

■ jan | feb | march | 2019



SANTA BARBARA
MUSEUM OF
ART

SANTA BARBARA MUSEUM OF ART

Dear Members,

Happy New Year!

It is remarkable to realize that only two and a half years ago the Museum embarked on the most significant renovation project in its history. Within just this past year, seismic retrofitting has been completed for the former post office building and McCormick wing; framing work continues that will soon create new galleries dedicated to contemporary art, photography, and new media; and the grand steel structure of the Art Receiving Facility has been erected, now standing ready for its massive freight elevator. We look forward to the fall 2020 when we will unveil the momentous results of this ambitious labor.

If you have not visited the Museum recently, we encourage you to do so as SBMA continues to offer inspiring exhibitions and programming. Later this month, the Department of Photography and New Media is pleased to present *A Brilliant Spectrum: Recent Gifts of Color Photography*, encompassing a broad range of artists, years, techniques, and themes with a nod to those patrons who have generously donated works of art or provided funding for acquisitions. In March, the Museum will again reach into its permanent collection to focus on the medium of sculpture. *Out of Storage and into the Light: Sculptures that Tell Stories* features works ranging from Pre-Columbian and Ancient Egyptian to 19th- to 21st-century French, English, and American—many of which have never before been on view to the public. Also in March with the new *Park Projects* installation, the Museum’s Park Entrance will be galvanized by a spectacular piece by Kehinde Wiley, an internationally-recognized portrait painter whose work revitalizes Baroque and 19th-century traditions with contemporary subjects (see center spread).

In addition, the popular Parallel Stories lecture series returns, pairing art and artists with award-winning authors and performers of regional, national, and international acclaim. From January through March, the Museum welcomes such artistic and literary royalty as Rachel Cusk, Tony de los Reyes, Sameer Pandya, Maggie Nelson, and Alex Espinoza for readings, dialogues, and discussions.

We appreciate the continued support of our Members and donors throughout this exciting time and hope to see you soon!

Sincerely,



Larry J. Feinberg
Robert and Mercedes Eichholz Director and CEO



2018 – 2019 Board of Trustees

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**A Brilliant Spectrum:
Recent Gifts of Color Photography**

January 27 – May 5, 2019
Preston Morton Gallery

Encompassing a broad range of artists, years, techniques, and themes, this exhibition offers viewers a rich and exciting experience of color photographs by emerging and established artists alike, presenting with its approximately 30 works a select traversal through the history of color photography from its origins as an accepted artistic tool in the 1960s and 70s, up to today’s most conceptually-driven practices. Thanks to the generosity of patrons who have given works of art and acquisition funds, the Santa Barbara Museum of Art has been able to significantly deepen and expand its holdings in the field of color photography, a groundbreaking and enduringly relevant mode of expression in the art of the past 50 years.

In the 1980s, UCSB professor George Legrady was among the first artists to join nascent computer and photographic technologies. His 1988 series of television broadcasters (one shown right) remains a timely reminder of the electronically-driven power of media. Asako Narahashi is represented by a lyrical yet potentially unsettling image (above) of being adrift in the water of Tokyo Bay with Mount Fuji in sight, a contemporary vision of scenes found in 19th-century Japanese prints by Hokusai and Hiroshige. Todd Gray’s *Purnima* (2018) (cover) provides a visually enrapturing trio of conjoined images that raise probing questions about how nature and culture are represented in the traditional Western genres of portraiture and landscape.

Further artists whose work appears in the exhibition include Tom Bianchi, Kwame Brathwaite, Olaf Breuning, John Chiara, William Eggleston, Todd Gray, Hannah Karsen, David Levinthal, Jean-Luc Mylayne, Dennis Oppenheim, Susan Rankaitis, and Seton Smith.

