

■ jan | feb | march | 2017



SANTA BARBARA
MUSEUM OF
ART

SANTA BARBARA MUSEUM OF ART

Dear Members,

The beginning of 2017 brings big news! We are proud to announce that, for the second time in consecutive years, the Santa Barbara Museum of Art has been recognized as a “Four Star Charity” by top non-profit evaluator Charity Navigator—its highest rating. SBMA earned the second highest rating in the country among art museums, as determined by Charity Navigator’s criteria of fiscal efficiency (administrative costs and overhead vs. programs and output) and financial transparency.

Achieving a Four Star rating in consecutive years is deemed as highly significant. It was noted in a letter sent by Charity Navigator to SBMA, “Only 23% of the charities we evaluate have received at least two consecutive four-star evaluations, indicating that Santa Barbara Museum of Art outperforms most other charities in America.”

We are very pleased that the Museum has, once again, attained this high level of confidence from one of the country’s most respected evaluating organizations, especially as we continue our fundraising efforts during the current renovation project. We are determined to maintain the same level of fiscal efficiency and transparency so we maintain, or even better, our ranking in the future.

We are also determined to continue to bring extraordinary exhibitions and programming to Members and visitors alike. Opening January 29 is a charming presentation of the works by one of the most highly acclaimed picture book artists in the world, titled *David Wiesner & The Art of Wordless Storytelling*. Original watercolors are on view from his earliest work to his most recent successes and are sure to delight all ages. The exhibition is accompanied by an exquisitely designed catalogue, educational interactives (including a downloadable app), reading area, and themed products for purchase. Also, enjoy a compelling, newly acquired video piece entitled *Telephones* by artist Christian Marclay in Von Romberg Gallery, and the installation of the stunning sculpture *Mid-Life Venus* by Judith Shea as it takes center stage in Ludington Court.

All of us at the Museum wish you and your family a healthy and prosperous new year!

Sincerely,

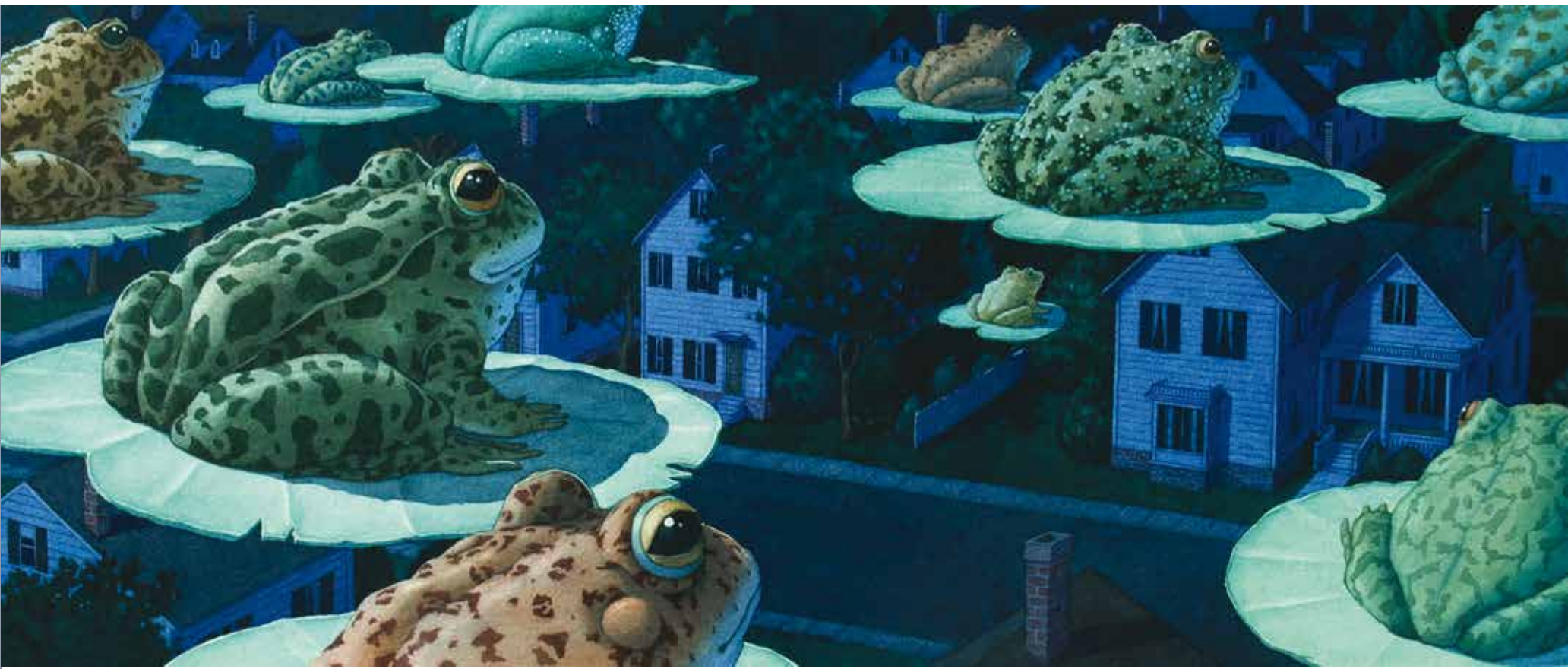


Larry J. Feinberg
Robert and Mercedes Eichholz Director and CEO



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David Wiesner & The Art of Wordless Storytelling

January 29 – May 14, 2017
Davidson, Preston Morton, and Colefax Galleries

Organized by SBMA, this exhibition is the first comprehensive retrospective devoted to this internationally recognized master of the picture book. The presentation includes nearly 80 original watercolors handmade by David Wiesner (b. 1956) for 10 of his most famous books, including three for which he won the prestigious Caldecott Medal: *Tuesday* (1992), *The Three Pigs* (2002), and *Flotsam* (2007). Wiesner is one of the most highly acclaimed picture book artists in the world and is only the second person in the history of the award to have received it three times. The show and accompanying exhibition catalogue also argue for the recognition of Wiesner’s art as the inspired product of disparate sources, including earlier masters of the graphic medium, both European and American, and in more popular arenas, such as cartoons, graphic novels, comic books, and movies.

This is the first exhibition that seeks to contextualize the work of a noted, so-called “children’s book illustrator” in the greater art-historical context of not just the contemporary visual culture of comic books and major motion pictures, but also the more somber realm of social critique, practiced so effectively in the 19th century by the likes of Honoré Daumier and continued with gusto by his avant-garde followers between the World Wars. In the case of David Wiesner, many strands of influence are apparent in his now revered approach to wordless storytelling. As explored in the accompanying catalogue, one easily detects the artist’s early attraction to surrealist masters of the 20th century (Salvador Dalí, Max Ernst, and René Magritte), combined with an abiding fascination with the story-telling techniques of such American pioneers of the illustrated picture book as Lynd Ward (1905–1985), and the indelible impressions made by Ward’s earlier European counterparts, Otto Nückel (1888–1955) and Franz Masereel (1889–1972).

The exhibition and catalogue provide an overview of the career of the Caldecott Award-winning artist, so that visitors both familiar and unfamiliar with Wiesner’s achievements can appreciate these hand-wrought works of art that are the basis of his bestselling picture books. The charm of these wordless narratives is apparent; but the actual process by which Wiesner achieves this seemingly effortless effect of visual wit is not often fully apprehended, especially if limited to the reproductions of the illustrated books. Viewing the original works reveals the multiple layers of watercolor that he uses to create the opaque, exquisitely nuanced hues that bring each piece to life. The disparity between the slowness of the images’ creation and the seeming instantaneity of the digitally produced reproductions that pop from the corresponding pages of Wiesner’s picture books presents a somewhat paradoxical effect. It is, perhaps, not unmeaningful that a like disparity has often been pointed out in the work of Magritte, Dalí, and Giorgio de Chirico, whose oneiric images are far from spontaneous apparitions, but rather heavily calculated, technical works of labor.

