

■ jan | feb | march | 2018



SANTA BARBARA MUSEUM OF ART

Dear Members,

Happy New Year!

It’s amazing to think that nearly 20 months ago the Museum began its journey of a multi-year, extensive renovation project—critical to its mission of serving the community into the future. The goals of the project were very clear, and at the heart was the need to safeguard and preserve the 28,000 works of art in the collection, ensure the safety of visitors and staff, and provide spaces that bring art alive and enhance the audience experience.

As we head into 2018, we are pleased to announce that major progress has been made, and on track for the completion of Stage 1 in the summer of this year. A majority of the seismic retrofitting has been completed for the former post office building and McCormick wing. A new gallery that will be dedicated to the display of the Museum’s permanent collection of contemporary art has been created, now directly above the existing McCormick Gallery. Designs of the dock leveler and freight elevator for the Art Receiving Facility (loading dock) were completed and an area for the elevator shaft was excavated, making way for a targeted completion date by the fall of 2019.

A feat this grand not only relies on the expertise and dedication of the architectural, engineering, and facilities team, but also on those who have generously contributed financially towards the *Imagine More* Capital Campaign. At the time of publication, the Museum has raised more than \$32 million of the total \$50 million goal. This extraordinary progress is, in part, due to some of SBMA’s closest donors, current and Sustaining Trustees, campaign volunteers, and senior staff members who banded together to meet the Eichholz Inspiration Challenge Match, and raised a total of \$9 million toward the campaign. We are truly grateful to these individuals and to all who have helped to make this transformation a reality. For more information about these extraordinary gifts and a list of donors, please see page 13.

While construction continues throughout 2018, the Museum is dedicated to remaining open and presenting inspiring exhibitions and programming. We are pleased to showcase the Museum’s permanent collection in three exhibitions due to open at the end of January. *Brought to Light* focuses on more than 60 photographs by 13 artists, and *Crosscurrents* examines the art of portraiture, in both paint and the photographic media. In addition, the ever-popular Parallel Stories series returns in March with famed personalities from the literary world, such as Mike Wallace, Carmen Boullosa, Adam Zagajewski, and Geoff Dyer. We hope to see you at the Museum soon!

Sincerely,



Larry J. Feinberg
Robert and Mercedes Eichholz Director and CEO



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Brought to Light: Revelatory Photographs in the Santa Barbara Museum of Art Collection

January 28 – April 22, 2018
Davidson and Colefax Galleries



Drawn entirely from the Santa Barbara Museum of Art's remarkable holdings, this exhibition of over 60 varied photographs by 13 artists reveals as never before many highly unusual and intriguing aspects of SBMA's distinguished collection of photography. *Brought to Light* presents concise groups of works by a wide range of artists including Berenice Abbott, Ansel Adams, Dawoud Bey, Manuel Álvarez Bravo, Bevan Davies, Michael Disfarmer, Harold Edgerton, Anthony Hernandez, Barbara Kasten, Yevgeny Khaldei, Inge Morath, Gordon Parks, and Masao Yamamoto.

As its title suggests, the exhibition "brings to light" fascinating, and in some cases, atypical photographs by both well-known artists and those fully deserving of wider recognition; as well as works recently added to the collection (the majority of them gifts) that are on view for the very first time at SBMA.

Since its founding in 1941, the Santa Barbara Museum of Art has consistently featured photography as an art form in its exhibition program. Over the past 75 years, the Museum's photography holdings have grown through generous gifts and acquisition funds to arrive at today's approximately 8,000-object collection, one that spans the medium's earliest decades to its most recent expressions in both traditional and digital formats.

Coinciding with SBMA's transformative renovation project, which includes a permanent gallery for photography for the first time in the Museum's history, *Brought to Light* sets the stage for future directions in the Department of Photography and New Media's plans for collections and exhibitions. More immediately, it provides SBMA audiences with an unprecedented opportunity to deeply enjoy the unique richness and character of the Museum's distinguished and ever-expanding collection of photographs.

This exhibition is made possible through the generous support of the Dana and Albert R. Broccoli Charitable Foundation, Frances E. Kent, SBMA Women's Board, SBMA PhotoFutures, Gwendolyn and Henry Baker, Patricia and Richard Blake, Roxana and Fred Anson, Susan Bower, Lorna S. Hedges, Priscilla and Jason Gaines, and Barbara and Owen Patotzka.

Top left: Anthony Hernandez, *Belmont #3*, 2000. Lightjet print, ed. 1/7. SBMA, Museum purchase with funds provided by Howard Stein. © Anthony Hernandez

Inset left: Harold Edgerton, *Football Kick*, 1938. Dye transfer print. SBMA, Gift of the Harold and Esther Edgerton Foundation.

Top right: Inge Morath, *Eleanor Roosevelt and Adlai Stevenson* from the portfolio *Photographs by Inge Morath*, 1961. Gelatin silver print, ed. 14/50. SBMA, Gift of Arthur and Yolanda Steinman.

Center left: Dawoud Bey, *Syracuse, NY*, 1986. Gelatin silver print. SBMA, Museum purchase.

Bottom right: Ansel Adams, *Juniper, Cliffs and River, Upper Merced River Canyon, Yosemite National Park, California*, ca. 1936 (printed 1979). Gelatin silver print, ed. 25/50. SBMA, Gift of Margaret W. Weston.





Crosscurrents: The Painted Portrait in America, Britain, and France, 1750–1850

January 28 – May 27, 2018
Preston Morton Gallery

Before the invention of photography, painted portraits were the most coveted means of commemorating family members and important members of society. This exhibition, drawn exclusively from the permanent collection, explores the dynamic dialogue that took place over the course of around a century between American, British, and French portraitists from the Colonial period through the Industrial Revolution. Despite political antipathies, whether between the Revolutionary colonialists and the British (1775–1783) or the French and the British during the Seven Years' War (1756–1763), these artists maintained open channels of communication. American artists, such as Benjamin West, Gilbert Stuart, Rembrandt Peale, and Thomas Sully traveled great distances to study abroad in Italy, often choosing to settle for extended periods in London, where portraiture had gained the heights of refinement as the dominant genre of the 18th century. Emulating Sir Joshua Reynolds, first president and early founder of the Royal Academy in 1768, West, the Peales, and Sully espoused history painting as their true calling, though they all continued to earn their bread and butter through portraiture. Like Reynolds and his English countrymen, Thomas Gainsborough and George Romney, they invented increasingly creative solutions to generate pictorial interest in their most ambitious depictions, including witty citations of the greatest art of the past.

The painted portraits in *Crosscurrents* are, for the most part, bust-length, concentrating mostly on the sitters' faces, upper bodies, and hands. Identity and status are proclaimed through dress. Additional attributes and background elements are carefully selected to either create a relationship between pendant pairs of husbands and wives or to signal the professional identity or prestige of the sitter. The personalities of the artists and their life histories are just as intriguing as the sitters', which accounts for their continued renown. The glaring exceptions are the two women, the English artist Mary Grace and the French artist Pauline Auzou, whose achievements have been long overshadowed by their male counterparts through the usual blindness of patriarchal culture of the last several centuries. We are proud to contribute to the restoration of their critical reputations through the rare exhibition of two examples of their finest work.



All of the works included in this installation were gifts to the Museum, including the latest addition, a perfectly preserved example of the portraiture of Rembrandt Peale. Gifted by a descendant of the sitter, a member of the Boston-based Peabody Coolidge family, the portrait is one of a pair that we know were commissioned by the family in 1827. The donor recollected that the painting hung in a room that was heated by a coal burning stove. It had never been cleaned or conserved, so its transformation, along with its period frame, has been remarkable. The sitter, Mrs. Elizabeth Peabody, was the grandmother of John Lowell Gardner Jr., who would become the husband of the Boston art patron Isabella Stewart Gardner.

