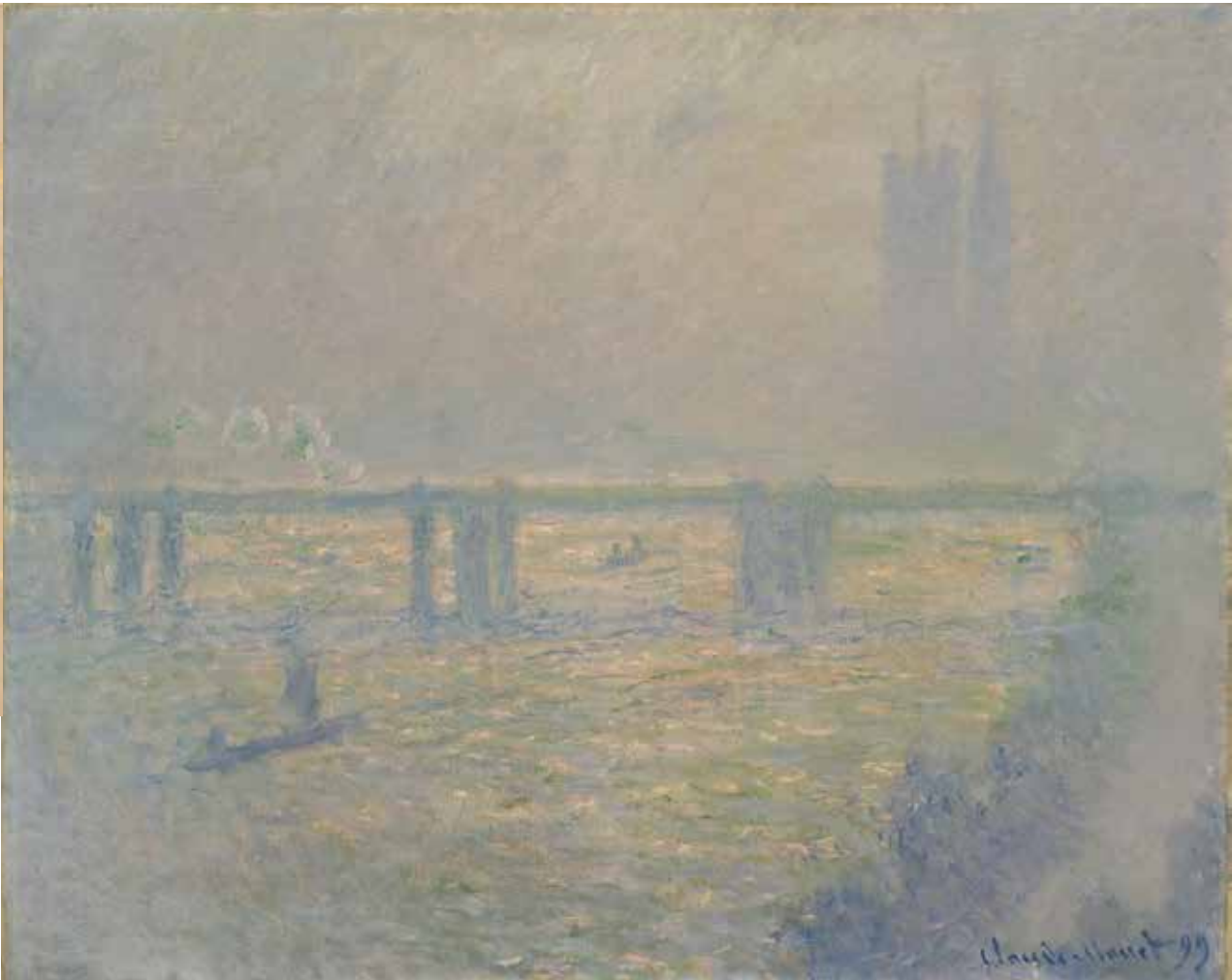
Top: Attributed to TOSA Mitsuo (1617-1691), Japanese, *The Tale of Bunshō, the Saltmaker* (detail), Calligraphy, dated 1688 by Sanekage Mushanokōji. Ink, color, gold, and silver on paper. SBMA, Museum purchase made possible by Peggy and John Maximus fund and SBMA Friends of Asian Art.

Top left: Tony de Los Reyes, *1851 (#3)*, 2011. Ink and oil on linen. SBMA, Museum Purchase. © artist or artist's estate

Center left: Dorothy Hood, *Sea Elegy II*, 1972. Oil on canvas. SBMA, Gift of Mr. and Mrs. Meredith J. Long. © Estate of Dorothy Hood.

Inset left: *Seated Luohan*, China, Song-Yuan dynasty, 13th century. Wood, gesso, and polychrome. SBMA, Gift of Ina T. Campbell.