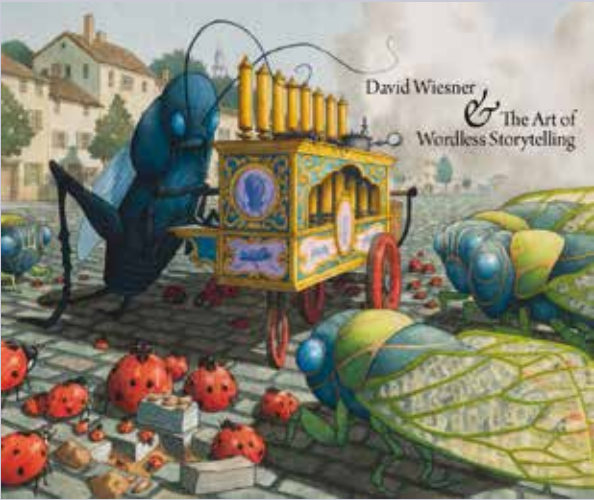
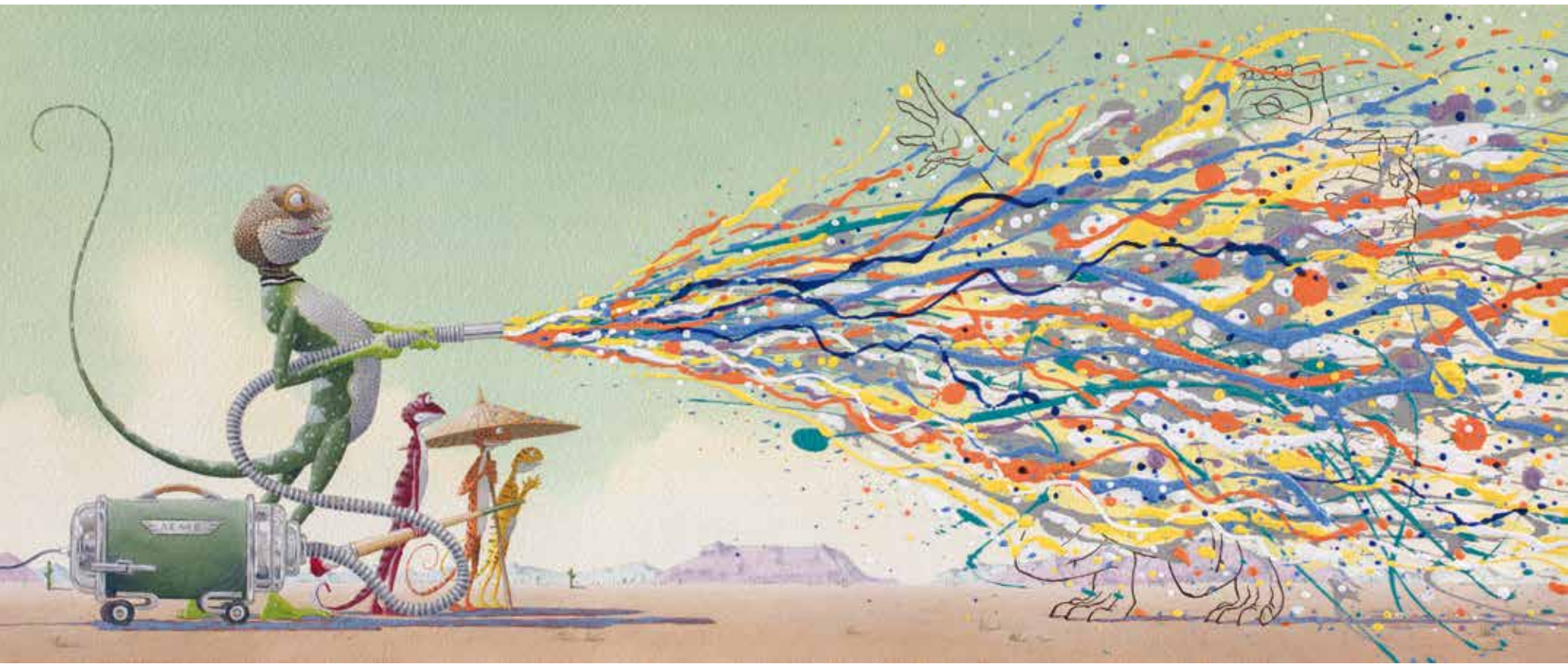
The exhibition also includes collateral material by some of the artists that Wiesner has cited as important influences to connect the dots between areas of visual culture that are typically treated discretely. For instance, the kinship between Wiesner’s relative self-effacement through the watercolor technique harkens to a muffling of technique in the tangibly intangible dream imagery of Salvador Dalí. Wiesner’s exacting technique also resonates very clearly with the precisionist tradition of such American greats as Charles Sheeler or Joseph Stella, whose masterful works have been drawn from SBMA’s permanent collection to make this point. For Wiesner, there are also the more modern influences of film, including such classics as Stanley Kubrick’s *2001: A Space Odyssey* or a particular vignette from Looney Tunes, and comic books that every child of the 1960s and ’70s probably recalls (at least, those who shared the attraction to the wildly impossible scenarios in static



Top: David Wiesner, *Tuesday*, pg. 10-11, 1991. Watercolor on paper. Courtesy of the artist.

Right center: David Wiesner, *The Three Pigs*, pg. 14-15, 2001. Watercolor, gouache, and colored pencil on paper. Courtesy of the artist.

Bottom right: David Wiesner, *Sector 7*, pg. 48, 1999. Watercolor on paper. Courtesy of the artist.



Catalogue

This exhibition is accompanied by an exquisitely designed, scholarly catalogue, distributed by Yale University Press and authored by Katherine Roeder, Adjunct Faculty, George Mason University and the University of Maryland, University College. Roeder received her Ph.D from the University of Delaware. Her research focuses on the rich interplay between mass culture and modernism in the American tradition, with an emphasis on comics, picture books, and graphic novels. Her book on cartoonist Winsor McCay, *Wide Awake in Slumberland*, was published in 2014.

The exhibition publication also includes a Q&A with the artist, David Wiesner, by SBMA Assistant Director and Chief Curator, Eik Kahng, and Chief Curator at the Eric Carle Museum of Picture Book Art, Ellen Keiter. The catalogue will be available for purchase in the Museum Store.

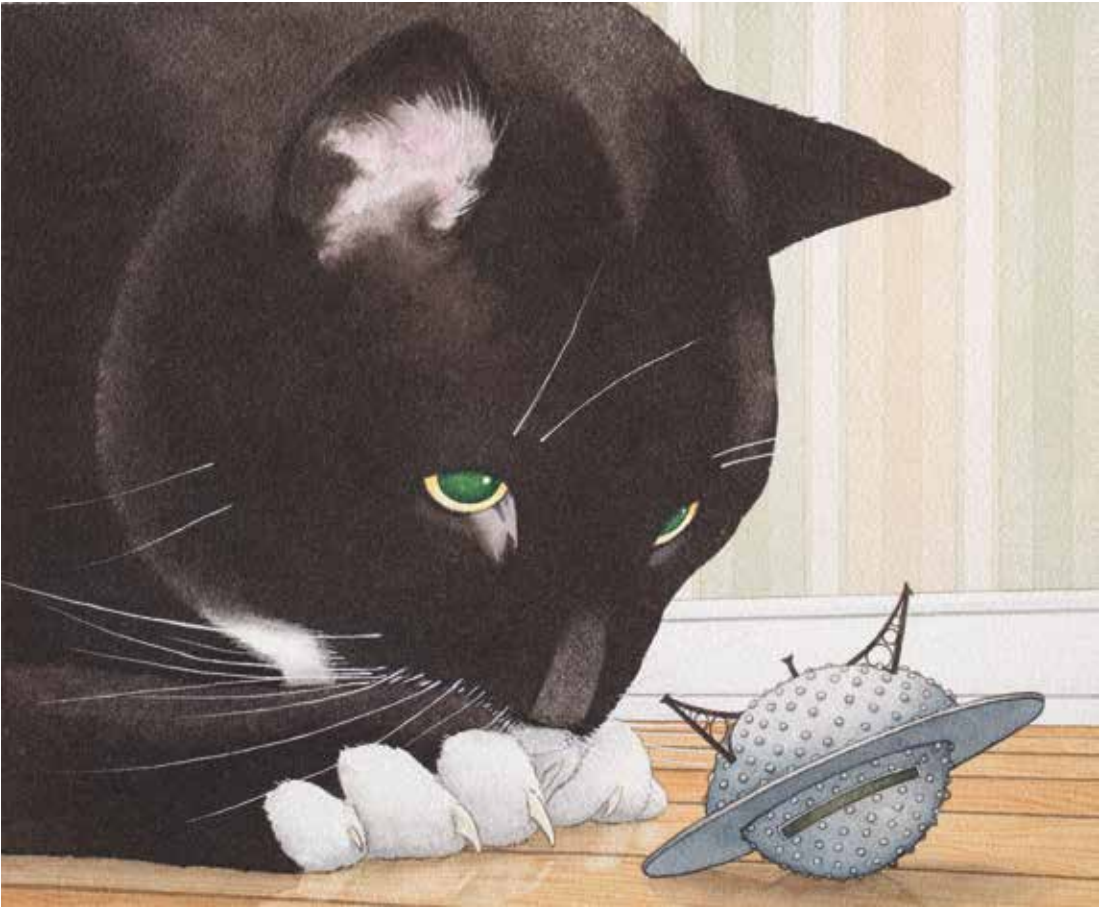
Educational Interactives

The Education Gallery includes David Wiesner’s application Spot made available on iPads, and a reading area for all of Wiesner’s books made available in several languages. A downloadable app is available that includes recordings of the artist commenting on his creative process, technique, and overall approach. It also includes original interpretations through sound and image of Wiesner’s watercolors, created by local teens from area schools. Excerpts from motion pictures, cartoons, and other source material of significance to the artist are also on view on a flat screen monitor.