Recent new scholarship has also resulted in new attributions for two paintings that have been in the permanent collection since the 1950s and 60s, including the double portrait now given to the French artist Pauline Auzou. We now believe this is the painting that the young Auzou chose to exhibit at the Salon of 1796 and most likely represents herself and her sister. According to Academic practice, women artists were not allowed to draw from the nude model and often used family members as models and subjects. This might account, as well, for the young artist's mastery of superficial textural effects, as in the description of different types of fabric, while the exaggerated proportions of the figures' elongated hands and bodies (as filtered through Italian mannerism of the previous century) may betray a still developing understanding of human anatomy.

Most remarkable is the recent attribution of a portrait by a woman artist that we now know, on the basis of a reproductive print, is a self-portrait by Mary Grace. Though forgotten since her death in 1786, she was a well-regarded and successful artist, whose work was exhibited and admired in London. This is the only known example of her painting to survive and is an exciting new discovery for specialists. Grace presents herself with the tools of her trade in hand, sitting proudly before an easel that, perhaps, shows the outlines of one of the history paintings that she was recorded to have exhibited in the 1760s.



Top left: (left) Gilbert Stuart, *Portrait of Lt. Samuel Doggett*, 1815. Oil on panel. SBMA, Gift of Mrs. Charles S. Dennison. (right) Gilbert Stuart, *Portrait of Elizabeth Badlam Doggett*, 1815. Oil on panel. SBMA, Gift of Mrs. Charles S. Dennison.

Inset: Details dramatizing the difference before and after cleaning of Rembrandt Peale's *Portrait of Mrs. Elizabeth Peabody*, ca. late 1820s. Oil on canvas. SBMA, Gift of Elizabeth Peabody Shima. Conservation by Alexis Miller, Balboa Art Conservation Center, San Diego, 2017.

Left center: Pauline Auzou, *Two Women Making Music*, ca. 1796. Oil on canvas. SBMA, Gift of Mrs. Hugh N. Kirkland.

Bottom left: Mary Grace, *Self-Portrait*, 1760's. Oil on canvas. SBMA, Gift of Mrs. Hall Adams.



Crosscurrents: American and European Portrait Photographs, 1840–1900

January 28 – May 27, 2018
Preston Morton Gallery



Within two months of the official “discovery” of photography—first announced by the French government on August 19, 1839—photographers began turning their lenses on themselves, their loved ones, and their social circles. In doing so, they catered to the tastes of a new class of citizens in France, Great Britain, and America: the upwardly mobile bourgeoisie, who made their fortunes during the Industrial Revolution and aspired toward an elite status that luxury goods, such as portraits, could signify. This exhibition assembles striking examples from the Museum’s permanent collection to illustrate how photographic portraiture blossomed over the course of six decades. From a genre originally intended to mimic the painted portrait, it became, by the 20th century, one which emphasized the unique technical properties of the medium itself, effectively arguing for photography’s status as an art in its own right.

Unusual in its origins, photography arose simultaneously in two different locations—in France by Jacques-Louis-Mande Daguerre, and in Great Britain by Henry Fox Talbot—with neither inventor aware of the other’s discovery. Within 10 years, however, practitioners benefited from both processes as cross-cultural exchange led to a steady stream of

technical improvements. French, British, and American portrait studios incorporated the precision of the French “Daguerreotype” by upgrading to glass plates and sharper lenses, while also importing the paper medium and reproducible positive-negative system from the British “Talbotype.”

As this installation reveals, early portrait photography was heavily influenced by the dominance of painting within the Western canon. Some of the most successful commercial photographers had a background in the fine arts, including Nadar, who started out as caricature illustrator; Roger Fenton, a trained portrait painter; and Henry Collen, an acclaimed miniature artist. Indeed, the cachet of early portrait photographs stemmed largely from their ability to replicate the colorful effects, dignified poses, and lavish surroundings of painted portraits.

As the decades progressed and photographic processes improved, technicians began to embrace medium-specific eccentricities. Julia Margaret Cameron, for instance, incorporated the long exposure times, once considered a technical inconvenience, to create ethereal and symbolically loaded portraits of friends and family. Later, the Pictorialist movement, helmed by figures like Alfred Stieglitz and Edward Steichen, used heavy darkroom manipulation to lend photographs the artistry of painting, drawing, or engraving. Rather than constituting a completely freestanding genre, then, portrait photography was nourished by transnational innovations and a constantly evolving relationship with its painted predecessor.



Continuing Exhibition

Story-Telling: Narrative Paintings in Asian Art
Through February 25, 2018
Ridley-Tree Gallery

Highlights of the Permanent Collection
Ongoing
Ridley-Tree Gallery

Top left: Henry Collen, *Captain Augustus Richard Peers*, 1841. Hand-painted salted paper print. SBMA, Museum purchase with funds provided by the Cohn Acquisition Fund.

Inset left: Edward Steichen, *J.P. Morgan*, 1903 (printed in *Camera Work*, April 1906). Photogravure. SBMA, Museum purchase with funds provided by the Wallis Foundation.

Asian Art

The Museum recently received four important Japanese and Chinese scroll paintings from SBMA Trustee Clay Tedeschi. Dating from the early 19th to the mid-20th century, the paintings are welcome additions to the small, but growing group of Japanese and Chinese paintings in the collection.



The Japanese paintings include two remarkable works by Takeuchi Seihō (1864–1942), a leader of the *nihonga* (modern Japanese paintings) movement and whose innovative combination of traditional Japanese brushwork techniques with bold colors and light, learned from European paintings, redefined Japanese painting in the first half of the 20th century. *Weasel and Melon* (centerfold) and *Mouse Chewing Musical Instrument* (calendar) exemplify Seihō’s personal style during the latter decades of his life. Interest in haiku poetry and Chinese paintings inspired Seihō to distill further his flawless brushwork in order to capture more of the “essence” of his subjects. The colorful and beautifully delineated *Birds and Flowering Peonies by a Garden Rock* (left) by Kano Isen’in Naganobu (1775–1825) is the first Japanese painting by a Kano artist to enter the Museum collection. A seventh-generation head of one of the branches of the Kano-school of painting, Naganobu continued the illustrious line of Kano masters who were perhaps Japan’s most influential school of painting during the Edo period (1615–1868), serving the samurai and nobilities alike.

Landscape, by the well-known Chinese painter Cui Zifan (1915–2011), is a significant contribution to

the few 20th-century Chinese paintings in the collection. Recognized for his spontaneous style with deceptively simple sophistication, Cui was a self-taught artist from an impoverished peasant family in north China (Shandong province). This landscape of simply-shaped hills, a rare subject among Cui’s birds and animal paintings, is portrayed directly and energetically with strong forms and powerful ink textures. SBMA Trustee Clay Tedeschi gifted this painting to the Museum in loving memory of Betty Klausner. (see page 13)



Contemporary Art

In Portuguese, *vaga-lume* means firefly, which provides **Valeska Soares’** installation of the same title an association with the natural world. *Vaga Lume*, first exhibited at *Paralela 2006* at the Pavilhão Armando de Arruda Pereira in São Paulo, is a dense grid of over 1,000 porcelain light sockets and bulbs with nearly floor-length beaded pull chains. As viewers enter the installation, they are enveloped in the cascade of chains, able to turn each bulb on or off at will, hence becoming an integral part of the work. The artist describes the experience as “almost like being in the middle of a waterfall, looking at constellations in the sky.” Using light as a medium, *Vaga Lume* also references sculptures by Dan Flavin, suspended installations by Cildo Meireles and Hélio Oiticica, and beaded curtain works by Felix Gonzalez-Torres. In Soares’ light-filled installation, the viewers become the “conductors,” making their mark or, in effect, adding their own design schemes to the work. The configurations of light on the ceiling may change at any given moment, never repeating the same pattern. *Vaga-lume* also may be defined as the impression of a vague, wandering, and transient light. As such, it prompts the viewer to wander physically and perceptually while basking in its encompassing glow. A central part of SBMA’s major survey exhibition, *Valeska Soares: Any Moment Now*, *Vaga Lume* officially entered SBMA’s permanent collection in October 2017. The installation will travel with the exhibition to the Phoenix Art Museum and will be on view March 24 – July 15, 2018.