Inset right: *Vajrabhairava Embracing Consort*, Tibetan, late 17th century. Gilded bronze with traces of paint. SBMA, Museum Purchase with the Peggy and John Maximus Fund.



Von Romberg and Emmons Galleries will feature a special installation, curated by James Glisson, organized around the theme of the body, as articulated in the medium of bronze sculpture, with works ranging in date from antiquity to the 20th century. Preston Morton will house highlights of 20th-century American art, including old chestnuts, like Bellows' early masterpiece, *Steaming Streets* (1908), as well as forgotten gems, such as Florine Stettheimer's *Journey to the Sun* (ca. 1927), and recently gifted works by Milton Avery.

Ridley-Tree Gallery will once again house 19th-century European art, one of the richest areas of the permanent collection, this time refreshed by a new selection of masterworks, new paint color, and a reconfigured central wall.



Last, Davidson Gallery will now house a special Works on Paper Study Center. This provides the opportunity to dedicate staff time and resources to achieve the long-anticipated goal of digitizing the entire works on paper collection, which is comprised of 20,000 photographs, prints, watercolors, and drawings from all areas of the permanent collection. The Center will exist for at least the next two years, affording curators the opportunity to study these precious and ephemeral works of art firsthand, after many years of offsite storage. Featuring picture windows and a live feed, the study room will also allow visitors to gain a rare, behind-the-scenes view into the process of researching and caring for the collection, in real time. The results of our cataloguing work will then be shared with the public through online collections, exhibition rotations of works on paper, and consultation hours for Members, students, and scholars to engage directly with Museum staff.



Top: Claude Monet, *Charing Cross Bridge*, 1899. Oil on canvas. SBMA, Bequest of Katharine Dexter McCormick in memory of her husband, Stanley R. McCormick.

Bottom left: Paul Cézanne, *The Large Bathers*, 1896-1898. Color lithograph on laid paper. SBMA, Gift of Dr. and Mrs. MacKinley Helm.

Bottom right: Frederick Hammersley, *light switch*, 1988. Lithograph. SBMA, Gift of Frederick Hammersley Foundation.

Recent Acquisition

Photography and New Media

The Santa Barbara Museum of Art is pleased to announce the acquisition of *Time Waterfall-panel #12* (2018) (cover image) by Japanese artist Tatsuo Miyajima, which was made possible by the extraordinary generosity of an anonymous patron. This towering electronic work was recently on view in the SBMA's *Tatsuo Miyajima*, the first solo U.S. museum-organized exhibition of this internationally-renowned artist's work in nearly 25 years.

The acquisition of *Time Waterfall-panel #12* brilliantly demonstrates the SBMA's commitment to representing the art of the moment and the future, and the Museum looks forward to installing this mesmerizing column of light in its newly renovated gallery spaces.

Tatsuo Miyajima transforms electronic technology of today into glowing works of art that evoke subjective and profound human experiences of being, space, and time. He sums up his artistic practice and philosophy with the following phrases inspired by his Buddhist practice:

Keep Changing, Connect with Everything, Continue Forever

Radiant and enveloping, *Time Waterfall-panel #12* belongs to a series of similar structures that resemble an architectural column or sculptural relief. Miyajima worked with computer scientists to program a sequence of numbers that count at various speeds from 9 to 1 as they descend in seemingly spontaneous order down and around the column's two corners and three sides.

To Miyajima, the 9 to 1 sequence symbolizes the cyclical nature of energy, time, and indeed of life itself. Here energy is seen going from 9 to 1, denoting a slowing down of force—but then a return to activity, as the numbers constantly reappear at the column's top before falling in random-looking crisscross patterns to the work's bottom edge. Importantly for the artist, zero is absent. To Miyajima, zero represents death; and as death is by definition outside our lived experience, zero cannot represent any kind of life force, whether in the ascendant or descendant—and it is this idea of a life force that is essential to Miyajima's art and thinking.

Tatsuo Miyajima studied for his undergraduate and graduate degrees at the Tokyo School of Fine Arts and emerged in the late 1980s as one of the most important younger Japanese artists of his generation. Miyajima has exhibited his work in countless venues around the world, including a 2019 solo exhibition at the Shanghai Minsheng Art Museum; a 2019–20 solo exhibition outside Helsinki, Finland at the Espoo Museum of Modern Art; a 2016 solo exhibition at the Museum of Contemporary Art, Sidney; and a 2019–20 group exhibition at Somerset House, London. Further one-person exhibitions have been held in Tokyo, Hiroshima, Berlin, London, Zurich, Rome, and Fort Worth. Miyajima also created permanent installations to inaugurate the Benesse Art Site in Naoshima, Japan and represented Japan at the 1999 Venice Biennale. The artist lives and works in Ibaraki, Japan.