Products

Fun products themed to the exhibition include mugs, t-shirts, beach towels, children’s clothing, and aprons, and are all available in the Museum Store.



David Wiesner & The Art of Wordless Storytelling, continued

panes, pushed to their narrative potential by such masters as Jack Kirby [1917–1994] or Jim Steranko [b. 1938]). Certainly, Wiesner’s latest creation and his first graphic novel, entitled *Fish Girl*, is indebted to their example. The book will be released by Clarion Books/Houghton-Mifflin in March 2017.

The accompanying exhibition catalogue attempts to contribute to the growing art-historical literature that has now begun to probe the overlapping planes of interest between this imagistic terrain that is typically labeled visual culture, usually with the intent of disrespecting any former distinction between purportedly high and low forms of art. Katherine Roeder, art historian and specialist in this burgeoning area of inquiry, attempts to situate Wiesner’s work in these various traditions. As she rightly argues, most of Wiesner’s oeuvre hardly qualifies as illustration at all, since the stories told emerge directly from the artist’s creative process and not in the aftermath of a prior text, leaving ample room in their invitation to the viewer for his or her participation.

David Wiesner & The Art of Wordless Storytelling is organized by the Santa Barbara Museum of Art, curated by Eik Kahng, SBMA Assistant Director and Chief Curator. The exhibition travels to The Eric Carle Museum of Picture Book Art where it will be on view June 18 – November 5, 2017.

The exhibition catalogue was generously underwritten by Zora and Les Charles. The exhibition was made possible through the generous support of the SBMA Women’s Board, SBMA curatorial support groups Dead Artists Society and D.A.S.ii, Dana White, Gregg Wilson and John Maienza, the City of Santa Barbara, the Santa Barbara County Office of Arts and Culture, and Fred Burrows / Ben Tucker – UBS Financial Services.

Top: David Wiesner, *Art & Max*, pg. 36-37, 2010. Watercolor, acrylic and poster paint on paper. Courtesy of the artist.
Right: David Wiesner, *Mr. Wuffles!*, pg. 8, 2013. Watercolor and india ink on paper. Courtesy of the artist.

Opposite top left: Cherry Blossoms on Dark and Light Streams, Japanese, late 19th–early 20th century. Mulberry paper with persimmon tannin and silk webbing. SBMA, Gift of Virginia Tobin.
Opposite inset left: Large-patterned Leaves on Striped Ground, Japanese, late 19th century. Mulberry paper with persimmon tannin and silk webbing. SBMA, Gift of Mrs. Lockwood de Forest.



Carved Paper: The Art of the Japanese Stencil

On view beginning February 2017
Ridley-Tree Gallery



Japanese paper stencils, or *katagami*, are the pattern-bearing tools used in a resist-dyeing textile process known as *katazome*. Despite their utilitarian role, *katagami*, with their striking patterns, have long captivated Western collectors and artists. They embody an extraordinary archive of two-dimensional design ranging from miniature pointillistic patterns to bold pictorial compositions with motifs drawn from nature, poetry, folklore, and daily life. These patterns reflect the Japanese preference for asymmetry, diagonal composition, and the dramatic use of positive and negative space. Stencil designs were not intended to be viewed as isolated compositions, but as repeated, rhythmic patterns on the fluid surface of cloth.

Drawn from the Museum’s permanent collection, the selected stencils were produced in the late Edo and Meiji periods (1850–1912) when the Japanese demand for new fashion stimulated an outpouring of patterns that has rarely been equaled in the world of design. Since few everyday garments have survived, stencils remain the principal record of this rich textile tradition. These finely carved patterns on rich brown papers

were a major source of inspiration in the Art Nouveau movement in France, the

Applied Arts movement in Vienna, and the Arts and Crafts movement in Britain and America. The *katagami* collection at the Santa Barbara Museum of Art was first established with the gift of 75 stencils from the estate of Lockwood de Forest (1850–1932), a key figure in the American Aesthetic movement who was at one time a business partner of Louis Comfort Tiffany.

Right column from top to bottom:

Peter Voulkos, *Sitting Bull*, 1959. Stoneware, wheel-thrown and paddled parts, slip and glaze. SBMA, Bequest of Hans G.M. de Schulthess.

Abram Poole, *Portrait of Mercedes de Acosta*, 1923. Oil on canvas. SBMA, Gift of Mercedes de Acosta in honor of Ala Story.

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

The Lansdowne Dionysos. Roman, first half of 2nd century A.D. Marble. SBMA, Museum Purchase, Ludington Deaccessioning Fund.

SBMA On View in the U.S.A.

If you are traveling, be sure to seek out works from SBMA’s permanent collection that are currently on loan, and on view, in a number of landmark exhibitions across the country:



Peter Voulkos’ *Sitting Bull* (1959) on view in ***Voulkos: The Breakthrough Years*** at **MAD (Museum of Arts and Design, New York)** through March 15, 2017



Abram Poole’s *Portrait of Mercedes de Acosta* (1923) on view in ***Gay Gotham: Art and Underground Culture in New York*** at the **Museum of the City of New York** through February 26, 2017



Dorothy Hood’s *Sea Elegy II* (1972) on view in ***The Color of Being/El Color del Ser: Dorothy Hood, 1918–2000*** at the **Art Museum of South Texas** through January 8, 2017



Greek and Roman Sculpture from the Santa Barbara Museum of Art at the **Getty Center**

Don’t miss the impressive installation of works from the Museum’s collection of ancient Greek and Roman sculpture currently on view in the South Pavilion at the Getty Center.



Continuing Exhibitions

British Art from Whistler to World War II
Through January 8, 2017
Davidson, Preston Morton, and Colefax
Galleries

**Cecil Beaton’s “London’s Honourable
Scars”: Photographs of the Blitz**
Through January 8, 2017
Davidson Gallery

**Untitled: Drawing from the Schorr
Collection**
Through February 5, 2017
Ridley-Tree Gallery

Highlights of the Permanent Collection
Ongoing
Ridley-Tree Gallery

Left: Christian Marclay, *Telephones* (detail), 1995. Video, running time 7:30 minutes, Edition 182 of 250, DVD. SBMA, Museum purchase, General Art Acquisitions Fund. © Christian Marclay. Courtesy Paula Cooper Gallery, New York

Inset right: Judith Shea, *Mid-Life Venus*, 1991. Bronze and fabric SBMA, Museum Purchase with funds provided by Leatrice and Eli Luria and the Luria Foundation, Wendy and Elliot Friedman, and the 20th-Century Art Acquisition Fund.

Christian Marclay: Telephones

Currently On View
Von Romberg Gallery

A landmark in the history of video art, Christian Marclay’s *Telephones* (1995) is an expertly edited sequence of black-and-white and color film clips featuring people dialing, answering, talking, listening on, and finally hanging up an assortment of telephones, all from the pre-smart phone era.

Created when video was assuming a new place of importance in museum collections and international exhibitions, *Telephones* offers an engaging yet complex experience: while we are familiar with watching “the movies,” Marclay’s work intersperses flashes of unrelated characters and stories in a continuous stream whose meanings are unclear, and which ultimately depend on our own powers of imagination to construct.

At times humorous, startling, tense and poignant, *Telephones* subtly allows us to reflect on how we immediately—often involuntarily—process information and entertainment in our media-dominated world. In structure and sources, *Telephones* anticipates Marclay’s renowned film 24-hour installation *The Clock* (2010), which similarly uses filmed sequences of clocks and watches to create a 24-hour projection that acts as a real-time clock for its viewers.

More modest in scale yet no less significant in its achievement and importance, Marclay’s *Telephones* offers SBMA visitors a primer on Marclay’s distinctive style, and represents the Museum’s Department of Photography and New Media’s interest in collecting works featuring moving images, sound, and other forms of electronically-based expression.



Judith Shea: Mid-Life Venus

Currently On View
Ludington Court

Upon visiting Greece in 1983, Judith Shea became captivated by archaic and classical sculpture. “I found a whole vocabulary of formal compositions of figures, most strikingly in pedimental sculptures. I couldn’t get over the integration of forms, both figural and architectural, with story and emotion...” Thus began the artist’s investigation of the connections and tensions between the contemporary and the classical, resulting in a significant series of works created over the next seven years. Inspired by an affirmation of the classical, occupying the space that traditionally houses SBMA’s Wright Ludington/Lansdowne Collection of Greco-Roman antiquities (currently on view at the Getty Center), and extending the celebration of SBMA’s 75th anniversary, Shea’s iconic figure was recently installed in Ludington Court, where it will remain through winter.