Ivan Albright (American, 1897–1983) was a renowned member of the American “Magical Realist” movement, in which artists exaggerated representations of mundane subject matter with a fantastical, surrealist style. The Chicago-born artist served as a medical draftsman documenting wounds at army hospitals in France in World War I, which is said to have inspired his distinctive style, in which the flesh of his figures appears decayed. Albright adopted this approach to the human body to critique consumer culture. Albright, in his words, strived to “make statements, ask questions, and search for principles” and “jar the observer into thinking” through the grisly appearance of his figures. He worked in a number of

media: painting, sculpture, drawing, watercolor, gouache, and printmaking. SBMA recently became the beneficiary of five lithographs and one etching by the artist produced between 1940 and 1982, thanks to a gift from the collection of Mary and Edward Harvey. This represents the first works by Albright to enter the Museum’s permanent collection.

Photography and New Media

Thanks to the generosity of the PhotoFutures support group, this year’s Buying Spree has allowed the Museum to acquire 10 impressive new photographs. Drawn from California galleries, works by the artists Tom Bianchi, Evelyn Hofer, George Legrady, Ralph Eugene Meatyard, Ursula Schulz-Dornburg, and Henry Wessel will enter the collection, enhancing various active areas of the Museum’s holdings while opening new avenues for the collection to explore.



One of the works selected was **Evelyn Hofer’s** dreamy photograph, *Girl with Bicycle, Dublin*. Carefully composed and printed using a complex dye transfer process, this richly-hued image poignantly and somewhat mysteriously portrays a young girl in the streets of Dublin. Hofer, who fled Nazi Germany at age 11, resettled in a series of international locales, learning to quickly discern the essence of a place and the unique characteristics of passing strangers. Her photograph joins the Museum’s important holdings in early fine art color photography that include works by William Eggleston and Marie Cosindas.

Another notable Buying Spree addition is **Ursula Schulz-Dornburg’s** *Goris-Khndsorek*. Part of a series entitled *Bus Stops*, the photograph depicts

one of the surreal relics of Soviet brutalism that remains standing today. The dilapidated transit structure evokes the collapse of the socialist political system, which caused Khndsorek, Armenia to be downgraded from a bustling industrial center into a small agricultural village. In the aggregate, Schulz-Dornburg’s series is a catalog of vernacular architecture, recalling the pictorial objectivity of the Dusseldorf Academy’s Bernd and Hilla Becher, but with the humanistic and documentarian impulses of a trained anthropologist.

Inset top left: Kano (Isen'in) Naganobu, Japanese, 1775–1828, *Birds and Flowering Peonies by Garden Rock*, after 1816. Ink and color on silk; hanging scroll. SBMA, Gift of Clay Tedeschi in memory of his grandmother, Henrietta Tedeschi.

Bottom left: Valeska Soares, *Vaga Lume* (2006/2017). Mixed-media installation. *Valeska Soares: Any Moment Now*, 2017 (Installation view).

Inset top right: Ivan Albright, *Into the World There Came A Soul Called Ida*, 1940. Lithograph. Gift of Mary and Edward Harvey.

Inset bottom right: Evelyn Hofer, *Girl with Bicycle, Dublin*, 1966. Dye transfer print. SBMA, Museum purchase with funds provided by PhotoFutures. Courtesy of ROSEGALLERY.

education program highlight



Sensory Studio: An Interactive Afternoon of Art Exploration

On October 22, inspired by the exhibition *Valeska Soares: Any Moment Now*, and as part of the Santa Barbara weekend special celebration of PST: LA/LA, visitors to the Museum were invited to discover pop-up talks and playful artistic activations involving taste, touch, sight, sound, and scent. Over 350 guests participated, enjoyed the art, or simply stopped by to literally smell the roses as the Museum front steps, galleries, and back plaza were transformed into a Sensory Studio.

Sight Visitors immersed themselves in the sensual minimalism of *Valeska Soares: Any Moment Now* on their own or with the help of abbreviated Docent talks in the galleries throughout the day. They watched Brazilian-born dancer choreographer Vanessa Isaac and the Vanessa Isaac Dance Company perform impromptu interventions in the plaza inspired by Valeska Soares' *Tonight*.

Sound They gathered on the front steps to listen to abstract soulful sax riffs played by musician Tom Buckner. In the plaza behind the Museum, things got more playful with the "poignantly pointless" stylings of The Swingin' Moods. This retro romantic trio of Spencer Barnitz (aka Spencer the Gardener), Tod Capps, and Jim Connolly indulged in a fearless exploration of the music of love, much appreciated by their local Santa Barbara fan base.

Thanks to SBMA's partner, the Santa Barbara Public Library, families could listen in on two storytime sessions that highlighted the magic of books and the transformative power of stories. Library staff was also on hand to offer personalized book recommendations based on individual taste, billed as "For/To: Your Customized Reading List" in keeping with the exhibition content.

Touch Literary-minded visitors participated in hands-on art activities, including making redacted poetry taken from the text of Roland Barthes' *A Lover's Discourse* or creating a watercolor and photo transparency collage in a nod to Soares' *After Images*.

Taste Thanks to the Museum Cafe, guests had the opportunity to sip samples of botanical blends of spice, flower, and fruit at the Botanical Juice Bar, where the best part was trying to guess the delicious and unusual ingredients.

Smell What does joy smell like? Curious visitors joined the Los Angeles-based Institute for Art and Olefaction and immersed themselves in the scent of childhood, memory, courage, melancholy, and more. Guests could sample various scents and match it their individual story, and then share by adding their selection to the collective scent.

For SBMA and the regional partners, the interactive day was filled with art exploration, engagement, and community building; just what the creators of this PST: LA/LA Santa Barbara Weekend celebration had in mind, and what the Museum brought to life for its visitors—accessing art through all the five senses.





sun	CLOSED MONDAYS	tue	wed	thu	fri	sat
	<i>New Year's Day Galleries, Store, and Offices Closed</i>	FOCUS TOUR "Color" 1 pm	FOCUS TOUR "Techniques" 1 pm	FOCUS TOUR "Highlights" 1 pm 1ST THURSDAY 5 – 8 pm FAMILY 1ST THURSDAY 5:30 – 7:30 pm	FOCUS TOURS "Highlights" 1 pm "Highlights of the Permanent Collection" 2 pm	FOCUS TOURS "Highlights" 1 pm "Color" 2 pm
	FOCUS TOURS "Highlights" 1 pm "Highlights of the Permanent Collection" 2 pm	FOCUS TOUR "Highlights" 1 pm	FOCUS TOUR "Highlights of the Permanent Collection" 1 pm	FOCUS TOUR "Highlights" 1 pm	FOCUS TOURS "Highlights" 1 pm "Techniques" 2 pm	FOCUS TOURS "Highlights" 1 pm "Highlights of the Permanent Collection" 2 pm
	FOCUS TOURS "Highlights" 1 pm "Color" 2 pm STUDIO SUNDAY on the Front Steps 1:30 – 4:30 pm	FOCUS TOUR "Highlights of the Permanent Collection" 1 pm	FOCUS TOUR "Techniques" 1 pm	FOCUS TOUR "Highlights" 1 pm SKETCHING IN THE GALLERIES 5:30 – 6:30 pm PARKER QUARTET 7:30 pm	FOCUS TOURS "Highlights" 1 pm "Highlights of the Permanent Collection" 2 pm	FOCUS TOURS "Highlights of the Permanent Collection" 1 pm "Color" 2 pm
	FOCUS TOURS "Highlights" 1 pm "Highlights of the Permanent Collection" 2 pm LEARNING TO LOVE THE LITERATI 2:30 – 3:30 pm	FOCUS TOUR "Techniques" 1 pm	FOCUS TOUR "Highlights of the Permanent Collection" 1 pm	FOCUS TOUR "Highlights" 1 pm	FOCUS TOURS "Highlights" 1 pm "Color" 2 pm	FOCUS TOURS "Highlights" 1 pm "Techniques" 2 pm MEMBERS OPENING RECEPTION for "Brought to Light" and "Crosscurrents"
sun	CLOSED MONDAYS	tue	wed	thu	fri	sat
	FOCUS TOURS "Brought to Light" 1 pm "Crosscurrents" 2 pm	FOCUS TOUR "Highlights" 1 pm	FOCUS TOUR "Color" 1 pm	FOCUS TOUR "Highlights of the Permanent Collection" 1 pm 1ST THURSDAY 5 – 8 pm FAMILY 1ST THURSDAY 5:30 – 7:30 pm	FOCUS TOURS "Highlights" 1 pm "Brought to Light" 2 pm	FOCUS TOURS "Highlights" 1 pm "Crosscurrents" 2 pm
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Thursdays, 5 – 8 pm

Free Thursday Evenings

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

Thursdays, 10 – 11:30 am

Art Matters

Winter 2018: Special Topics

Art Matters (previously Art Talks) is a premier lecture series intended for continuing adult education in the history of art. Distinguished speakers come from the Santa Barbara area, across the country, and occasionally, abroad. During the Special Topics theme this season, specialists delve into greater depth through consecutive lectures devoted to a particular research area or book project.