Bringing the Museum’s Mission Home

Like most museums and the departments within them, the bulk of SBMA’s educational efforts since March have been directed to moving programs to online platforms, as well as developing new online resources for students, adults, and families. True to the Museum’s mission, SBMA has moved into people’s living rooms, kitchens, home offices, and cell phones, and is *integrating art into the lives of people*, digitally. Along with challenges, this unprecedented time offers tremendous opportunity for growth, exploration, reflection, and creative collaboration as we reimagine this Museum. In that sense, the pandemic becomes a portal for discovery about ourselves, education, the community, and what the Museum can and should be post COVID-19.

The Museum Teaching Artists and Education staff have worked since mid-March to translate live classes into online or Zoom classes. The Homework Artwork program continues with Tina Villadolid teaching live on Zoom. Parents and students have been enthusiastic to have this familiar well-loved class and long-term relationship with the Museum continue. The homework help continues to be an important part of this.

Museum Teaching Artist Jason Summers created a three-part Elements of Art video for the youngest students to take the place of the Museum Young at Art class. Teachers have been enthusiastic about this gentle, friendly look at the building blocks of art shared with over 100 families. A third-grade teacher from Canalino school wrote, “Jason’s virtual lessons have provided a sense of calm and useful elements of art. Seeing his informative presentation is a treat. The students know him and appreciate seeing him during this difficult time.”

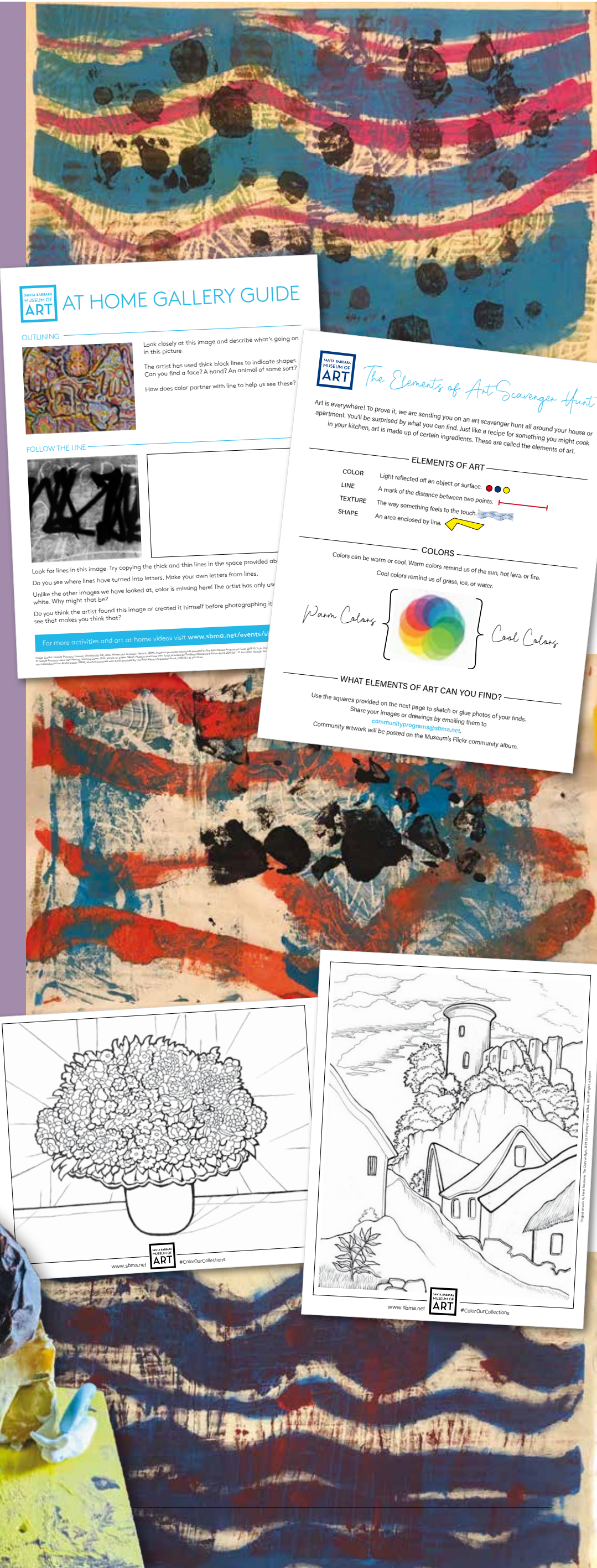
In addition to creating new material, SBMA has highlighted a selection of previously designed lesson plans that use art to teach across the curriculum. High school history teacher Melanie Jacobson writes, “Just wanted to let you know that I love the American Flag Redux lesson plan, and I’ve adapted it for a project my World History students are doing now. Great lesson.”