Shea’s Venus is a direct reference to the famous ancient statue *Venus de Milo*, the famous ancient Greek sculpture in the collection of the Louvre. She is missing an arm and evidences the ravages of time, but unlike the classical work, this Venus is depicted as a bit older than usual—a victim of middle age, as its title humorously suggests. As classical tradition dictates, the deity is nude. Yet here she clutches a white dress, which cascades into fabric, terminating in the bolt from which the dress was cut. A multitude of associations are triggered by this work, perhaps clearest of all the persistence of the depiction of the nude female form and the many different ways such depictions may be understood as social attitudes continue to shift.



SBMA Celebrates Shakespeare

As part of the Museum’s ongoing commitment to strengthening the connection between word and image, SBMA was delighted to reunite with our partners from an earlier Pop-Up Shakespeare collaboration to present Shakespeare@400. Created as part of the global year-long marking of the 400th anniversary of the author’s death, this community-wide event celebrated the astonishing achievement of William Shakespeare on stage, page, and screen, in performances created by Lit Moon Theatre Company, the Bitola (Macedonia) National Theatre, Westmont College, and Shakespeare’s Globe London. The kickoff Pop-Up Shakespeare event took place on November 17 in both conventional and decidedly non-traditional spaces within the Museum, including the Luria Activities Center, the Family Resource Center, and the Museum’s front steps and plaza—uniting SBMA and the public library with a variety of vivid, colorful, searing, and occasionally irreverent riffs on the Bard’s canon. The evening featured short plays, films, and a choreographed dance piece inspired by Shakespeare’s plays and sonnets, which were performed or projected in the Mary Craig Auditorium and on the Museum’s exterior walls. The event at the Museum kicked off a full weekend celebration that included live performances, talks, and films at Westmont College and the Sunken Gardens at the Santa Barbara County Courthouse.

Perhaps one of the most impressive partners included Shakespeare’s Globe London, which presents full seasons of Shakespearean and new plays, tours its work around the world, and creates special projects with international partners. “The Complete Walk” was the brainchild and last major project of former artistic director Dominic Dromgoole, who held the post from 2006 to 2016, and features some of England’s finest actors. Two of those plays, *Lear* and *Falstaff*, were projected as a kind of tragi-comic “call and response” on the Museum’s walls.












The driving creative force behind this ambitious event is the so-called Santa Bitola Theatre Company. This combined company was formed during the summer of 2015 when artists from Lit Moon and Bitola, Macedonia converged on Bitola to envision, experiment, and develop new work for the stage. Long regarded as Santa Barbara’s most innovative theatre company, Lit Moon is recognized both here and abroad for its visual, image-oriented brand of theatre. The company is an independent laboratory theatre company that integrates aesthetic experimentation with cross-cultural interaction and understanding—a perfect match with the mission of the Museum.







HIGHLIGHTS
TOUR
1 PM
EVERYDAY!
(EXCEPT SUNDAYS)

	<div>sun</div>	<div>CLOSED MONDAYS</div> <div>mon</div>	<div>tue</div>	<div>wed</div>	<div>thu</div>	<div>fri</div>	<div>sat</div>
	<div><i>New Year's Day</i> <i>Galleries, Store, and Offices Closed</i></div> <div>1</div>	<div><i>New Year's Day (observed)</i> <i>Galleries, Store, and Offices Closed</i></div>  <div>2</div>	<div>FOCUS TOUR <i>"Techniques"</i> 2 pm</div> <div>3</div>	<div>FOCUS TOUR <i>"Highlights of the Permanent Collection"</i> 2 pm</div> <div>4</div>	<div>FOCUS TOUR <i>"British Art"</i> 2 pm 1ST THURSDAY 5 – 8 pm FAMILY 1ST THURSDAY 5:30 – 7:30 pm</div> <div>5</div>	<div>FOCUS TOUR <i>"Portraits"</i> 2 pm</div> <div>6</div>	<div>FOCUS TOUR <i>"British Art"</i> 2 pm</div> <div>7</div>
	<div>FOCUS TOUR <i>"British Art"</i> 2 pm STUDIO SUNDAY <i>on the Front Steps</i> 1:30 – 4:30 pm</div> <div>8</div>	 <div>9</div>	<div>FOCUS TOUR <i>"Sculpture"</i> 2 pm</div> <div>10</div>	<div>FOCUS TOUR <i>"Portraits"</i> 2 pm</div> <div>11</div>	<div>FOCUS TOUR <i>"Techniques"</i> 2 pm</div> <div>12</div>	<div>FOCUS TOUR <i>"Highlights of the Permanent Collection"</i> 2 pm</div> <div>13</div>	<div>FOCUS TOUR <i>"Sculpture"</i> 2 pm</div> <div>14</div>
	<div>FOCUS TOUR <i>"Portraits"</i> 2 pm</div> <div>15</div>	<div><i>Martin Luther King, Jr. Day</i> <i>Galleries, Store, and Offices Closed</i></div>  <div>16</div>	<div>FOCUS TOUR <i>"Techniques"</i> 2 pm</div> <div>17</div>	<div>FOCUS TOUR <i>"Highlights of the Permanent Collection"</i> 2 pm</div> <div>18</div>	<div>FOCUS TOUR <i>"Sculpture"</i> 2 pm SKETCHING IN THE GALLERIES 5:30 – 6:30 pm</div> <div>19</div>	<div>FOCUS TOUR <i>"Portraits"</i> 2 pm</div> <div>20</div>	<div>FOCUS TOUR <i>"Techniques"</i> 2 pm</div> <div>21</div>
	<div>FOCUS TOUR <i>"Highlights of the Permanent Collection"</i> 2 pm</div> <div>22</div>	<div>Adrian Paul Allinson, <i>Spring in the Abruzzi</i> (detail), 1930s. Oil on canvas. SBMA. Gift of Mary and Will Richeson, Jr.</div>  <div>23</div>	<div>FOCUS TOUR <i>"Sculpture"</i> 2 pm</div> <div>24</div>	<div>FOCUS TOUR <i>"Portraits"</i> 2 pm</div> <div>25</div>	<div>FOCUS TOUR <i>"Techniques"</i> 2 pm</div> <div>26</div>	<div>FOCUS TOUR <i>"Highlights of the Permanent Collection"</i> 2 pm GENERAL MEMBERS RECEPTION for David Wiesner & The Art of Wordless Storytelling 6 – 7:30 pm</div> <div>27</div>	<div>FOCUS TOUR <i>"Sculpture"</i> 2 pm DAVID WIESNER: TELLING STORIES IN PICTURES 2:30 pm</div> <div>28</div>
	<div>FOCUS TOUR <i>"Portraits"</i> 2 pm</div> <div>sun</div> <div>29</div>	<div>CLOSED MONDAYS</div> <div>30</div>	<div>FOCUS TOUR <i>"Techniques"</i> 2 pm</div> <div>tue</div> <div>31</div>	<div>FOCUS TOUR <i>"Highlights of the Permanent Collection"</i> 2 pm</div> <div>wed</div> <div>1</div>	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm 1ST THURSDAY 5 – 8 pm FAMILY 1ST THURSDAY 5:30 – 7:30 pm A MOVABLE MUSICAL FEAST 6 – 7 pm</div> <div>thu</div> <div>2</div>	<div>FOCUS TOUR <i>"Portraits"</i> 2 pm</div> <div>fri</div> <div>3</div>	<div>FOCUS TOUR <i>"Techniques"</i> 2 pm</div> <div>sat</div> <div>4</div>
	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>5</div>	 <div>6</div>	<div>FOCUS TOUR <i>"Sculpture"</i> 2 pm</div> <div>7</div>	<div>FOCUS TOUR <i>"Portraits"</i> 2 pm</div> <div>8</div>	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>9</div>	<div>FOCUS TOUR <i>"Techniques"</i> 2 pm</div> <div>10</div>	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>11</div>
	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm STUDIO SUNDAY <i>on the Front Steps</i> 1:30 – 4:30 pm</div> <div>12</div>	 <div>13</div>	<div>FOCUS TOUR <i>"Highlights of the Permanent Collection"</i> 2 pm</div> <div>14</div>	<div>FOCUS TOUR <i>"Sculpture"</i> 2 pm</div> <div>15</div>	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>16</div>	<div>FOCUS TOUR <i>"Portraits"</i> 2 pm</div> <div>17</div>	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>18</div>
	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>19</div>	<div><i>Presidents' Day</i> <i>Galleries, Store, and Offices Closed</i></div>  <div>20</div>	<div>FOCUS TOUR <i>"Techniques"</i> 2 pm TELEGRAPH QUARTET 7:30 pm</div> <div>21</div>	<div>FOCUS TOUR <i>"Highlights of the Permanent Collection"</i> 2 pm</div> <div>22</div>	<div>FOCUS TOUR <i>"Sculpture"</i> 2 pm SKETCHING IN THE GALLERIES 5:30 – 6:30 pm</div> <div>23</div>	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>24</div>	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>25</div>
	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>26</div>	<div>David Wiesner, <i>Flotsam</i> (detail), pg. 19, 2006. Watercolor on paper. Courtesy of the artist.</div>  <div>27</div>	<div>FOCUS TOUR <i>"Highlights of the Permanent Collection"</i> 2 pm</div> <div>28</div>	<div>FOCUS TOUR <i>"Portraits"</i> 2 pm</div> <div>1</div>	<div>FOCUS TOUR <i>"Techniques"</i> 2 pm 1ST THURSDAY 5 – 8 pm FAMILY 1ST THURSDAY 5:30 – 7:30 pm POP-UP OPERA 5:30 pm</div> <div>2</div>	<div>FOCUS TOUR <i>"Highlights of the Permanent Collection"</i> 2 pm</div> <div>3</div>	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>4</div>
	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>sun</div> <div>5</div>	<div>CLOSED MONDAYS</div> <div>6</div>	<div>FOCUS TOUR <i>"Sculpture"</i> 2 pm MANDELRLING QUARTET 7:30 pm</div> <div>tue</div> <div>7</div>	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>wed</div> <div>8</div>	<div>FOCUS TOUR <i>"Portraits"</i> 2 pm ARTIST-LED TOUR AND BOOK SIGNING by David Wiesner 5:30 pm</div> <div>thu</div> <div>9</div>	<div>FOCUS TOUR <i>"Techniques"</i> 2 pm</div> <div>fri</div> <div>10</div>	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>sat</div> <div>11</div>
	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm STUDIO SUNDAY <i>on the Front Steps</i> 1:30 – 4:30 pm</div> <div>12</div>	 <div>13</div>	<div>FOCUS TOUR <i>"Highlights of the Permanent Collection"</i> 2 pm</div> <div>14</div>	<div>FOCUS TOUR <i>"Sculpture"</i> 2 pm</div> <div>15</div>	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>16</div>	<div>FOCUS TOUR <i>"Portraits"</i> 2 pm</div> <div>17</div>	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>18</div>
	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>19</div>	 <div>20</div>	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>21</div>	<div>FOCUS TOUR <i>"Techniques"</i> 2 pm</div> <div>22</div>	<div>FOCUS TOUR <i>"Highlights of the Permanent Collection"</i> 2 pm</div> <div>23</div>	<div>FOCUS TOUR <i>"Sculpture"</i> 2 pm</div> <div>24</div>	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>25</div>
	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>26</div>	<div>Jeri Spota, <i>Giotto's Dream (Hierarchies of Desire version)</i> (detail), 2007. Graphite on paper. SBMA. Gift of Lenore and Herbert Schorr.</div>  <div>27</div>	<div>FOCUS TOUR <i>"Portraits"</i> 2 pm</div> <div>28</div>	<div>FOCUS TOUR <i>"David Wiesner"</i> 2 pm</div> <div>29</div>	<div>FOCUS TOUR <i>"Techniques"</i> 2 pm</div> <div>30</div>	<div>FOCUS TOUR <i>"Highlights of the Permanent Collection"</i> 2 pm</div> <div>31</div>	<div>1</div>