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

- February 1, 8:

The Renaissance Print

Peter Parshall, Former Curator of Old Master Prints, National Gallery of Art
- February 15, 22:

Caravaggio

Todd Olson, Professor of Early Modern Art, University of California, Berkeley
- March 8:

Tales from a Conservator

Eric Gordon, Head of Painting Conservation, Walters Art Museum, Baltimore



Thursdays, January 4 – March 22, 6 – 9 pm

Adult Ceramics Class

Inspired by works of art in the Museum's exhibitions *Brought to Light: Revelatory Photographs in the Santa Barbara Museum of Art Collection* and *Crosscurrents: The Painted Portrait in America, Britain, and France, 1750–1850*, students of all skill levels are able to develop and refine both sculptural and functional techniques of ceramics through hand building, throwing, surface decoration, and glazing techniques. This 12-week course features small group instruction and individual attention for beginners, while advanced students are welcome to work independently. Course includes all materials, firings, and a docent-led tour of the Museum. No fewer than 10 participants required for this class to run. Drop-in classes available by appointment. Contact Rachael Kriebs at rkriebs@sbma.net to inquire.

Location: SBMA's Ridley-Tree Education Center at McCormick House, 1600 Santa Barbara Street
\$400 SBMA Members/\$485 Non-Members
To enroll, visit register.sbma.net.

Thursdays, January 18; February 15; March 22, 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.

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

Sunday, January 21, 2:30 – 3:30 pm

Learning to Love the Literati

Poetry Reading and Reception

Famously fabulous parties among noted writers and scholars have included Truman Capote's Black and White Ball, Jay Gatsby's fictional lawn party, and the celebrated literary gathering at Lanting (Orchid Pavilion) in China in the year 353 CE.

This same idea of a gathering of poets is being translated into the 21st century at SBMA, when 41 local poets who contributed to *To Give Life A Shape: Poems Inspired by the Santa Barbara Museum of Art* read their works while inspirational images are projected as backdrops. Afterwards, move into the galleries to talk further, sip wine, and sample savories.

Mary Craig Auditorium with a reception to follow in the Ridley-Tree Gallery
Free
Reserve tickets at the Museum Visitor Services desks, or online at tickets.sbma.net.

Parallel Stories

Parallel Stories is a literary and performing arts series that pairs art and artists with award-winning authors and performers of regional, national, and international acclaim. This series functions as a multidisciplinary lens through which to view the Museum's collection and special exhibitions.

Sunday, March 18, 2:30 pm

A Narco History: How the United States and Mexico Jointly Created the "Mexican Drug War"

A Discussion with the Authors



Written together by Pulitzer Prize-winning historian Mike Wallace and acclaimed novelist Carmen Boullosa—one American and the other Mexican—*A Narco History* reviews the interlocking 20th-century histories that produced this 21st-century calamity, and proposes how to end it. In a time when border discussions and the stories behind the drug trade inundate both pop culture and the daily news, this conversation and reading provides a portrait of corruption, loss, and shared blame; a portrait not unlike that in David Alfaro Siqueiros' mural *Portrait of Mexico Today*, that graces SBMA's front steps.

Q & A and book signing to follow

Sunday, April 15, 2:30 pm

Poetry as Portraiture: Adam Zagajewski and Andrew Winer

Thursday, April 19, 5:30 pm

An Education in Seeing: Geoff Dyer on The Street Philosophy of Garry Winogrand

For all:
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.

Concerts

Thursday, January 18, 7:30 pm

Parker Quartet

Renowned for its dynamic interpretations and polished performances, this group has rapidly distinguished itself as one of the preeminent ensembles of its generation. Their numerous honors include winning the Concert Artists Guild Competition and the Grand Prix and Mozart Prize at France's Bordeaux International String Quartet Competition. Their Naxos recording of György Ligeti's complete works for string quartet won the 2011 Grammy Award for Best Chamber Music Performance. They will perform Mozart's *String Quartet in B-flat major, K. 589*, Ligeti's *String Quartet No. 1 Métamorphoses nocturnes*, and Bartók's *String Quartet No. 4*.

Mary Craig Auditorium
\$20 SBMA Members/\$25 Non-Members
Purchase tickets at the Museum Visitor Services desks or online at tickets.sbma.net.

Sunday, February 11, 2 pm

La Cuneta Son Machín: Cumbia from Nicaragua



Nicaragua's first artists to be nominated for a Grammy, La Cuneta Son Machin has created a unique style based on popular Nicaraguan folkórico, infused with rock, marimba, cumbia, and ska.
Co-presented by the Santa Barbara Museum of Art and ¡Viva el Arte de Santa Bárbara.
Museum's Back Plaza
Free

Thursday, March 1, 5:30 pm

Pop-Up Opera

Opera Santa Barbara returns to present another crowd-pleasing pop-up performance in the Museum galleries with a "Rossini and Friends" repertoire.

Museum galleries
Free

Thursday, March 1, 7:30 pm

Catalyst Quartet

The Catalyst Quartet is comprised of top Laureates and alumni of the internationally acclaimed Sphinx Competition, and is a returning favorite at SBMA. Known for dynamic and energetic performances, the ensemble has toured throughout the U.S. and abroad, including sold-out performances at the Kennedy Center, Chicago's Harris Theater, the Met, Carnegie Hall, and Lincoln Center. The Catalyst program, entitled *Hemispheres: North America*, includes six pieces: *String Quartet in B minor, Op. 11* by Samuel Barber, *Valencia* by Caroline Shaw, *Strum* by Catalyst Quartet member Jessie Montgomery, *String Quartet No. 3 "Mishima"* by Philip Glass, *Metro Chabacano* by Javier Alvarez, and *Credo* by Kevin Putz.

Mary Craig Auditorium
\$20 SBMA Members/\$25 Non-Members
Purchase tickets at the Museum Visitor Services desks or online at tickets.sbma.net.



Thursdays, January 4; February 1; March 1, 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 14; February 11; March 11, 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



Tuesdays, January 2 – March 20, 3:30 – 5:30 pm

Winter After-School Multi-Media Class

Focus on Photography: A Look Through Multiple Lenses

Ages 5 – 12

Share your photographic vision by creating a personal portfolio of artwork inspired by the Museum's exhibition *Brought to Light: Revelatory Photographs in the Santa Barbara Museum of Art Collection*. Experiment with a variety of photographic techniques and styles and then modify your images through the art of collage and assemblage. Emphasize a creative and unique approach to composition through inventive perspectives and innovative editing skills.

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

Wednesdays, January 3 – March 21, 3:30 – 5:30 pm

Winter After-School Ceramics Class

Ages 7 – 14

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

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

Monday – Friday, March 26 – 30, 9 am – 3 pm

Spring Art Camp

Face to Face: Exploring Identity Through Photography and Portraiture

Ages 5 – 12

Capture the personalities of your subjects through the artist's eye, inspired by photographs and portraits in the exhibitions *Brought to Light* and *Crosscurrents*. Translate photographs into drawings and sculptures, and explore the power of portraits across time and place.

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

Monday – Friday, March 26 – 30, 9 am – 3 pm

Spring Ceramics Camp

Ages 7 – 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 *Brought to Light* and *Crosscurrents*.