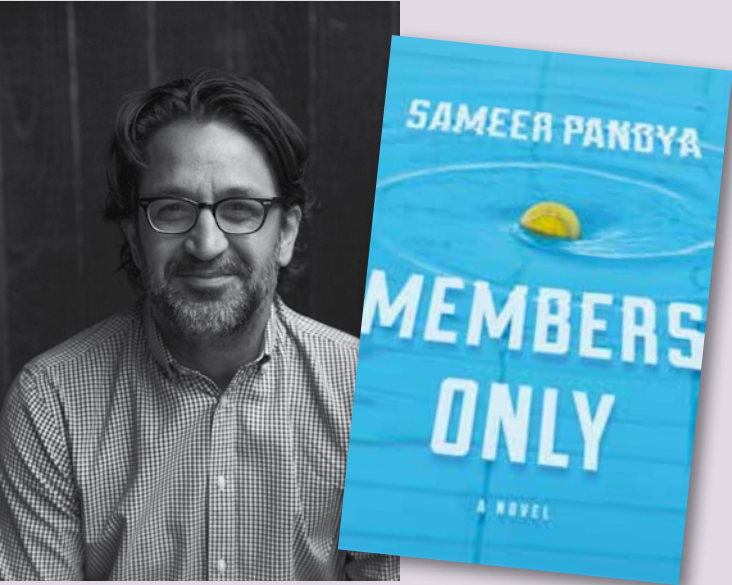
Museum Teaching Artist Itoko Maeno has been creating line drawings inspired by works in the collection to be used as coloring pages. These are accompanied with simple information about the art and artists and exist online (with new offerings being added each week). They have also been printed and, together with SBMA branded crayon packs, distributed in shelters for veterans and other at-risk populations in both Santa Barbara South and North County. The Museum is also looking into further distribution with Boys and Girls Club, Girls Inc., People’s Self Help Housing, and other food distribution sites to make sure those without access to computers or printers can still enjoy these art activities.

Due to continuing health considerations from COVID-19, the Museum is replacing the traditional summer camp format with Summer Art Camp online. Four different themes and projects will be repeated for eight weeks with live morning session lessons via Zoom featuring some of the favorite and familiar Museum Teaching Artists. In order to make the projects accessible to everyone, SBMA is distributing “camp kits,” including all art materials, at two locations in town. Participation is limited to 30 students each week, with half of those participants coming from Museum community partnerships and the other half from the general public. At the time of this printing, registration for all camps is at full capacity—a testament to the need in the community for a creative outlet at this time. These camp lessons will eventually be added to the SBMA At Home offerings online so the opportunity to create and learn can be offered to the widest possible audience.

SBMA At Home (www.sbma.net/events/sbmaathome) is a new addition to the Museum website and includes curatorial content, such as virtual tours and past lectures, as well as family-friendly art lessons and projects created by Museum Teaching Artists and educators. Bringing the Museum home addresses the ongoing human need to connect; a desire that is especially strong at times like this. SBMA At Home provides that connection, from something as small as a momentary distraction, to inspiration, respite, a chance to learn something new, or an activity to do as a family.

The Museum looks forward to the time when we can, once again, gather together, and though nothing compares with the power of connecting with original works of art in person, these digital platforms have dramatically widened audiences and demonstrated new ways of interacting that will far outlast this unprecedented moment.





Tuesday, July 7, 6 pm
Parallel Stories (via Zoom)
Sameer Pandya in Conversation with Ivy Pochoda

This summer, Parallel Stories goes virtual in an online launch for Santa Barbara resident and Museum literary partner Sameer Pandya and his debut novel *Members Only*. Connect via Zoom for a reading and conversation between Pandya and the novelist Ivy Pochoda as they discuss this irreverent, tense, and nuanced novel that *The New York Times Book Review* recently said is as “witty as it is woeful.” In the novel, meet Raj Bhatt, a middle-aged man at a moment of crisis, one that is at least partially of his own making. Raj emigrated from Bombay to California as a kid and has always felt like he is on the outside, looking in. In the unraveling of his life over the span of a week, Pandya explores ideas of race, belonging, and the grace and indignities of middle age.

Free
Reserve tickets at tickets.sbma.net.

Sameer Pandya is the author of the story collection *The Blind Writer*, which was long listed for the PEN/Open Book Award. He is also the recipient of the PEN/Civitella Fellowship. His fiction, commentary, and cultural criticism has appeared in a range of publications, including the *Atlantic*, *Salon*, *Sports Illustrated*, *ESPN*, and *Narrative Magazine*. He teaches creative writing and literature at UC Santa Barbara, where he is an Assistant Professor in the Department of Asian American Studies. *Members Only* is his first novel.