jan

feb

2017
march

Thursdays, 5 – 8 pm

Free Thursday Evenings

SBMA is open and free to the public every Thursday evening from 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.

Thursdays, 10 – 11:30 am

Art Talks @ SBMA

Winter 2017: Renaissance through early Modernism, European and American Art

Series subscription \$60 SBMA Members/\$75 Non-Members
Mary Craig Auditorium
Subscribe in person at the Visitor Services desks, call 884.6423, or online at tickets.sbma.net.
Single tickets available the morning of the lecture: \$15 SBMA Members and Non-Members

- February 2: Professor Robert Williams, University of California, Santa Barbara, Italian Art of the Renaissance
- February 9: Professor Carole Paule, Senior Lecturer, University of California, Santa Barbara, Baroque Art
- February 16: Rachel Johnson, SBMA, Art of the Northern Renaissance
- March 9: Professor Melissa Hyde, University of Florida, Gainesville, Art of the 18th Century
- March 16: Professor Gülrü Çakmak, University of Massachusetts, Amherst, Art of the 19th Century

Concerts

Tuesday, February 21, 7:30 pm

Telegraph Quartet



The Telegraph Quartet was formed in 2013 and is based in the San Francisco Bay Area. Members have performed across the U.S. and abroad, held faculty positions at San Diego State University and the San Francisco Conservatory of Music Pre-College Division, and coached chamber music at festivals such as Yellow Barn's Young Artist Program, among others. Out of 48 competing ensembles from across the nation and around the world, the Telegraph Quartet recently won the coveted Grand Prize of the 2014 Fiscoff National Chamber Music Competition and the Gold Medal in the Senior String Division. Their program includes Haydn's *Op. 33 No. 3 "The Bird,"* selections from Dvořák's *Cypresses*, and Schumann's *Quartet No. 3*.

Tuesday, March 7, 7:30 pm

Mandelring Quartet



This German ensemble, named one of the top six string quartets in the world by the German *Fono Forum* magazine, was founded in 1988 and has since won some of the world's greatest competitions, including the ARD in Munich, Concours International de Quatuor à Cordes, and Premio Paolo Borciani. The group founded the HAMBACHERMusikFEST in 1997, and since 2010 has presented its own regular

series of concerts at the Berlin Philharmonie. Their program includes *String Quartet in F Major (The Dream)* by Haydn, *Rosamunde* by Schubert, and Beethoven's *String Quartet No. 8 in E Minor, Op. 59 No. 2*.

All concerts in the Mary Craig Auditorium
\$20 SBMA Members/\$25 Non-Members
Purchase tickets at the Museum Visitor Services desks or online at tickets.sbma.net.
Concerts are supported by the Katharine Putnam and Reginald M. Faletti Concert Fund

Exhibition Related Programming:

Carved Paper: The Art of the Japanese Stencil

Thursdays, January 5 – March 23, 6 – 9 pm

Winter Adult Ceramics Class

This 12-week series of adult ceramics classes is inspired by the intricate patterns of carved paper *katagami* stencils that are on view in the Museum's Ridley-Tree Gallery in February. The stencils were originally used in traditional Japanese resist dyeing to make beautiful designs on textiles. The handmade paper objects, created by anonymous artisans, are now recognized and collected for their own aesthetic merit. The ceramics projects focus on detailed carved relief patterns in clay and decorating surfaces with inlay designs.

Perfect for beginners, this program introduces participants to the techniques of ceramics, including hand building and throwing on the wheel through small group instruction and individual attention. Course includes all materials, firings, and a complimentary docent-led tour of the Museum.

Ridley-Tree Education Center at McCormick House, 1600 Santa Barbara Street
\$400 SBMA Members/\$485 Non-Members
No fewer than 10 participants required for this class to run.
To register, visit register.sbma.net.

Coming Soon! Spring Adult Ceramics Class starts April 5.

Exhibition Related Programming:

David Wiesner & The Art of Wordless Storytelling

Saturday, January 28, 2:30 pm

David Wiesner: Telling Stories in Pictures

Internationally-acclaimed picture book artist David Wiesner discusses his art and career, guiding the audience through his unique approach to wordless storytelling. His talk is followed by a book signing, so bring along personal copies of his celebrated picture books for him to inscribe or purchase in the Museum Store.

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

Thursday, March 9, 5:30 pm

Artist-Led Tour and Book Signing

Don't miss this rare opportunity to join artist David Wiesner in the galleries to tour the work in the exhibition. Book signing of his latest release, *Fish Girl*, follows. Space is limited.

Free
Reserve a spot at the Museum Visitor Services desks or online at tickets.sbma.net.

Thursdays, January 19; February 23, 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 *Highlights of the Permanent Collection*. Museum Teaching Artists provide general guidance and all materials. Each program is open to 10 participants.
January: Portraits & Sculpture
February: Monet & Matisse
Free
To reserve a spot, contact Kelly Almeida at 884.6457 or kalmeida@sbma.net.

Thursday, February 2, 6 – 7 pm

A Movable Musical Feast

This is the first in a series of three performances in three different locations offering ravishing instrumental and choral music by three Italian masters of the early Baroque tradition, featuring Giacomo Carissimi's *Jephthe* (ca. 1648), considered the archetype of the Latin oratorio. Conducted by Grey Brothers and staged by John Blondell

Museum galleries and Mary Craig Auditorium
Free
A Westmont College Theatre Arts and Music Department Co-production in collaboration with the Santa Barbara Museum of Art
Other performances:
February 3, 7 pm at Trinity Episcopal Church
Feburary 4, 7 pm at Westmont College

Thursday, March 2, 5:30 pm

Pop-Up Opera

Opera Santa Barbara returns to present another crowd-pleasing pop-up performance in the Museum galleries.