A Brilliant Spectrum also honors and celebrates a unique spirit of giving to the Santa Barbara Museum of Art. All the works in the exhibition were acquired in the past two years by outright gift or with funds to purchase them and will be on view at the Museum for the very first time. The Department of Photography and New Media deeply thanks the donors who made the acquisition of these works possible: Betsy Atwater; Jill and John Bishop; Jane and Michael Wilson and The Dana & Albert R. Broccoli Charitable Foundation; Timothy A. Eaton; Elaine and Michael Gray; Charles and Betsy Newman; Susan Rankaitis and Robbert Flick; SBMA PhotoFutures; SBMA’s newly established Eric A. Skipsey Fund; Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors; Carole Thompson Fine Art; Carol Vernon and Robert Turbin; Susan and Bruce Worster; and Michael Yanover.



Top: Asako Narahashi, *Kawaguchiko #2*, 2003. Chromogenic print. SBMA, Museum Purchase with funds provided by PhotoFutures. © Asako Narahashi, Courtesy ROSEGALLERY

Right: George Legrady, *Jennings*, from the “News” series, 1987. Inkjet print. SBMA, Museum Purchase with funds provided by The Dana & Albert R. Broccoli Charitable Foundation and PhotoFutures. © George Legrady, 1986



Out of Storage and into the Light: Sculptures That Tell Stories

March 10 – June 23, 2019
Preston Morton Gallery

This is the first exhibition organized by the Santa Barbara Museum of Art devoted exclusively to the specific artistic medium of sculpture. The presentation features over 50 objects from the permanent collection, many of which have yet to be exhibited due to the current limited gallery space. The selected works of art reveal the impressive historical and geographical breadth of the permanent collection, including Pre-Columbian, Ancient Egyptian, Ancient Greek and Roman, 11th- to 17th-century Southeast Asian, Ancient to 13th-century Chinese, 19th-century African, and 19th- to 21st-century French, English, and American sculpture. An unorthodox juxtaposition of works from such a diverse array of cultures allows for a more global interpretive approach to these works of art. Because the installation is organized thematically (Dance and Music; The Human-Animal; Flight; The Head; The Body), rather than by culture or time period, the unexpected visual proximity of such an eclectic variety of art provokes unexpected trains of thought.

For example, in the section entitled The Head, densely installed up and down the back wall of Davidson Gallery, an African mask from the Bakuba people is included. A special lighting effect encourages prolonged viewer engagement, spotlighting each of the 16 sculptural heads or masks individually. Nearby iPads provide historical information to offer context for these objects.

In the Dance section, a fine 13th-century bronze Krishna is featured on a platform that also includes an impressive tinted plaster figural group by the Mexican artist Augusto Escobedo. The dynamism of the latter is further enhanced by another unique feature of the presentation: it slowly rotates on its pedestal, as do a number of other works of art selected because of their visual interest in the round. Because visitors are sometimes not as familiar with the spatial properties unique to sculpture, as opposed to two-dimensional media like painting, photography, or film, the exhibition actively coaxes visitors to fully engage with these works of art, which are so often intended to be appreciated in the round; in other words, by walking around the work of art.

The exhibition also includes works by contemporary artists, such as sculptor Alison Saar. *Inheritance* (2009) is presented on a platform that also includes a canonical bronze Diana by the 19th-century French artist Jean Alexandre Joseph Falguière. Such diverse treatments of the female body, from the classical idiom of Falguière to the more abstracted, planar approach of the German artist Wilhelm Lehmbruck, to Saar's pointedly unorthodox amalgam of media, are intended to provoke unique viewing experiences for visitors. A wide array of media are represented, including marble, bronze, plaster, terracotta, wood, plastic, and ivory.

This show is guest curated by Gülru Çakmak, Associate Professor of 19th-century European Art at the University of Massachusetts Amherst, at the invitation of Deputy Director and Chief Curator Eik Kahng. Çakmak is working on a new book devoted to the medium of sculpture and is known for her interest in the modernization of sculptural viewing experience, a topic she is currently pursuing as the Florence Gould Foundation Fellow at the Sterling and Francine Clark Institute at Williamstown, Massachusetts.