Ivy Pochoda is the author of the critically acclaimed novels *Wonder Valley*, *Visitation Street*, and *These Women*. *Wonder Valley* won the 2018 Strand Critics Award for Best Novel and was a finalist for the Los Angeles Times Book Prize and Le Grand Prix de Litterature Americaine, as well as being chosen as an NPR and *Los Angeles Times* Book of the Year. Her books have been translated into five languages, and her writing has appeared in *The New York Times*, *Wall Street Journal*, *Los Angeles Times*, and *Los Angeles Review of Books*. Her first novel, *The Art of Disappearing*, was published by St. Martin’s Press in 2009. She teaches creative writing at the Studio 526 Skid Row.

SBMA Welcomes Diane S. Lytikainen, Chief Financial Officer

The Santa Barbara Museum of Art is pleased to announce the return of Diane S. Lytikainen as its Chief Financial Officer (CFO). She comes most recently from the Council on Alcoholism & Drug Abuse (CADA) in Santa Barbara, where she served as the CFO for 14 years. Previously, she acted as the CFO, Business Manager, and Deputy Director at SBMA for eight years. She began her current position at the Museum on June 1.

Among her many accomplishments, when Lytikainen was at CADA, she established new grant-tracking practices, multi-year budget formats, and IT systems, and also received national recognition by the Robert Wood Johnson Foundation for superior fiscal practices developed for its national *Fighting Back* grants. Previously at SBMA, she successfully redesigned accounting procedures, refined tracking of investments and asset allocation, and received a commendation by the American Alliance of Museums (AAM) Accreditation Committee for fiscal practices.

Larry Feinberg, SBMA’s Robert and Mercedes Eichholz Director, says, “The Museum’s board, staff, and I are delighted that Diane has joined our team. Diane is extremely accomplished, talented, and highly respected, and we feel fortunate that she will help me lead SBMA through these uncertain times and beyond.”

Diane Lytikainen also comments, “The opportunity to rejoin the SBMA ‘family’ is a dream come true for me. I am simply delighted to be part of the Museum at such an exciting time when the initial phases of its major renovation near completion, reaffirming SBMA as a cultural organization of national prominence. Along with a dedicated Board of Trustees, a dynamic leader, and committed colleagues, I am so immensely proud to be able to play a small part in this wonderful vision for the future.”

Prior to her time at SBMA, Lytikainen held the positions of Vice President of Finance at the Music Academy of the West and Controller at the United Boys & Girls Club of Santa Barbara.

Congratulations to Newest SBMA Docents

Congratulations to the Museum’s graduating provisional docent class of 2019–2020! To this remarkable group, as well as to your steadfast leaders, Ralph Wilson and Patricia Santiago, SBMA thanks you for your hard work and resilience as you stayed engaged and enthusiastic despite the inability to gather in-person these past months. The Museum looks forward to officially welcoming you into this vibrant and devoted community of docents.

New Board of Trustees and Returning Chair

The Museum is pleased to announce the newest members of its Board of Trustees for 2020–21: **Kate Feldstein, Timothy O. Fisher, David Jackson,** and **Carol MacCorkle.** They will serve under the leadership of returning Board Chair **Patricia Aoyama.** The Museum thanks the following Board Members who will become Sustaining Trustees: **Elaine Gray, Jacquelyn Klein-Brown, Françoise Park,** and **Merrill Sherman.** The term of the newly-elected Trustees officially begins July 1, 2020.



Kate Feldstein

For 30 years, Kate Feldstein was President of Economics Studies, Inc., an economic consulting firm she cofounded with her late husband Martin Feldstein. She also served on a number of corporate boards, including Bank of America, Bell South, Conrail, and Knight Ridder/McClatchy. Feldstein has also been active in several nonprofit organizations in the arts, education, and healthcare. She currently serves as a trustee of The Frick Collection and is an honorary trustee of the Museum of Fine Arts, Boston. Prior board service includes Catholic Charities of Boston, McLean Hospital, Simmons College, and the Winsor School. She is a collector with particular interest in 17th-century Dutch landscapes. Feldstein received a BA from Radcliffe and a PhD in Economics from MIT. A native Bostonian, she recently became a part time resident of Santa Barbara, and is delighted to be located close to two of her grandchildren, who live with their parents in Pacific Palisades. Her two other grandchildren and their parents are based in New York, where Feldstein spends part of each year.



Timothy O. Fisher

Timothy O. Fisher is a retired Senior Vice President of The Hillman Company, where he continues to serve as a member of the Board of Directors. The Hillman Company is a private, family owned investment company located in Pittsburgh, PA with a broadly diversified portfolio focused on alternative assets. Fisher was employed with The Hillman Company in various capacities since 1972, and his former oversight responsibilities included Hillman’s private equity, hedge fund, and long-only equity portfolios. Fisher currently serves as Chairman of the Pennsylvania Pure Distilleries LLC, a craft spirits distiller. He is a director of HealthyMee, an innovative software company serving the healthcare sector. Fisher serves on the advisory boards of Owl Ventures, March Capital, Treilantic Capital, and Fernbrook Convergence, and is a special adviser to Three Ocean Partners, a boutique investment bank headquartered in New York, NY. Born and raised in New England, Fisher resides in Pittsburgh, Holderness, NH and Santa Barbara. Over the past three decades, he has played an active role conserving land in the Lakes Region of New Hampshire, working with the Squam Lakes Association, the Lakes Region Conservation Trust, and the Squam Lakes Conservation Society. Fisher currently serves on the Advisory Council of the UCSB Arts & Lectures program and is Vice Chair of the Granada Theater. He received a BA from the University of Denver in 1971 and earned an MBA from the University of Virginia’s Colgate Darden School of Business in 1976.