Free



Thursdays, January 5; February 2; March 2, 5:30 – 7:30 pm
Family 1st Thursdays

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

Free

Sundays, January 8; February 12; March 12, 1:30 – 4:30 pm
Studio Sundays on the Front Steps

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

Free



Winter After-School Classes
Tuesdays, January 3 – March 21, 3:30 – 5:30 pm
2D to 3D: Sculpture and Mixed-Media
Ages 5 – 12

Students get a chance to explore the 75th-anniversary exhibition *Highlights of the Permanent Collection* and take their inspiration back to the studio to build their own sculptures and turn 2D paintings into 3D designs. Stack wood with wall paste to create a 3D version of Hans Hofmann's paintings, sculpt clay and balance shapes to make a moveable obos sculpture inspired by the work of George Tsutakawa, and bring Edgar Degas' dancers and painterly characters to life with wire and mixed media.

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

Wednesdays, January 4 – March 22, 3:30 – 5:30 pm
Ceramics
Ages 6 – 12

Learn the basic techniques of sculptural and functional ceramics including hand building and wheel throwing in a fun and relaxed environment. Students create simple clay forms and experiment with surface decoration and glazing techniques, inspired by *Highlights of the Permanent Collection*.

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

Spring Art Camps
Monday – Friday, March 27 – 31, 9 am – 3 pm
Tell Me More: The Art of Wordless Storytelling
Ages 5 – 12

Jump into the pages of David Wiesner's playful illustrations and create a whimsical world of characters. Let fantasy become reality by drawing, painting, and collaging illustrations that pop off the page. Turn 2D sketches into 3D forms that bring storyboarding to life and feature the scenes and tales from your imagination.

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

Monday – Friday, March 27 – 31, 9 am – 3 pm
Spring Ceramics Camp
Ages 6 – 12

Students get inspired by *David Wiesner & The Art of Wordless Storytelling*.

\$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 or contact Rachael Kriepps at 884.6441 or rkriepps@sbma.net.

Member Events and Activities

Friday, January 27, 6 – 7:30 pm
Members Reception

Members will receive an invitation to celebrate the opening of *David Wiesner & The Art of Wordless Storytelling*. Benefactors Circle, Director’s Patrons, and Dead Artist Society members will be invited to a special preview.

Wednesday, February 22, 5:30 – 7:30 pm
New Member Reception

This reception celebrates our new and upgraded Members from July to December 2016. This is a wonderful opportunity to meet fellow art lovers and learn more about the permanent collection and current exhibitions. Invitations will be sent. Thank you for joining and continuing to participate in the Museum family!

Art *à la carte*

A lecture luncheon series presented by the SBMA Women’s Board

Art à la carte is a series of lectures by acclaimed speakers that inspire new ways of thinking about art, culture, and travel. This series is sponsored by the SBMA Women’s Board with proceeds benefiting the Museum’s exhibitions, education, acquisitions, and special projects.

Monday, March 6, 12 – 2 pm
Europe North and South: Art from the Low Countries to the Mediterranean with Nigel McGilchrist



Nigel McGilchrist was born in Glasgow, educated in England, and for the past 30 years has lived and worked in Italy, Greece, and Turkey. He studied first at Winchester College in England, and then at Oxford University where he took First Class Honors and three University prizes and medals in English and in Art History. In addition to being an art historian, he was also trained as a paintings conservator. He worked for the Italian government’s Ministry of Arts as an external

consultant in the field of fresco conservation as the Vatican was embarking on its controversial cleaning of the Sistine Chapel. In the 1980s, he worked with Federico Zeri, Italy’s then-most knowledgeable living art historian and formerly J. Paul Getty’s closest art advisor. McGilchrist has lectured on Buddhist art on trips to Burma, Thailand, and Cambodia, and on Himalayan and Tibetan history in India.

Tickets are \$125 per person.
For more information, visit sbmawb.org or contact Karen Kawaguchi at 884.6428 or kkawaguchi@sbma.net.

Monday, April 10
Legacy Society Luncheon

This annual luncheon honors our Legacy Society members. Invitations will be sent, but please mark your calendars. For information, contact Karen Kawaguchi at 884.6428 or kkawaguchi@sbma.net.



From left to right: Michael Patrick Porter (SBMA Trustee), Pat Mitchell, Bob Marshall (SBMA Trustee), Toni Amorteguy, Michelle Joanou



A helical pile being driven into the ground for seismic stability

Capital Campaign/Renovation Project Update



THE CAMPAIGN
SANTA BARBARA
MUSEUM OF ART

Imagine More...

Thank you for visiting the Museum lately. Please excuse some noise and dust as the Santa Barbara Museum of Art makes great progress with the renovation project.

Sterling Morton Gallery is seeing the installation of an emergency exit stairway and an Art Receiving Area. This space will have an elevator with doors on three sides so artwork can be received, processed, and moved directly into one of three galleries. Not only will this new area enable the Museum to better preserve the artwork in the collection, it will allow SBMA to borrow larger and finer pieces from other collections to enhance future exhibitions.

McCormick Gallery is essentially being rebuilt with seismically retrofitted walls and a new roof. In addition, the walls are being raised 18" to accommodate a second floor, which will become a dedicated gallery for contemporary art.

Below ground, hundreds of helical piles are being driven into the earth. When tied together, these devices will secure the building and protect against possible earthquake damage. Once renovated, this space will house much of the collection now kept one floor further down. This critical step allows artwork to be safely stored for long periods of time. The area will also become the shipping, receiving, registration, packing, and preparation area.

While this stage represents just the beginning of the entire renovation project, it is the one of the most critical when it comes to protecting and caring for the artwork in the Museum’s collection.

The Santa Barbara Museum of Art remains open to visitors throughout this critical and exciting project, so please visit often.



Tribute: Robert M. Light

(1929 – 2016)

An art expert of international renown who early on made Santa Barbara his home, Robert Light was recognized around the world as one of the most important print dealers of the past 60 years. Light gave his time, intelligence, and resources over the course of his long life to many arts organizations, including the Santa Barbara Museum of Art: he sat on the SBMA Board of Trustees from 1991 to 1996, served as a member of the Director’s Advisory Board, and was a Sustaining Trustee. Light’s keen eye and unparalleled connoisseurship focused on European prints, yet his passion for art embraced works in many media from many eras. Light’s career was distinguished by his close relationships with museum curators in this country and abroad, and his generous spirit benefited many institutions. To Harvard University, where he earned his doctorate, Light gave many significant works of art, including some of his finest 17th-century Dutch prints. To SBMA, he donated an extensive number of books from his vast library and, in 2010, more than 1,500 lithographs by the great French 19th-century artist Honoré Daumier. Added to the Museum’s extant Daumier holdings, Light’s gift transformed the SBMA into one of the richest repositories of Daumier’s art on the West Coast. Another 2014 gift, the Romantic-era *Portrait of an Officer* by L. Le Maire (below), is further testament to Light’s insistence on quality, breadth of artistic interests and continuing generosity. With his long-standing devotion to the Santa Barbara Museum of Art and other civic and area organizations and causes, Bob Light leaves a profoundly enduring and inspiring legacy to this community.



L. Le Maire, *Portrait of an Officer*, 1827. Oil on canvas. SBMA, Gift of Robert M. Light in honor of P.P.N. Raubertas.



Penny and Joe Knowles



Shirley Stapleton

Legacy Society Honor Roll

Membership in the Legacy Society is designated for patrons that leave a legacy to the Santa Barbara Museum of Art with a planned gift through bequest, gift annuity, or life income gifts. Legacy Society donors join a distinguished group of individuals whose support ensures the future of the Museum as a preeminent art institution, enhancing the quality of life of Museum visitors for generations to come.