Top left: Jean Alexandre Joseph Falguière, *Diana*, after 1882. Bronze. SBMA, Museum purchase, General Acquisition Fund.

Bottom left: Kuba artist, Democratic Republic of Congo, *Kuba Mask (Pwoom Itok)*, early 20th century. Wood and polychrome with cloth and beads. SBMA, Gift of the Women's Board.

Center right: Alison Saar, *Inheritance*, 2009. Bronze, cotton, wood. SBMA, Gift of Sarah Jane Lind in honor of Atkinson Gallery, Santa Barbara City College.

Far right: *Male Figure Holding Animal*, Assyrian. Ivory. SBMA, Gift of Wright S. Ludington.





Profound and Discreet Poetry: Photographs by Manuel Álvarez Bravo from the Collection

Through February 17, 2019
Ridley-Tree Gallery

“Profound and discreet poetry, desperate and refined irony emanate from the photographs of Manuel Álvarez Bravo, like those particles suspended in the air which render visible a ray of light as it penetrates a dark room. The emotive particles reach us by a slow and continuous flight; little by little they saturate us.” —Diego Rivera



Born and raised in Mexico City and largely self-taught, Manuel Álvarez Bravo (1902–2002) is among the most important Mexican artists of the 20th century and one of the most celebrated figures in the history of photography. Taking cues from early 20th-century Cubism and Surrealism, Bravo created an unmistakable world featuring everyday subjects that he photographed with a poetic, precise, and sometimes unsettling sensibility.

Like many prominent Mexican artists whom he knew (Diego Rivera, Frida Kahlo, David Alfaro Siqueiros, José Clemente Orozco, and Lola Álvarez Bravo among them), Bravo remained committed throughout his long career to specifically Mexican subjects. These included religious festivals and symbols, farmers and their lands, the changing urban fabric of Mexico City, and indigenous customs that persevered in the face of modernization. Together, Bravo and his contemporaries formed a cultural and political identity for Mexico—one modern yet built on tradition—that remains influential to this day.

Drawn from SBMA’s extensive Bravo holdings, the 13 photographs in this installation range from the iconic to lesser-known. Varied in years, subjects, and themes, they are united by Bravo’s unique vision that illuminates the lyrical, disquieting, and often hidden peculiarities of everyday life.

Top: Manuel Álvarez Bravo, *Violin Huichol (Huichol Violin)*, 1965. Gelatin silver print. SBMA, Gift of Mr. Rudolph Demasi. © Archivo Manuel Álvarez Bravo, S.C.

Inset left: Manuel Álvarez Bravo, *Ventana a los Magueyes (Window on the Agaves)*, 1976. Gelatin silver print. SBMA, Gift of Mr. Rudolph Demasi. © Archivo Manuel Álvarez Bravo, S.C.

Inset right: Manuel Álvarez Bravo, *Bicicletas En Domingo (Bicycles on Sunday)*, 1968. Gelatin silver print. SBMA, Gift of Mr. Rudolph Demasi. © Archivo Manuel Álvarez Bravo, S.C.

Kehinde Wiley: Equestrian Portrait of Prince Tommaso of Savoy-Carignan

March 3 – October 13, 2019
Park Entrance



Kehinde Wiley has become internationally recognized for his examinations of the aestheticizing of power and masculinity through the time-worn genre of portraiture. This

major painting (also center spread) is an extension of the artist's *Rumors of War* series, which takes the form of historic equestrian portraiture. In Wiley's hands, this established genre expands in scale to over nine feet in each dimension, and explodes in color with a revelry of bold and bright hues. Opposed to tradition is also the fact that the sitters for these works are not the typical European nobleman in a powerful position but people the artist meets on the street, mostly from New York. Special workshops and education programs are being planned for the duration of this project. This work comes to SBMA from a generous loan as well as support from Jeanne and Dennis Masel.