David Jackson

David Jackson has over 10 years of experience working in philanthropy with a focus and passion for the arts and education. Working from the Zegar Family Foundation’s (ZFF) New York-based office, he helped increase the number of grantees in this field, partnering with T.E.A.K. Fellowship among others. After finishing graduate studies at Columbia, he began working in development for the Little Orchestra Society in New York and helped launch the Fernando Pullum Community Arts Center in Los Angeles. Jackson lives in Santa Barbara, dedicating his time to researching potential grantees for ZFF, and expanding the Foundation’s outreach to more organizations committed to improving education standards for all students, from pre-school through college.



Carol MacCorkle

Carol MacCorkle and her husband, Emmett “Mac” MacCorkle (deceased) moved from Menlo Park to Santa Barbara in 2018 after having been frequent visitors to this area. She enjoyed a 40 year career as a residential real estate broker in Silicon Valley, and was an active member in the community, including President of the Menlo-Atherton Board of Realtors, and participated on boards of the Menlo Circus Club and the De Saisset Museum of Art at Santa Clara University. A graduate of Cornell University, MacCorkle has been active in alumni affairs, and was a founder and Chair of the President’s Council of Cornell Women (PCCW), which provides support for women faculty and women graduates. Additionally, she was appointed to the Board of Trustees of Cornell and, currently, has the honor of being a Presidential Councillor.



SBMA Welcomes James Glisson, Curator of Contemporary Art

The Museum is pleased to announce the addition of James Glisson as the new Curator of Contemporary Art. He comes to Santa Barbara most recently from The Huntington Library, Art Museum, and Botanical Gardens in San Marino, where he served as the Interim Virginia Steele Scott Chief Curator of American Art for nearly two years, after being promoted from Associate Curator. He began his formal duties at SBMA on February 10.

Glisson’s interests and knowledge of art and culture are extremely wide ranging. At the Huntington, he curated or co-curated 12 exhibitions, including *A World of Strangers: Crowds in American Art*, *Frederick Hammersley: To Paint without Thinking*, and *Real American Places: Edward Weston and Leaves of Grass*. He organized two shows that opened last fall: *Nineteen Nineteen*, the Huntington’s centennial exhibition, and *True Grit: American Prints, 1900 to 1950*, which he co-curated for the Getty Museum. At the Huntington, he was instrumental in the founding of */five*, a highly successful exhibition initiative that integrated contemporary art into the museum’s programming in order to attract new audiences. In March last year, Glisson participated in the Getty Leadership Institute’s NextGen program, an executive education program for museum leaders.

Larry Feinberg, SBMA’s Robert and Mercedes Eichholz Director, says, “With the addition of James Glisson to our talented curatorial ranks, we look forward to a new vision for the future growth of our contemporary art program. James is a curator of great intellect, energy, and passion, who will take our contemporary program in interesting new directions.”

James Glisson also comments, “For years, I’ve visited the Santa Barbara Museum of Art to see its sophisticated and substantial traveling exhibitions not to mention its strong permanent collection. The quality and ambition of these projects have long impressed me, and I look forward to contributing to that legacy.”

Prior to his time at the Huntington, Glisson wrote for artforum.com, and contributed to projects on Renaissance anatomical atlases, the French painter Henri Matisse, the American artist George Bellows, and German art of the 1960s. He has also written articles for the art publications *Master Drawings*, *Panorama*, and *Afterimage*. Forthcoming is his book *Becoming America: Highlights of the Jonathan and Karin Fielding Collection of Folk Art*, which will be co-published this year by The Huntington and Yale University Press.

He previously held curatorial posts at the Art Institute of Chicago, the Saint Louis Art Museum, and the Block Museum of Art at Northwestern University. He earned his PhD in art history from Northwestern University and received his M.A. in art history from the State University of New York, Stony Brook.

Artà la carte

Thank you to the Museum's hardworking Women's Board and Art à la carte sponsors. The Women's Board, led by Jeanne Fulkerson, President, and Karen Tenzer, VP Development, hosted two successful luncheons in the Art à la carte series featuring Keelan Overton, Ph.D. on *From Fes to Montecito: Moroccan Architectural Aesthetics in Situ and in Spirit* and Kendall Brown, Ph.D. on *Three Visions of East Asia: The Prints of Elizabeth Keith, Lilian Miller, and Paul Jacoulet*. Proceeds benefit the Museum's exhibitions, education, acquisitions, and special projects.