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

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

To register, visit www.sbma.net/kidsfamilies or contact Rachael Kriebs at 884.6441 or rkriebs@sbma.net.

Member Events and Activities

Saturday, January 27

Members Opening Reception

Members receive an invitation to celebrate the opening of *Brought to Light: Revelatory Photographs in the Santa Barbara Museum of Art Collection, Crosscurrents: The Painted Portrait in America, Britain, and France, 1750–1850, and Crosscurrents: American and European Portrait Photographs, 1840-1900.* Benefactors Circle, Director’s Patrons, Dead Artists Society, and PhotoFutures members are invited to a special preview.

Wednesday, February 21, 5:30 – 7:30 pm

New Member Reception

This reception celebrates new and rejoining Members from August 2017 to January 2018. This intimate event is a wonderful opportunity to meet fellow art lovers and learn more about current exhibitions and the permanent collection. Invitations will be mailed. Thank you for joining the Museum family!

Art of the TABLE

Friday, April 27, 5 – 8 pm

Save the Date

The Santa Barbara Museum of Art Women’s Board presents Art of the Table! Ten designers of local and national acclaim will create dramatic and imaginative tablescapes inspired from the Museum’s permanent collection. Meet the designers and delight in their artistry. Enjoy wine and hors d’oeuvres while supporting the Museum. Tablescapes will be on view for SBMA Members and the public on April 28 and 29.

For more information, call 884.6428 or visit sbmawb.org.

Get the most out of your SBMA Membership!

Remember SBMA exhibitions for years to come! Complimentary copies of Museum-published catalogues are a benefit for Members at the Benefactors Circle, Director’s Patron, Curators’ Patron, and Collectors’ Patron levels. Members at these levels are notified when the newest catalogue arrives. To upgrade today or for more information on SBMA catalogues, call the Membership Office at 884.6490.

SBMA Welcomes New Trustee

The Museum is pleased to announce the newest member of its Board of Trustees for 2017–18: Melanee Cooper. She will serve under the leadership of Board Chair John C. Bishop, Jr. and her term officially begins the end of January 2018.



Melanee Cooper came to Santa Barbara from Chicago in the fall of 2012. At 26 years old, she opened her first art gallery and was a gallerist in the contemporary world for over 22 years, exhibiting and representing hundreds of artists in all media over the course of her career. Melanee Cooper Gallery was located in the heart of the river North Gallery district, specializing in emerging, mid-career, and encaustic artists. In 2007, Ms. Cooper collaborated with Chicago’s public arts project Cool Globes: Hot Ideas for a Cooler Planet, curating an exhibition of to raise awareness for climate change at the gallery. Teaming up with the Dalai Lama foundation and the Loyola University Art Museum, Ms. Cooper worked with the world traveling museum exhibition *The Missing Peace Project: Artists Consider the Dalai Lama*, showcasing works by Chuck Close, Richard Avedon, and Mike and Doug Starn. In 2011, she was on the Board of the Theosophical Society and Tibet House for his Holiness. Her family supports philanthropic programs for Lurie Children’s Hospital in Chicago and the University of Michigan, in addition to involvement and support of Northwestern University Hospital in Chicago and the Jewish United Fund. She currently runs Healthy Zen, a holistic health and wellness business.

Thank You, New and Upgrading Members

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

The list below is of new and upgrading memberships from September 1, 2017 to November 30, 2017.

New and Returning Members			
Tim Aceves and Ashley Tammietti	Linda J. Estrada	Pamela and Mark Mischel	Carol M. Thompson
Bernice Alexander	Monique Fay	Maggie Mixsell	Michi M. Thorpe
Ursula Almeida	Betty Fussell	Bernd Moessle	Magdalena Torres and Linda Torres Fuller
Giacomo Almeida	Diane and Charles Gallagher	Virginia Nixon	Dolores Toye
Andrea Alvarado-Voss and Enrique Alvarado	Jean Gilbert	Judith Peck	Emily Tugendhaft
Karen Ansberry	Judith Goldman	Alex Perez	Jeff Vitucci
Eva Arany	Lorette Harnsberger	Sarah Phelps	Yichen Wang
Barbara and Rae Archibald	Mary Harvey	Judy Pochini	Marni Shrednick and Derek Wratchford
Diana Austin and Carol Hester	Diana Hawes and Jim Kirby	Leisha Pomare	Janice and Anthony Zee
Honeya and Michael Barth	Leslie Hay-Currie	Sarajum Quazi	
Marilyn Jenks and Michael S. Benton	Rick Hayes	Lynne and Patrick Quinlan	
Barbara Bertram	Janet Healy and Dennis Houghton	Nydia Quiroga	
Carol Betker	Ashley Hearst and Maureen Hearst	Ronald R. Randall	Upgrading Members
Lita and Simon Biejo	Mayra Hernandez	Diana Kos and Stephan Read	Barbara and John Ahlman
Mary Bouldin and Blake Benlan	Sharon and Gerald Hill	Susan and Stephen Robeck	Brier and Kent Allebrand
Sheila Brennan	Kimberly and John Hoj	Joy and Gilbert Robledo	Monica and Timothy Babich
Mark Brickley	Emilda Jaccard	Mark Rosenthal and Kimberly Rosenthal	Ruth Ann Bowe
Adonna Brooks	Carol and Robert Jackson	Khresy Puchta and Scott Rothdeutsch	Gwinneth A. Clarkson
Oscar Bucher	Elaine and D. Jacobs	Merkie and Ivan Rowan	Oswald Da Ros
Babbie Burrows	Laura Polito and Paul Jaconette	Scott Rowland	Kim L. Hunter and Paulo P. Lima
Steve Buster	Carol and Tom Johnson	Danielle and Adrian Rubi-Dentzel	David Immel
Joy Kelly and Alexander Campbell	Bonnie Josselson and Barry Josselson	Eileen Schuler	Rachel Johnson
Christopher Campos	Gail Kahan and Leslie Kahan	Susan and Robert Shand	Kacey Link and Brian Hotchkin
Craig Chisholm	Jared Katz	Charles Sharpe	Katharine and Sandy Mallin
Lisa and Tim Couch	Marlene King and Camilla Barber	Barbara Siegel	Lisa Markham
Allison Turkish and David Cox	Renee and William Klein	Elizabeth Simonds and Douglas Kahn	Patricia S. McClure
Margaret Daley and Morgan Benedict	Diana C. Larson	Judith Smith and Edward Hartfeld	Caroline Rutledge and Ken Park
Ydun Donahue and Blake Stok	Karen Laurence	Debra and David Stapleton	Nancy Alex and David Robertson
Mara and Marc Dworsky	Mr. and Mrs. James Lloyd-Butler	Victoria Steffes	Julie Rusznak
Joan and Robert Egbert	Julie Lopp	Cari Summer	Judith and Evander Schley
	Alice Love	Nora and Barry Taugher	Leslie Storr
	Laurie and Bruce Maclin	Karen Taylor	Joan Tanner and Gerardo Ayala
	Lucy and Angus McBain		
	Roberta and Michael McGinnis		

Annual Fund

Become an Art Advocate!

SBMA's mission to integrate art into the lives of people could not happen without its generous supporters. If you're not able to give as generously as you'd like right now, a small monthly donation can have a big impact! Support the Museum all year long and sign up to give an automatic, monthly gift to SBMA. Fill out and return the enclosed envelope or 884.6490 to become an Art Advocate today!

Thank you to our generous donors!

Your gift to SBMA's Annual Fund helps support Museum operations and art education programs. These programs include academic, outreach, and after-school programs for K–12th grade students, activities and events for families, classes for college students, and lifelong learning opportunities for adults and seniors. We gratefully recognize gifts to the Annual Fund made between June 1 and October 31, 2017. Thank you for your support of SBMA!