Kehinde Wiley: Equestrian Portrait of Prince Tommaso of Savoy-Carignan is part of SBMA's *Park Projects*—a new series of installations utilizing the grand stairwell at SBMA's Park Entrance. Serving as the Museum’s main point of access during the ongoing renovation, this space is currently the site of temporary installations of works by cutting-edge contemporary artists. On view to the public for extended periods, these projects provide increased visual impact as well as opportunities for meaningful engagement.

Inset above: Kehinde Wiley, *Equestrian Portrait of Prince Tommaso of Savoy-Carignan*, 2015. Oil on canvas. Collection of Dennis and Jeanne Masel. Image courtesy of the artist and Roberts Projects, Los Angeles

Continuing Exhibitions

Let it Snow! Paintings of Winter

Through January 6
Preston Morton Gallery

Paths of Gold: Japanese Landscape and Narrative Paintings from the Collection

Through February 10
Davidson and Colefax Galleries

April Street: The Mariners' Grand Staircase (Armoured Stars, Flying Clouds)

Through February 17
Park Entrance

Highlights of the Permanent Collection

Ongoing
Ridley-Tree Gallery

American Art

The Museum is pleased to announce the recent gift of six fine examples of California plein-air landscape painting. These were given by Santa Barbaran Andrew Butcher and are welcome additions to SBMA's deep holdings in this area, which aptly reflects the long tradition in Santa Barbara for plein-air painting.



Elmer Wachtel and his wife, the painter Marion Kavanagh Wachtel, are considered two of the finest California plein-air painters. Both owed at least some of their technical finesse to the tutelage of William Merritt Chase. Of the two, Elmer had the more solidly constructed approach to composition. Both scoured the rugged terrain of California for picturesque motives such as this one, now a resort

area so-named after the escape of a group of inmates in 1871 from prison in Carson City. The two mountains that tower above the pristine lake were named after Robert Morrison and Mono Jim, who had the misfortune of encountering the escaped inmates and were killed. Characteristic of Wachtel are the small touches of variegated hues in the luminous sky to capture the sublime beauty of the Eastern Sierras. This painting joins one other in the collection that was given to the Museum by the plein-air painter, John Gamble, in 1944.



John Gamble was a student of Emil Carlsen, with whom he studied at the San Francisco School of Design. Like many of the other best known California plein-air painters, he also studied in Paris at the Académie Julian. He moved to Santa Barbara in 1906 after his studio was destroyed in the great San Francisco earthquake. Gamble's lush palette and deft brushwork are amply on display in this typical view of the hills in Lompoc,

dotted with wildflowers. This is the only painting by Gamble in SBMA's permanent collection and is a welcome addition.

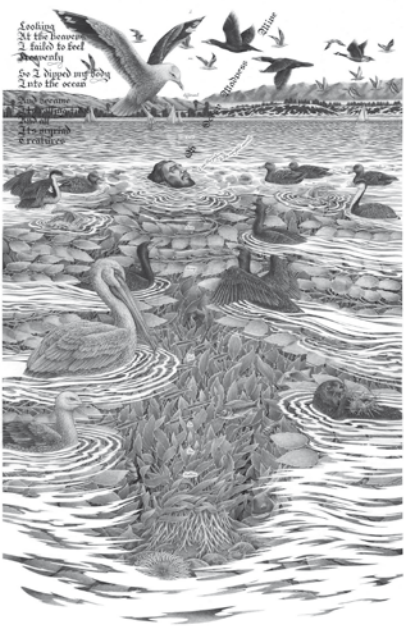
Contemporary Art

Graphite took center stage in recent acquisitions to the Contemporary Art collection this fall. Two newly acquired drawings highlight the captivating potential of the medium and the methodical attention to detail artists often apply to create striking works of art.