New Members Susan McLean, Pei Shu, Betsy Kehoe, Cathy Milner, Claudia Dunn, and Janet Booth. Not pictured: Nancy Upton and Isabel Wendt



Minoo Yasami, and Nilou Lueck, Women's Board VP Communications and Art à la carte Benefactor



Pat Hinds, Women's Board Sustaining Member, and Mimi Michaelis, Women's Board Sustaining Member and Art à la carte Benefactor



Jeanne Fulkerson, Women's Board President and Art à la carte Benefactor; Keelan Overton, Ph.D., featured speaker; and Karen Tenzer, Women's Board Vice President, Development and Art à la carte Friend



Max Pechstein, *Die Alte Brücke (The Old Bridge)*, 1921. Oil on canvas. SBMA, Gift of the Joseph B. and Ann S. Koepfli Trust.

Tributes

The Santa Barbara Museum of Art mourns the passing of two former Trustees, Ann Koepfli and Carl Mottek.

Ann Shields Koepfli (1925–2019), a lifelong art enthusiast and longtime supporter of the Museum, was born in Philadelphia, PA. Her strong educational arts background came from studying Art History at Germantown Friends and Connecticut College, and receiving a master's degree in History of Art at UC Santa Barbara. Her journey in the arts included working at the Abby Aldrich Rockefeller Museum of Folk Art in Williamsburg, VA, in the Art Department at UC Los Angeles, and volunteering at LACMA.

Soon after marrying her husband, Joseph Blake Koepfli, they relocated to and became permanent residents of Santa Barbara. Ann served as the Museum's Board President from 1967 to 1968, and she has generously gifted over 20 important works of art to the Museum, spanning a range of collecting areas: 19th-century Indian miniature painting, Renaissance and Baroque prints and drawings, Symbolism, German Expressionism, Impressionism, and contemporary art. The painting *Die Alte Brücke* (1921) by Max Pechstein was an important contribution to the Museum's holdings of early modern European Art. Also, it was through the generosity of the Joseph B. and Ann S. Koepfli Trust that the Museum could host the exhibition *Drawings in Dialogue: Italian and Northern*.

Eik Kahng, SBMA Deputy Director and Chief Curator, states, "Ann Koepfli's eclectic and exquisite taste paralleled that of the Museum's founding collector, the late Wright Ludington (1900–1992), who, as it turns out, was a close friend and nearby neighbor of the Koepflis. Ann's contributions to SBMA as art donor, benefactor, trustee, and researcher made her an extraordinary leader in the Museum's community and one that cannot be easily replaced."

Carl Theodore Mottek (1928–2020) served on SBMA's Board of Trustees as Chief Financial Officer from 1997 to 2003. He was born in Breslau, Germany and emigrated with his family to the United States during the 1930s. He served in the 1st Marine Division in the United States Marine Corps, and graduated with honors from the School of Hotel Management at Michigan State University. In 1952, Carl moved to Puerto Rico, where he met his wife Joan. He began a 42-year career with Hilton Hotels. In 1994, he retired in Santa Barbara and served on other non-profit boards such as Casa Dorina, Ridley-Tree Cancer Center, and Birnam Wood Golf Club before finally moving to Edgemere, TX in 2011.

Benefactors Circle

Benefactors Circle is the highest level of membership at the Santa Barbara Museum of Art. Benefactors Circle members demonstrate their commitment to the Museum and a vibrant arts community by providing vital operating support.

Kenneth and Jane Anderson
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Titus Brenninkmeijer and Valerie Holder
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Melanie and Richard De Schutter
Julia Delgado, M.D.
Beth Rudin DeWoody and Firooz Zahedi
Christine and Robert Emmons
Audrey and Timothy Fisher

Connie Frank and Evan Thompson
Martha Gabbert
John Gabbert
Dorothy and John Gardner
Anne and David Gersh
Elaine and Mike Gray
Paul Guido and Steve Blain
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as of May 20, 2020



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The renovation project has experienced slight delays but continues apace. Safety protocols have been established and all workers are practicing social distancing on-site. Work carries on in the galleries; most are now painted, and the limestone archways and doorways are complete. The elegantly designed coffered gallery ceilings are also receiving finishing touches, as well as the impressive vaulted ceilings in the Loggia and the Gail Wasserman and Family Gallery. Finish work is ongoing in the Collections Management Center in preparation for the reinstallation of the galleries. Please enjoy these photos highlighting the recent progress. Learn more about the renovation by contacting Susan Bradley at 884.6427 or sbradley@sbma.net.