Rebecca and Peter Adams	Elaine and Mike Gray	Diane Ross
Hal Altman and Deborah Anders	Robert K. Gronendyke	Maryan Schall
Jane and Kenneth Anderson	Rebecca Hardin	Nancy Schlosser in memory of Dwight Coffin
Beatrice and Ken Ando	Lisa K. Meulbroek and Brent R. Harris	Hermalee Schmidt
Patricia Aoyama and Chris Cleveland	Christy Hicks	Eric Skipsey
Richard C. Banks	Christine and Michael Holland	Michael Stubbs and Glenn Jordan
Eric Bertsch	Hutton Parker Foundation	Clay Tedeschi in memory of Janet Bailey Bishop
Jill and John C. Bishop, Jr.	Jackie Inskeep	Jeanne Towles
Margaret and Dave Carlberg	Zoe A. Iverson and Gib Johnson	Luisa and Fernando Velez, Jr.
Zora and Les Charles	Helen Kawaguchi	Patricia and Edward R. Wallace
Wynelle Chase	Elaine and Herbert Kendall	John Watson
Jean Clarke	Mara Kohn	Lorraine M. McDonnell and M. Stephen Weatherford
Annette and Bob Cooper	Ann Marie Konn	Patricia and Nicholas Weber
Christine Cornett	Janet and Johan Koornwinder	Wilkie Brothers Foundation
Patrick Corrigan and Betsy Ingalls	J. Paul Longanbach and Donald E. Polk	Jane and Michael G. Wilson
Melanie and Richard DeSchutter	Caroline and John Macomber	Joy Winer
Jeana L. Dressel, Ph.D.	Elizabeth and Robert Manger	Susan and Bruce Worster
Ann and David Dwelley	Susan Matsumoto and Melvin Kennedy	Margaret Wright
Dorothy Flaster	Carol and Stephen Olson	Carolyn and Philip Wyatt
Prof. Mary O. Furner	Francoise and James Park	Evelyn Zuck*
Priscilla and Jason Gaines	Sharon and Nicholas Priestor	
Louise Gaylord	Merrie and Craig Rice	
Debra P. Geiger and Eliot Crowley	Joy and Gilbert Robledo	
Nancy Genn	Mark Rosenthal and Kimberly Rosenthal	



THE CAMPAIGN
SANTA BARBARA
MUSEUM OF ART

Imagine More...



Drill rig to bore holes for steel beams

Betty and Bob Klausner
Memorial Fund



Upon the passing of long-time arts philanthropist Betty (Elizabeth) Klausner this past November, Museum Trustee Clay Tedeschi has given \$100,000 to establish a Memorial Fund in the honor of Betty and Bob Klausner. In addition he has pledged \$150,000 as a match (one dollar for every two given) to encourage support of the Memorial Fund for the *Imagine More* Capital Campaign.

Born in 1928 to Mildred and Charles Bloom in New York City, Betty Klausner lived the last 44 years of her life in California, first in Santa Barbara and later in San Francisco. After raising her children with husband Bob (Robert) Klausner, Betty embarked on a varied career in the arts. She served on the San Francisco Art Institute Board of Directors, was a founder of the Santa Barbara Contemporary Arts Forum (now the Museum of Contemporary Art Santa Barbara), and, along with her late brother, Lewis Bloom, was a devoted benefactor and friend of the Santa Barbara Museum of Art. The Mildred and Charles Bloom Memorial Fund, a gift Betty and Lewis made in memory of their parents, has supported many Museum exhibitions, including *Between Past and Future: New Photography and Video from China* (2006), *Chaotic Harmony: Contemporary Korean Photography* (2010), *An American Century: 20th-Century Master Drawings from the Collection* (2011), *Picasso and Braque: The Cubist Experiment, 1910–1912* (2012), and *John Divola: As Far As I Could Get* (2013). In addition, Betty and Bob gave more than 20 significant works of art adding to SBMA's contemporary art permanent collection.

Contributions to the Memorial Fund in honor of Betty and Bob Klausner can be made by check and mailed to Santa Barbara Museum of Art, 1130 State Street, Santa Barbara, CA 93101, or contact Gina Benesh, Director of Development, at 884.6431 or gbenesh@sbma.net.



Framing for a new roof

A New Roof for a New Gallery

The new gallery dedicated to displaying contemporary art, which now exists above McCormick Gallery, was adorned with a crown of steel! Structural steel rigging was erected to form the roof structure, cornice moldings were installed around its edges, followed by the installation of metal framing, decking, and new triptych skylights. The foundation and structure of McCormick Gallery are very nearly complete, with interior finishes to follow at the end of Stage 2 of construction, scheduled for the end of 2019.

Progress on the Art Receiving Facility

Designs of the dock leveler and elevator for the Art Receiving Facility (ARF) were completed and an area for the freight elevator shaft was leveled. Major excavation work outside Sterling Morton Gallery is creating space for a mechanical room to operate the elevator and house many systems currently on Museum’s rooftops. A drill rig to bore holes (approximately 40 feet deep) allowed for steel beams (some weighing 7,500 pounds) to be inserted, along with surrounding boundary “walls” made of wood beams and, ultimately, steel plates. Workers maneuvered extremely large cranes, drilling rigs, and excavators with a finesse and precision that allowed these machines to do very detailed work.

If you think you’ve heard this before...

The Museum’s two oldest and most vulnerable buildings—the 100-year-old previous post office and the 75-year-old McCormick wing, both originally constructed of unreinforced masonry—are now structurally and seismically shored up with steel and concrete. A steady stream of steel, rebar, and concrete over the past 18 months have ensured the structural integrity of these buildings. This story is not over as Preston Morton Gallery and Park Wing will need seismic reinforcement in future stages—Preston Morton as a result of less stringent building codes at the time of original construction, and Park Wing to bear the weight of a new floor.

Looking Ahead to Stage 2

On October 30, 2017, the Board of Trustees voted to approve Stage 2 of construction in three sub-phases pending the progress of fundraising. The first phase is funded and will enable completion of all seismic work, the roofs, the HVAC air handlers, ductwork, piping systems, and the Art Receiving Facility shell and freight elevator. Proceeding with interior finishes for the ten galleries currently closed, as well as new offices and restrooms in the basement, will be determined at a meeting of the Board by mid-2018.

SBMA Achieves “Eichholz Inspiration” Challenge Match, Raising Another \$9 Million for the *Imagine More* Capital Campaign

With the onset of construction, the Robert and Mercedes Eichholz Foundation decided to set SBMA's *Imagine More* Capital Campaign fundraising on fire with a \$3 million challenge to the Museum’s leadership. The challenge would bring their total gift to \$5 million. The new gift came in the form of a 1:2 challenge—for every \$2 the Museum raised from current, future, and former Trustees, the Eichholz Foundation would commit another \$1.

The Museum met the challenge in a single year. A total of 47 current and sustaining Trustees, campaign volunteers, and senior staff members of the Santa Barbara Museum of Art contributed more than \$6 million. The very impressive list of donors includes:

Jane and Ken Anderson	Lois Erburu	Sherry and Craig Madsen
J. Robert and Margaret Andrews	Starr Siegele and Larry Feinberg	Siri and Bob Marshall
Patricia Aoyama and Chris Cleveland	Audrey and Timothy Fisher	Gretchen and Marshall Milligan
Sarah Argyropoulos	Martha and John Gabbert	Lorie and Michael Porter
Gwendolyn and Henry Baker	Dorothy and John Gardner	Nancy B. Schlosser
Gina and Ken Benesh	Anne and David Gersh	Elaine F. Stepanek Foundation
Jill and John C. Bishop, Jr.	Katherine and Richard Godfrey	Vicki and Patrick Stone
Patricia and Richard Blake	Elaine and Mike Gray	Diane Sullivan
Susan Bowey	Gregg Hackethal and Penny Jenkins	Clay Tedeschi
Michele and Arnold Brustin	Betsy and Jule Hannaford	Jeanne Towles
Robin and Dan Cerf	Perri Harcourt	David and Polly Van Horne
Les and Zora Charles	Christine and Michael Holland	Sarah and Philip Vedder
Marcia and John Mike Cohen	Judith L. Hopkinson	Jane and Michael G. Wilson
Sheila and James Davidson	Gina and Joe Jannotta	Susan and Bruce Worster
Joan Davidson and John Schnittker	J. Paul Longanbach and Donald Polk	
Katy and Ernest Drew	Lillian Lovelace	
Christine and Robert Emmons	Anne Luther	

With additional gifts totaling \$4 million, the campaign has been fundraising at the rate of \$1 million each month for more than a year, bringing the total to just over \$32 million of the \$50 million total goal set for the *Imagine More* Capital Campaign.