Above left: Elmer Wachtel, *Convict Lake*, 1920s. Oil on canvas. SBMA, Gift of Liz and Andrew Butcher.
Inset left: John Gamble, *Bush Lupine Near Lompoc*, ca. 1910-20. Oil on canvas. SBMA, Gift of Liz and Andrew Butcher.
Bottom left: Andrea Bowers, *Fight for \$15 March (December 4, 2014)*, 2015. Graphite on paper. SBMA, Museum purchase with funds provided by the General Art Acquisitions Fund. Image credit: Courtesy of the artist and Susanne Vielmetter Los Angeles Projects.
Inset top right: Eric Beltz, *When Jesus Swims He Becomes The Ocean*, 2014–2015. Graphite on Bristol. SBMA, Museum purchase with funds provided by the General Art Acquisitions Fund. Image credit: Courtesy of the artist.
Inset center right: Aaron Siskind, *Acolman 1*, 1955. Vintage gelatin silver print. SBMA, Gift of Glen and Suzi Serbin.
Inset bottom right: Kwame Brathwaite, *Untitled (Self-Portrait)*, 1964 (printed 2018). Archival pigment print, ed. 2/5. SBMA, Museum Purchase with funds provided by PhotoFutures. © Kwame Brathwaite. Image Courtesy Philip Martin Gallery, Los Angeles, CA.

Los Angeles-based artist **Andrea Bowers** (b. 1965) is interested in investigating the role of art in documenting and reconsidering the historical record. Working in a variety of media including video, drawing, and installation, Bowers' practice centers on the convergence of art and activism, addressing such topics as workers' rights and the history of protest in the United States. In this limited series from 2014–2015, the artist created intimate photo-realistic pencil drawings of activists she photographed at workers' rights marches, isolating and monumentalizing the individual against a white background. *Fight for \$15 March (December 4, 2014)* (2015) depicts a young woman in sunglasses and t-shirt with the words "Dignity and A Living Wage" printed across the front. The meticulously rendered drawing offers a pointed critique of the dominant depiction of the single, heroic individual affecting massive change with a single action. Widely exhibited, Bowers' recent solo exhibitions include the Museum of Modern Art, Warsaw, Poland (2018); Hammer Museum, Los Angeles (2017); Contemporary Arts Center, Cincinnati (2017); and Espace culturel Louis Vuitton, Paris (2014). Bowers' work was also featured in SBMA's exhibition *Labour and Wait* (2013). The Museum is thrilled to now include her work in the permanent collection.



Eric Beltz (b. 1975) received his MFA from UC Santa Barbara where he currently teaches drawing in the Department of Art. Beltz creates highly labor-intensive graphite drawings that juxtapose religious and mythological symbolism, shamanism, botany, and historical tableaux. *When Jesus Swims He Becomes The Ocean* (2014–2015) depicts Jesus in a hyperreal, fantastical landscape submerged in a body of water and surrounded by sea birds, an otter, and kelp. The work is a complement to his 2010 drawing *Drunk Jesus Calendar*, acquired by SBMA and included in the exhibition *Stranger Than Fiction: Narrative in Works by Selected Contemporary Artists* (2010). Both drawings depict Jesus Christ as the central figure, frozen in a transcendent moment as he is immersed in nature. Through the combination of text and image, the two drawings slip through American vernacular into psychedelia, philosophical contemplation, and dark humor.

The Contemporary Art collection was also augmented through two prints gifted by Carol MacCorkle: a 1989 lithograph by **Nathan Oliveira** and a 1987 etching by **Sam Francis**. Both works complement objects by the artists already held in the permanent collection, elevating SBMA's outstanding holdings of prints by important 20th-century American artists.

Photography

The Department of Photography and New Media is pleased to announce several substantial gifts of photography. The first of these is a group of four conceptually-based photographs that comes to SBMA from former museum curator and gallery owner Timothy A. Eaton. Created by artists like Pascal Kern, Jean Luc Mylayne, Dennis Oppenheim, and Seton Smith, the works expand the capabilities of the medium while deftly employing rich, marvelous color. All four photographs are on view as part of the exhibition *A Brilliant Spectrum: Recent Gifts of Color Photography*.