A gallery of doors; the view from the Sterling Morton East Gallery, 2020 Renovation sponsored by Susan D. Bowey, to Ludington Court (4/21/20)



Another perspective from Thayer Gallery to the front entrance (4/21/20)



A view of the Thayer Gallery from the Maximilian Von Romberg Gallery, 2020 Renovation sponsored by Elaine and Mike Gray, in memory of Felix and Sylvia Dine (4/21/20)



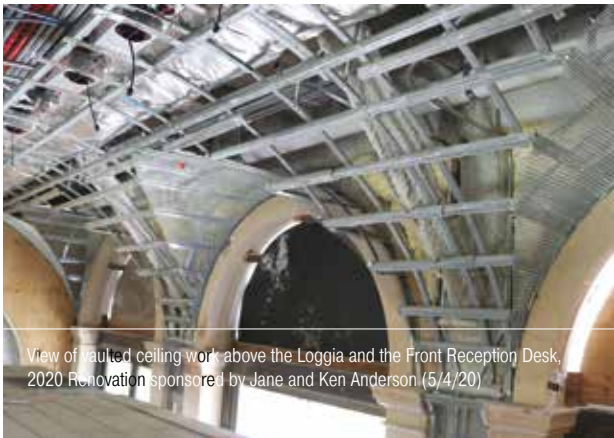
Limestone columns and archway forms (5/15/20)



Ala Story Gallery, 2020 Renovation sponsored by Betsy Atwater (4/21/20)



Elevator subcontractors take a ride and install internal doors in the 2020 Art Receiving Facility, 2020 Renovation sponsored by Lillian and Jon Lovelace (5/6/20)



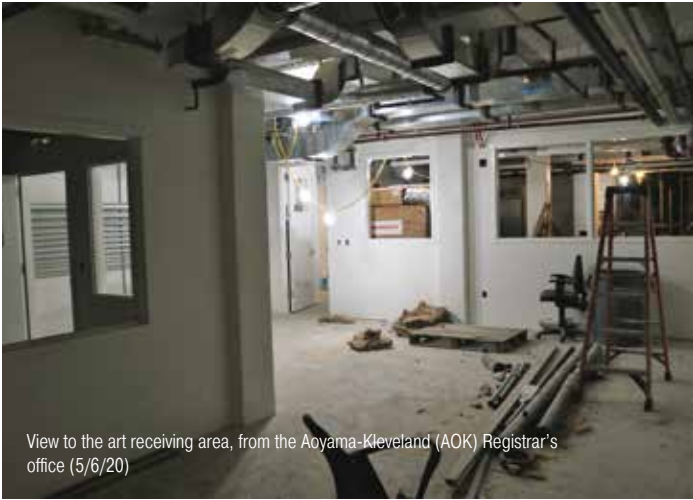
View of vaulted ceiling work above the Loggia and the Front Reception Desk, 2020 Renovation sponsored by Jane and Ken Anderson (5/4/20)



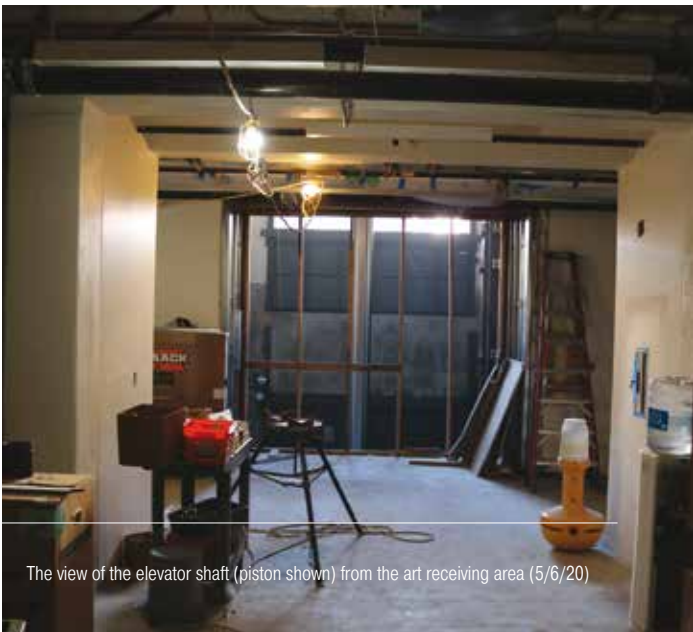
A close-up of limestone work in Ludington Court, 2020 Renovation sponsored by Audrey and Tim Fisher, a gift in memory of their beloved son, Justin Brooks Fisher (5/4/20)



Layers of progress on limestone columns and archways (5/4/20)



View to the art receiving area, from the Aoyama-Kleveland (AOK) Registrar's office (5/6/20)



The view of the elevator shaft (piston shown) from the art receiving area (5/6/20)



The coffered ceiling and lighting tracks around Ludington Court's skylights (5/15/20)

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- Active U.S. military and families free

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