Less Than Six Degrees...



One of the attributes of *Any Moment Now*, a large-scale installation that inspired the title of SBMA's Valeska Soares survey exhibition last fall, is that it may be approached by viewers in a myriad of ways. Very few, however, would have connected with this work quite the same way as SBMA Board of Trustee member Patsy Hayden Blake. To her surprise and delight, one of the dust jackets Soares sourced to make the work is from the Pulitzer Prize-winning book *Times Three: Selected Verse from Three Decades* by Phyllis McGinley, Blake's mother. McGinley (1905–1978)

was as critically important as she was popular, receiving praise from critics and poets, including W.H. Auden, and gracing the cover of *TIME* magazine in 1965.

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.

For information about the Legacy Society, contact Karen Kawaguchi at 884.6428 or kkawaguchi@sbma.net.

- Anonymous (5)

Hal Altman and Deborah Anders

Jane and Kenneth Anderson

Margaret Arvey

Mr. & Mrs. Victor K. Atkins, Jr.

Gwendolyn and Henry Baker

Wilford L. Baumes

Barbara Ben-Horin

Barbara Bertram

John C. Bishop, Jr.

Patricia and Richard Blake

Lida Light Blue and Frank Blue

Michele and Arnold Brustin

Lee and Doug Buckmaster

Zora and Les Charles

Sue and J.W. Colin

Marilyn Conrad

Joan Davidson and John Schnittker

Nora Duncan

Christine and Robert Emmons

Cinda and Donnelley Erdman

Larry J. Feinberg and Starr Siegele

Rosalind and Ronald Fendon

Melissa and Trevor Fetter

Mary Garton

Jane Gottlieb

Robert K. Gronendyke

Paul Guido

Lois and Richard Gunther

Pamela and Corbin Gwaltney

Eva and Yoel Haller

Tim Walsh

Lorna S. Hedges

Christine and Michael Holland

Cyndee Howard

Kim L. Hunter

Gina and Joe Jannotta

Alice Gillaroo and Susan Jorgensen

Karen Y. Kawaguchi

Bonnie Kelm and William Malis

Elaine and Herbert Kendall

Lynn P. Kirst

Marjorie and Paul Kissner

Elizabeth P. Knowles

Ann Koepfli
- Patricia Kohlen

Stephen and Louise Komp

Seymour and Shirley Lehrer

Patricia Levee

Arthur Lindo and Julien Stuart

Lillian Lovelace

Leatrice Luria

Susan Matsumoto and Melvin Kennedy

Keith J. Mautino

Gretchen and Marshall Milligan

Joan and Carl Mottek

Cynthia and Chapin Nolen

Merry Norris

Vivianne and Robert Palazzo

Alex Pananides and Jan Dunbar

Claire and Gerald Parent

Gregory and Joanne Payne

Lady Leslie Ridley-Tree

Gloria Rubin

Barbara Savage and Robert Ornstein

Nancy B. Schlosser

Helene Segal and George Konstantinow

Susan and Glen Serbin

Eric Skipsey

Prudy Squier and Steve Sparklin

Denise Stevens and Quentin Panek

Patricia and Erwin Straehley

Diane Sullivan

Clay Tedeschi

Leah and Robert Temkin

Louise Tighe

Jeanne Towles

Deanne G. Violich

Sarelyn Wager and Robert Turner

Dody Waugh

Ms. Virginia Weinstock

Dana White

Peggy Wiley

Dr. Christel Bejenke

Linda Wolcott-Moore

As of October 31, 2017

Artful Affairs

Following on the heels of SBMA's memorable 75th-anniversary gala last year, the newest fundraiser, Artful Affairs, featured 13 elegant parties in spectacular homes with distinguished art collections. Each event was themed around a memorable figure from the Museum's 76-year history. The intriguing format kept the special venues a mystery. The hosts and locations were revealed only after reservations were secured. Proceeds from these parties support the Museum's rich programming.

Salon Series Sponsors

Patricia Aoyama and Chris Kleveland, Jill and John C. Bishop, Jr., Susan D. Bowey, Marcia and John Mike Cohen, Elaine and Mike Gray, Paul Guido and Steve Blaine, Betsy and Jule Hannaford, Jacquelyn Klein-Brown, Judith Little, Siri and Bob Marshall, Connie and John Percy, Stacey and Greg Renker, Nancy Schlosser, Diane Pace Sullivan, Clay Tedeschi, Gail Wasserman.

Salon Enthusiasts

Jane and Ken Anderson, Ariadne Wealth Management, Patricia and Richard Blake, Diani Building Corp., Connie Frank and Evan Thompson, Goldman, Sachs & Co., Kupiec Architects, Susan and Craig McCaw, Gretchen and Marshall Milligan.

Salon Supporters

Gwen and Henry Baker, Sheila and Michael Bonsignore, Titus Brenninkmeijer, Meg and Dan Burnham, Canterbury Consulting, Chocolats du CaliBressan, Joan Davidson and John Schnittker, Christine and Robert Emmons, Anne and David Gersh, Haagen/Printing Typecraft Inc., Perri Harcourt, Christine and Michael Holland, J. Paul Longanbach and Donald E. Polk, Rosemary and Nicholas Mutton, Francoise and James Park, Regina and Rick Roney, Jeanne Towles, Fred Burrows / Ben Tucker – UBS Financial Services, Inc., Sarah and Philip Vedder, Carol Vernon and Robert Turbin, Gregg R. Wilson and John A. Maienza, Susan and Bruce Worster.

Diane Sullivan and Clay Tedeschi, Co-chairs



Gail Wasserman, Jill Bishop



Regina Roney, John Bishop, Pat Toppel



Jeanne Towles, Diane Sullivan, Bob and Siri Marshall



Diane Sullivan, Clay Tedeschi



Betsy and Jule Hannaford



Julie Joyce, Curator of Contemporary Art, and Valeska Soares

***Valeska Soares:
Any Moment Now***
On September 16 and 17, the Museum celebrated the opening of *Valeska Soares: Any Moment Now* with the artist, exhibition sponsors, lenders, and Members. This is the first major, mid-career survey of Brazilian artist Valeska Soares in the Western United States and is part of the Getty Foundation's Pacific Standard Time: LA/LA initiative.



Elisabeth and Greg Fowler, exhibition sponsors



Lée Luria, exhibition sponsor through the Luria Foundation



Margaret Arvey, exhibition sponsor



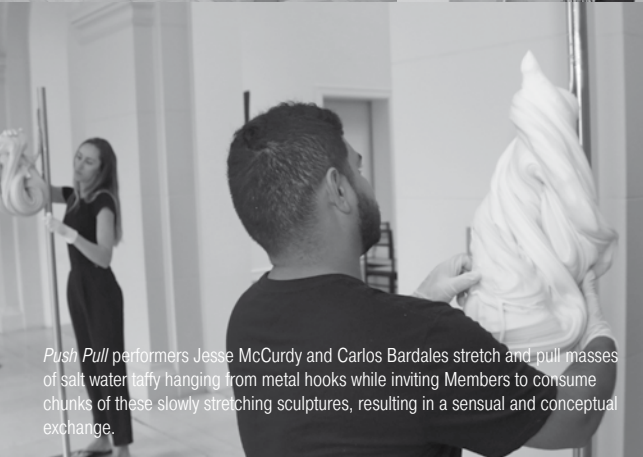
Representing exhibition sponsors, the Women's Board, Henry Baker; Fran Morrow, President; Julie Blair, Vice President, Membership; and Mike Smith



Victoria and Michael Imperioli



Lynn and Chris Brown, and Kim Hunter and Paolo Lima with *Vaga Lume*.