Another significant gift comes to the Museum from collectors and longtime patrons Glen and Suzi Serbin, who have generously given 14 black-and-white gelatin silver prints by the Modernist masters André Kertész and **Aaron Siskind**. Within this gift is Siskind's *Acolman 1*, which pushes the classic perspectival photographic view to its flattened extreme. As a group, these photographs capture the thrill of modernist experimentation during the 20th

century, and significantly deepen SBMA's holdings in American Modernism.



Last but not least, the Department is extraordinarily grateful to its support group, PhotoFutures, for another successful Buying Spree. This year's event enabled SBMA to purchase five photographs by artists ranging from emergent to iconic, including Robert Adams, Asako Narahashi, **Kwame Brathwaite**, and Hannah Karsen. One of the evening's popular images was Kwame Brathwaite's *Untitled (Self-Portrait)*, an archetypal portrait of the artist as a young man. It was taken shortly after Brathwaite co-founded the African Jazz Arts Society and Studios and Grandassa Models, two organizations intended

to redefine beauty by advocating for improved representations of African Americans in popular media—an idea embodied by their slogan "Black is Beautiful." Each work selected by PhotoFutures enhances various active areas of the Museum's holdings while opening new avenues for the collection to explore.



Free Programs for Kids and Families

Free programs for kids and families are at the heart of the Museum's community engagement initiatives. Experiences for this multi-generational audience are designed to be welcoming, accessible, and inspiring. Free Family Guides are always available at the Visitor Services desk that provide information about the exhibitions, suggestions for guided looking, and a related take-home activity. SBMA's regular monthly drop-in, hands-on, art-making programs—Family 1st Thursday and Studio Sundays—are complemented by rotating installations in the Family Resource Center, the annual Día de los Muertos Free Family Day, and three annual Art Kitchen/Science Studio workshops.

Last summer, the Family Resource Center, an interactive space for hands-on exploration of themes resonating from the Museum's special exhibitions or collection, re-opened in the former Museum Cafe space with *The Drawing Room*. Wall-based color, line, and texture activities, inspired by the work of three artists on view in *Summer Nocturne: Works on Paper from the 1970s*, provided families the opportunity to create color block compositions, graphite rubbings, and line drawings in colored pencil on five types differently scaled and toned papers. The fall installation, *Deep Sky Objects Made Visible For Everyone*, was created by artist April Street during her artist residency. Street's reimagining of the space was inspired by the real life story of navigator Eleanor Creesy and her husband Captain Josiah Perkins Creesy who sailed the clipper ship *Flying Cloud*, which, in 1851, set a record by sailing from New York to San Francisco in just 89 days. The activities in the space included a collaborative captain's log, Victorian-inspired shell paintings, nautical knot making, a shelter made of sails, and celestial star charts. The final installation of this year, opening March 15, focuses on the materials and methods of sculpture.

For 29 years, the Museum has honored the Mexican tradition of remembering the dead with music and dance performances, art-making activities, bilingual storytelling, and a special display of altars created by school and community groups. Last October's celebration welcomed over 1,700 people to the back plaza and inside the Museum. Highlights of the event included altars to artists on view created by students in the Homework/Artwork After-School Program at Eastside Library, Girls, Inc. Carpinteria, and Girls, Inc. Santa Barbara; A-OK After-School at Adelante; SBMA's Emerging Teens Program; ArtReach at Canalino School and El Camino; and SBMA's partnerships with Knox School and SBCC ELL. Other art activities included skull charms, paper flowers, Claude Monet skeleton boxes, still-life mini altars, and an interactive sugar skull mural.