Anonymous (5)	Lois and Richard Gunther	Merry Norris
Hal Altman and Deborah Anders-Altman	Corbin and Pamela Gwaltney	Vivianne and Robert Palazzo
Jane and Kenneth Anderson	Eva and Yoel Haller	Alex Pananides and Jan Dunbar
Margaret Arvey	Lorna S. Hedges	Claire and Gerald Parent
Mr. & Mrs. Victor K. Atkins, Jr.	Christine and Michael Holland	Gregory and Joanne Payne
Gwendolyn and Henry Baker	Cyndee Howard	Virginia Ridder
Wilford L. Baumes	Gina and Joe Jannotta	Penny Ridgeway
Dr. Christel Bejenke	Anne Jones	Lady Leslie Ridley-Tree
Barbara Ben-Horin	Alice Gillaroo and Susan Jorgensen	Gloria Rubin
Barbara Bertram	Karen Y. Kawaguchi	Barbara Savage and Robert Ornstein
John C. Bishop, Jr.	Bonnie Kelm and William Malis	Nancy B. Schlosser
Patricia and Richard Blake	Elaine and Herbert Kendall	Helene Segal and George Konstantinow
Lida Light Blue and Frank Blue	Lynn P. Kirst	Susan and Glen Serbin
Michele and Arnold Brustin	Marjorie and Paul Kissner	Eric Skipsey
Lee and Doug Buckmaster	Elizabeth P. Knowles	Shirley Stapleton
Zora and Les Charles	Ann Koepfli	Denise Stevens and Quentin Panek
Dwight Coffin	Patricia Kohlen	Patricia and Erwin Strahley
Sue and J.W. Colin	Stephen and Louise Komp	Clay Tedeschi
Marilyn Conrad	Seymour and Shirley Lehrer	Leah and Robert Temkin
Nora Duncan	Patricia Levee	Louise Tighe
Christine and Robert Emmons	Arthur Lindo and Julien Stuart	Jeanne Towles
Cinda and Donnelley Erdman	Lillian Lovelace	Deanna and Thomas Violich
Larry J. Feinberg and Starr Siegele	Leatrice Luria	Tim Walsh
Melissa and Trevor Fetter	Anne Luther	Dody Waugh
Mary Garton	Keith J. Mautino	Ms. Virginia Weinstock
Jane Gottlieb	Gretchen and Marshall Milligan	Dana White
Robert K. Gronendyke	Joan and Carl Mottek	Peggy Wiley
Paul Guido	Cynthia and Chapin Nolen	<i>As of October 31, 2016</i>

Thank You to New and Upgrading Members!

The Santa Barbara Museum of Art welcomes all new and upgrading Members. Your generous support allows SBMA to further its mission of encouraging all people to develop and increase their understanding and appreciation of art.

For information about giving a gift of membership, upgrading your membership, or any other questions, contact Alison Dernbach, Membership Coordinator, at 884.6490 or membership@sbma.net.

The list below is of new and upgrading memberships from September 1, 2016 through November 30, 2016.

New and Returning Members

- Marci and Ronald Berg
- Maxine Berzok
- Sally and Bruce Bishop
- Sonya Bolton
- Polly and Roger Bookwalter
- Jeff Butler
- Caryl Carlick and Hildegard Gray
- Cerris Tavinor and Allan Carmichael
- Veronique Chevalier
- Sarah and Roger Chrisman
- Madelyn and Wayne Cole
- Heather Dear
- Jaime and Arie Dejong
- Kathy Denny
- Gail Eichenthal and Rosemarie Schroeder
- Lindsay Ervin and Drew Sharma
- Judith Keene and Doug Ewart
- Rosemary and Herma Fields
- Sharon and Phillip Francis
- Edward Giron
- Jenaii Gold and Eric McPherson
- Steven W. Grant
- Patricia Griffin
- Carol Guaccero
- Ann and Ramon Gupta
- Kimberly Hahn
- Naomi Barker and Terrell Hillebrand
- Elizabeth and Peter Imhof
- Kerry and Jay Jacobs
- Lynne Jahnke
- Linda Jayne
- Marie Jessup
- Lisa and Mark Jones
- Lorraine Jordan
- Fred and Kathy Kasper
- Terri and Tom Keville
- Victoria Kline and Charles McBride
- Norman A. Kurland and Deborah A. David
- Sue Labouvie
- Dwight Lanmon
- Kacey Link and Katie Williams
- Dana Loughlin
- Kathleen Marcotulli and Janet Sgro
- Carol Marsch
- Annie and Edo McGowan
- Stewart Middler and Antoinette Hubenette
- Roberta Miller and John Haugse
- Christine Moldaver
- Alessandra and Joshua Morten
- Rosemary and Nicholas Mutton
- Zev Nathan and Neal Mazer

- Susan Nelson
- Christina Papanikolas
- Magali and Mark Pejcha
- Barbara and Frank Peters
- Kathryn and Jeremy Roberts
- Ross and Heidi Robins
- Dan Salcido and Dale Reid
- Claudia H. Scott
- Nati and Michael Smith
- Dawn Smith
- Karen and Jeff Tenzer
- Allison and Gary Viramontes
- Elena Volodina and Liuvmila Volodina
- Lisa and Larry Waldinger
- Carol Wathen and Kanta MacDermott
- Jane Wells and Katie Ferrini
- Sondra Wikman
- and Rebecca Blum-Copeland
- Kathabela and Rick Wilson
- Laura Woo
- Burke Zen

Upgrading Members

- Brier and Kent Allebrand
- Joan Almond
- Darryl Curran
- Laura and Alex DePaoli
- Macduff Everton and Mary Heebner
- Karen and Chuck Kaiser
- Sheri and Jack Overall
- Lizzie and Brent Peus
- Janet Pickthorn and Darol Joseff
- Eileen and Alex Rasmussen
- Jane Roney
- Ms. Maryan Schall
- Helen Tye Talkin
- Dianne and Daniel Vapnek

75th-Anniversary Gala

As the sun set on Sunday, September 18, 2016, the Santa Barbara Museum of Art community gathered to celebrate its 75th anniversary! The County Courthouse was exquisitely transformed into an intimate dinner party of 200, accented by a champagne toast, live and silent auctions, and an art installation by Jan Tichy that beautifully projected images and remnants of the Museum’s history on the walls and ceilings of the courthouse. Friends of the Museum, both new and old, came together to celebrate the last 75 years of exhibitions, education programs, and community-building, while raising money to ensure that the next 75 years are even more successful. Top sponsors for the gala included Lillian Lovelace, Santa Barbara Foundation, Audrey Hillman Fisher Foundation, Montecito Bank & Trust, and Diane and Selby Sullivan. Catered by the Four Seasons Biltmore, with table designs by Hogue & Co., the entire evening was elegant and unforgettable!



John C. and Jill Bishop, Jr.



Roger and Sarah Chrisman



Connie Frank



Nancy Schlosser



Ron and Andrea Gallo



Gwen Baker and Clay Tedeschi



Dorothy and John Gardner



Laurie and George Leis, and Janet Garufis



David and Sharon Bradford



Stacey and Greg Renker



Joseph Singer, Diane Sullivan, and Mish Tworkowski



Jane and Ken Anderson



Event Co-Chairs, Susan Bowey and Diane Sullivan



Candy and Charles Hogue



Larry Feinberg and John C. Bishop, Jr.

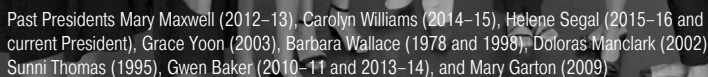


The Santa Barbara County Courthouse

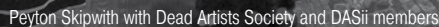
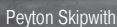


Marti and Tony Oppenheimer

The Museum held a celebratory dinner honoring Mary Richeson and her late husband Mr. Will Richeson, Jr. for the works they donated to the Museum currently on view in the exhibition *British Art from Whistler to World War II*.



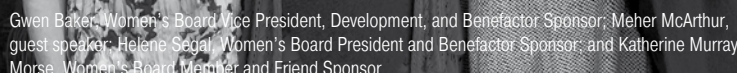
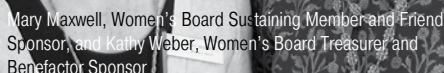
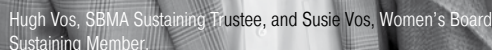
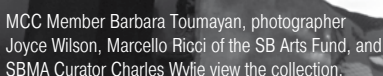
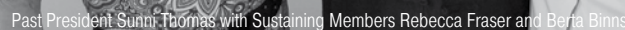
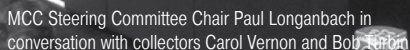
Members of Dead Artists Society and D.A.S.ii joined Assistant Director and Chief Curator Eik Kahng and guest curator Peyton Skipwith for an exclusive walk-through of the special exhibition *British Art from Whistler to World War II*.



Past President and Sustaining Member Chair,
Mary Maxwell, with special guest Charlie Wylie,
SBMA Curator of Photography and New Media



On November 2, the Museum Collectors Council visited the home of Carol Vernon and Bob Turbin to learn about their exceptional collection of modern and contemporary photography.





Travelers on a day trip to Pasadena enjoyed lunch at the Athenaeum before touring an exhibition at the Norton Simon Museum with SBMA Curator of Photography and New Media Charlie Wylie.



A special, small group of SBMA travelers visited the ruins of Ayutthaya, Thailand, before boarding the Eastern and Oriental Express bound for Singapore.



SBMA Members visited archeological sites, such as Mitla, and participated in Día de los Muertos activities in Oaxaca.

Travel with SBMA

Many Santa Barbara locals look to SBMA when they are planning their vacations. The destinations are appealing, the itineraries are educational, and travelers enjoy supporting their local Museum as they travel. Perhaps one of the most important factors, however, are the fellow travelers, a companionable, like-minded bunch who often live nearby but only become fast friends in a far-off place.