Push Pull performers Jesse McCurdy and Carlos Bardales stretch and pull masses of salt water taffy hanging from metal hooks while inviting Members to consume chunks of these slowly stretching sculptures, resulting in a sensual and conceptual exchange.



SBMA Members enjoy the exhibition.

**Women's Board
Sustaining Members
Luncheon**
The SBMA Women's Board honored its Sustaining Members with a special luncheon held at Stella Mare Restaurant. Bob Kupiec, the Museum's architect for the renovation, shared his vision for the new Museum.



Past President and Sustaining Member Chair, Mary Maxwell, with special guest Bob Kupiec



Sustaining Member Gail Beust and Carolyn Williams



Sustaining Members Susan Sweetland and Mary Garton



Sustaining Members Joan Dewhirst and Berta Binns



Sustaining Members Beverly Singer, Susy Herfenger, and Mimi Michaelis

**Dead Artists
Society and DASii**
Members of Dead Artists Society and D.A.S.ii joined Assistant Director and Chief Curator Eik Kahng for a discussion of the 1990 film about the life of Vincent Van Gogh, *Vincent & Theo*, and the 2012 novel *Van Gogh: The Life*.

Members were also invited to the Dead Artists Society and D.A.S.ii Annual Meeting at the art-filled home of D.A.S. member Diane Sullivan.



Christine Holland, Co-Chair of Dead Artists Society, reads from *Van Gogh: The Life*.

PhotoFutures
PhotoFutures Members were invited to the launch of their 20th-anniversary year with an evening of photographs and wine. The evening began with a viewing and conversation on Karl Struss and *Sleep of Reason*, followed by a tasting of Italian varietal wines from August Ridge.



Charlie Wylie, Curator of Photography and New Media



Assistant Director and Chief Curator Eik Kahng discussed upcoming events and exhibitions with members and guests.



SBMA Members in Ashland, Oregon in September 2017 for the Oregon Shakespeare Festival. Left to right: Karen Howsam, Mickey Flacks, Dick Flacks, Suzanne Von Drehle, Amanda McIntyre, Joan Deen, Pat Van Every, Nancy Schlosser, Barbara Patotzka, Eve Bernstein, OSF Actor Richard Howard, Barbara Ben-Horin, Devin Scott, Berta Binns, Owen Patotzka, Kathy O'Leary, Lorna Hedges, Dave Chernof, Chris Chernof, John Gardner, Dorothy Gardner, Sharon Metsch



SBMA Members in Ireland in September 2017. Tom Simundich, Sharon Felder, Anne Marie Westmoreland, Janny Gothro, Madelyn Cole, Dwight Lanmon, Dawn Saglio, Maryan Schall, Marianne Gorman, Doug Saglio, Victoria Bessinger, Astrid McVeigh, Cyndee Howard, Wayne Cole, Kim Hayes, Michael Hayes



SBMA Members in Ireland in September 2017. Front: Doug Saglio, Marianne Gorman, Lord Erne, Tom Simundich (kneeling), Lisa Benshea. Middle: Lesley Cunningham, Anne Marie Westmoreland, Maryan Schall, Francis—the Crom Castle Butler, Dawn Saglio, Madelyn Cole, Joe McVeigh, Astrid McVeigh. Back row: Victoria Bessinger, Janny Gothro, Wayne Cole, Kim Hayes, Michael Hayes

Travel at SBMA

SBMA offers travel opportunities with a special focus on art, culture, history, architecture, and gardens as a benefit of Museum membership.

Many tours are custom-crafted by the Museum for its Members with privileged access and special experiences for small groups. Value tours are usually shared with other non-profits and offer a similar experience in a slightly larger group at a lower price. Cruises are on small ships and are shared with other museums and universities providing a strong on-board lecture program relating to the destination. In March 2018, SBMA's 35th trip to India is based in the following cities and includes stays in some of the newest and most luxurious five-star properties in India: Amritsar, Chandigarh, Shimla, Lucknow, Calcutta, Varanasi, Khajuraho, and Delhi. April brings a domestic tour to Dallas and Fort Worth with SBMA Curator of Photography and New Media Charles Wylie and offers extraordinary access to private homes and art collections. During the summer, a tour in Southern England features a private reception at Highclere Castle, the filming location of *Downton Abbey* without all the crowds, and several special private visits. In the fall, a tour to the Himalayas includes Tibet, Nepal, and six nights in Bhutan. Two value tours are being offered in June: Sicily with Dr. Allan Langdale and Copenhagen, Oslo, and Bergen. A cruise—a voyage from Lisbon to London aboard *Le Laperouse* rounds out the offerings for which we are currently accepting reservations. Call today before space fills on these tours!

Traveler Notes

Ireland

"Thank YOU for managing the trip/tour so beautifully. It was wonderful to share this trip with family."
—Maryan Schall

"What a wonderful, wonderful trip! I'm still in awe of the places we stayed, the things we saw and the 5-star meals we ate!! Such a memorable vacation." —Dawn Saglio

"It was like magic having all these exquisite dinners in exquisite homes. Tourists can't do the things we did. There's no way I would be able to go to these places on my own. I would never have gone to Ireland if it weren't for the art museum. The doors that were opened and the opportunities we had totally blew me away."
—Sharon Felder

"It was one magical evening after another. Our guide was an Irish encyclopedia with a sparkle in her eye."
—Kim and Michael Hayes

Ashland

"My sincere thanks for a most enjoyable and memorable trip with you to the OSF! To say that it was my favorite trip ever is understating how I feel. Meeting all those very nice people, most for the first time, made me feel warmly included in what I realize is a long time group of SBMA friends." —Anonymous

Upcoming Tours

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

- **The Colonial Heart of Mexico with Florencio Moreno**
January 29 – February 7, 2018 *waitlist only*
- **Mexico City featuring Zona Maco Contemporary Art Fair with SBMA Curator Julie Joyce**
February 7 – 11, 2018 *waitlist only*
- **Across India: In the Footsteps of the British Empire**
February 28 – March 15, 2018
- **Dallas & Fort Worth with SBMA Curator Charles Wylie**
April 17 – 21, 2018 *waitlist only*
- **Art Destinations from Marfa to Crystal Bridges**
April 21 – 27, 2018 *waitlist only*
- **Spain and Portugal under Sail: From Malaga to Bilbao aboard Sea Cloud II**
May 17 – 29, 2018 *waitlist only*
- **Sicily Value Tour with Dr. Allan Langdale**
June 2 – 11, 2018
- **Nordic Magnificence: A Value Tour to Copenhagen, Oslo, and Bergen**
June 10 – 20, 2018
- **British Architecture, Literature, and Masterpiece Theatre: The English Country House**
June 13 – 23, 2018
- **European Coastal Civilizations: A Voyage from Lisbon to London aboard Le Laperouse**
September 4 – 13, 2018
- **Art Collections, Music and Landscapes in the Heart of Europe with Nigel McGilchrist**
September 6 – 20, 2018 *waitlist only*
- **Behind the Curtain in Ashland: The Oregon Shakespeare Festival**
September 27 – October 1, 2018 *waitlist only*
- **Pittsburgh with SBMA Curator Julie Joyce, featuring the Carnegie International**
October 2018
- **Private Morocco with Keelan Overton**
October 6 – 20, 2018 *waitlist only*
- **The Himalayas: Tibet, Nepal, and Bhutan**
October 19 – November 4, 2018

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



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

The Fire & Ice Museum Cafe has closed. Please check the website at www.sbmanet/visit/cafe for updated information.



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

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Santa Barbara CA
Permit Number 352

MUSEUM HOURS

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

ADMISSION

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

OFFICE HOURS

Monday – Friday
9 am to 5 pm

MUSEUM STORE

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



■ jan | feb | march | 2018

Cover: Barbara Kasten, *Construct PC-VI* (detail), 1982. Polacolor print. SBMA, Gift of Arthur and Yolanda Steinman. Courtesy of the artist.

Ansel Adams, *Frozen Lake and Cliffs, The Sierra Nevada, Sequoia Nat'l Park, CA*, 1932, printed 1979. Gelatin silver print. SBMA, Gift of Margaret W. Weston.

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