In 2017, SBMA is pleased to offer several enticing tours. The year begins with our most popular itinerary across time, North India and Rajasthan. In the spring, an art historian leads a group on a behind-the-scenes tour of New York City and beyond. Farther afield in Italy, Dr. Eric Frank reveals the mysteries of Michelangelo's Italy throughout Florence, Siena, and Rome. In the fall, we return to the Oregon Shakespeare Festival for the third year, discover Ireland, and unveil the secrets of South Africa.

Visit www.sbma.net/travel for information on SBMA tours.

Looking Back at 2016

- "The planning and scheduling was superb, (with perks like actor interviews) plays superb, lovely travelers... charming town! A 10 for sure!"* —Judy Weirick, Ashland 2016 traveler
- "I would have to say the highlight of our day trip was meeting a group of lovely and interesting people—that includes the wonderful museum staff."* —Ursula Ginder, Pasadena 2016 traveler
- "Love your trips and YOU guys treat us so well, thanks!"* —Ella Aarberg, Pasadena 2016 traveler
- "In short, the trip overall was typical of yours: well-organized and pleasant."* —Maria Brant, Pasadena 2016 traveler
- "All fabulous, inspiring, informative, accessible, beautifully done."* —Deidre Skylar, Getty Center 2016 traveler
- "I have NO complaints or additions to the trip!"* —Amanda McIntyre, Downtown L.A. 2016 traveler
- "Thank you for a most wonderful weekend. You organized a great excursion. Really educational—spoon feeding us "culture" while making the trip really FUN! We look forward to more!"* —Jack Hewett and Janice Meaden Hewett, Overnight in L.A. 2016 travelers

Upcoming Tours

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

- **India: Legendary Rajasthan, Delhi & the Taj Mahal**
January 22 – February 7, 2017
- **Springtime in Japan: Shrines, Gardens, & Museums with Meher McArthur**
April 1 – 14, 2017 *waitlist only*
- **Low Countries: Flemish & Dutch Art and Architecture in Belgium & the Netherlands with Nigel McGilchrist**
April 17 – 29, 2017 *waitlist only*
- **Michelangelo's World: Florence, Siena & Rome with Eric Frank**
May 11 – 20, 2017
- **What's New in New York**
May 15 – 21, 2017
- **Celtic Lands Cruise (France, Ireland, Wales and Scotland) aboard *Le Boréal***
May 16 – 25, 2017 *waitlist only*
- **Cruising the Baltic Sea aboard *Le Boréal***
June 8 – 17, 2017 *waitlist only*
- **Ireland with 2 nights aboard Belmond's new *Grand Hibernian Train***
September 9 – 20, 2017
- **The Oregon Shakespeare Festival**
September 11 – 15, 2017
- **The Secrets of South Africa**
September 21 – October 4, 2017
- **Pearls of Italy Value Tour**
September 23 – October 4, 2017
- **Malta to Rome Cruise, featuring Sicily and the Amalfi Coast**
October 7 – 15, 2017
- **Prague to the Swiss Alps: Danube, Main & Rhine Rivers aboard *Royal Crown***
October 12 – 26, 2017
- **Hudson River Valley & the Berkshires**
Fall 2017
- **Colonial Mexico**
November 2017

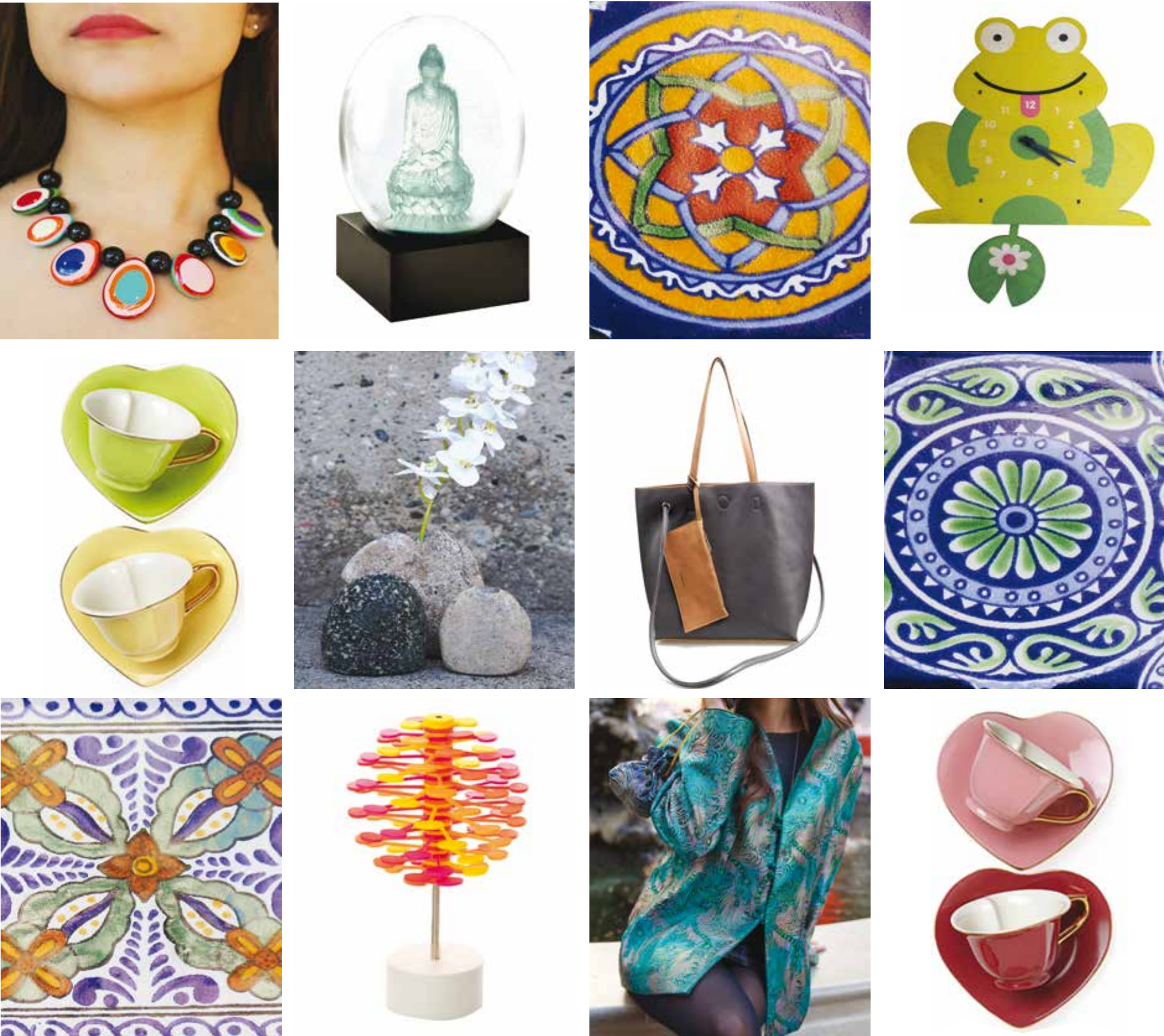
NOTE: This schedule is subject to change. Visit www.sbma.net/travel for the most up-to-date information and full brochures on many of these tours.

Travel is a benefit of Museum membership.

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

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

Shopping at the Museum Store



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

Museum Cafe

The Museum Cafe is now offering specialty platters to take away!

Mediterranean platter:

grilled vegetable salad, spicy carrot hummus, manchego cheese, marinated olives

Artisan cheese platter:

an assortment of domestic & imported cheeses, dried & fresh fruit, house candied nuts, rustic breads

Savory tart platter:

- wild mushroom, caramelized onion, asiago, brie, thyme
- bacon, paprika potatoes, caramelized onion, asiago cheese
- crab, red pepper, caramelized onion, lemon grass, asiago, chives

To order, call 884.6487.

** Please allow a 24-hour notice on all platter orders.*

Museum Cafe Hours • Tuesday – Sunday • 11 am – 3 pm • 1st Thursdays 5 – 7 pm





SANTA BARBARA MUSEUM OF ART
1130 State Street, Santa Barbara, CA 93101

Nonprofit Organization
U.S. Postage
PAID
Santa Barbara CA
Permit Number 352

MUSEUM HOURS

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

ADMISSION

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

OFFICE HOURS

Monday – Friday
9 am to 5 pm

MUSEUM STORE

Tuesday – Friday
10 am to 6 pm
Free Thursday Evenings 5 to 8 pm
Saturday and Sunday
11 am to 5 pm

MUSEUM CAFE

Tuesday – Sunday
11 am to 3 pm
1st Thursdays 5 – 7 pm



■ jan | feb | march | 2017

Cover: David Wiesner, Original design for *National Poetry Week* poster (detail), 2001. Watercolor on paper. Courtesy of the artist.

Anne Hammond and Mike Weaver, *The Apple Tree* (Iffley, Oxfordshire 1986), 1986 (printed 1989). Chromogenic print. SBMA, Gift of Anne Adams Helms and Ken Helms.

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