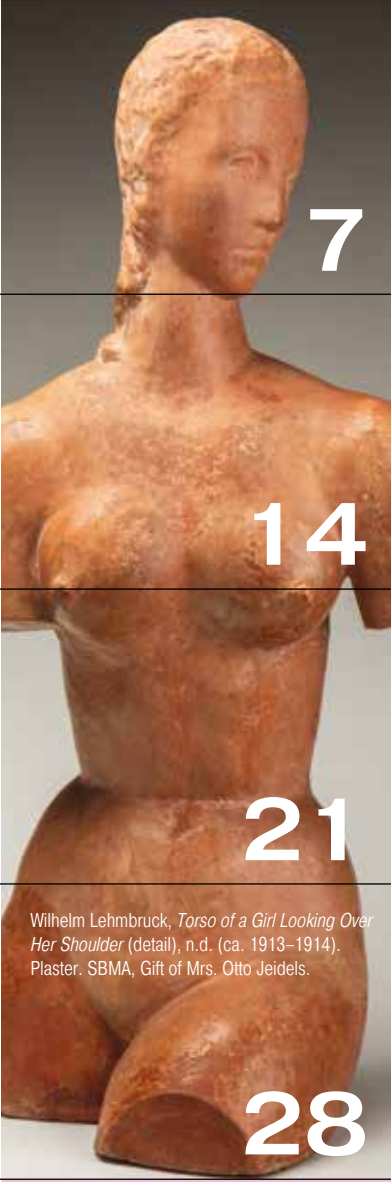
In Art Kitchen/Science Studio, Teaching Artists use works of art from the Museum's collection as a starting point to explore the shared materials, methods, and myths associated with art, food, and science. Hands-on demonstration, experimentation, taste testing, and art making provide the perfect recipe for learning. Last fall, Andy Chiang, a chef at local favorite Arigato restaurant and Tina Villadolid, SBMA Teaching Artist, delved into the science of taste and visual effects of the color yellow inspired by Tom Marioni's large-scale piece, *The Results of a Theatrical Action to Define Non-Theatrical Principles*, on view in *Summer Nocturne*. This hour-long family program included a brief interactive artist and chef-led talk, a demonstration and tasting of yellow foods focusing on turmeric, and an art project that investigated visual perceptions and associations created by the color yellow. Art Kitchen/Science Studio returns on February 10. Chef Karen Smith-Warner of Savoir Faire and SBMA Teaching Artist Tina Villadolid focus on edible flowers and the *Ten Friends (Flowers)* hanging scroll, on view in *Paths of Gold: Japanese Landscape and Narrative Paintings from the Collection*.

For a more information on free family programs, visit www.sbma.net/kidsfamilies.

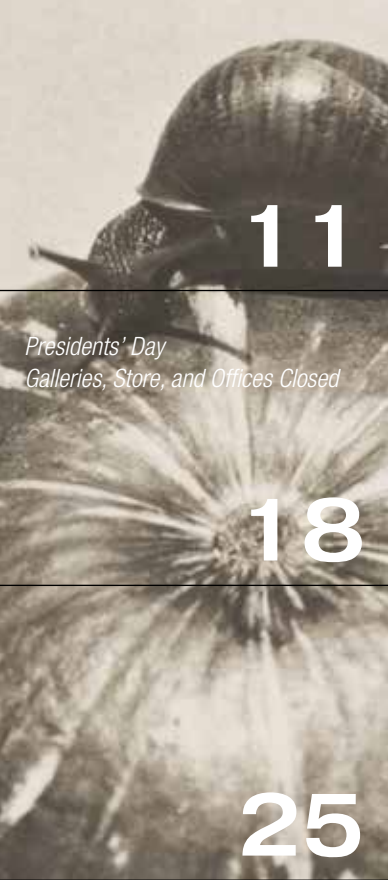




<div>sun</div>	<div>CLOSED MONDAYS</div>	<div>FOCUS TOUR New Year's Day Galleries, Store, and Offices Closed</div> <div>1</div>	<div>FOCUS TOUR "Let it Snow!" 1 pm</div> <div>2</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm 1ST THURSDAY 5 – 8 pm FAMILY 1ST THURSDAY 5:30 – 7:30 pm</div> <div>3</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Let it Snow!" 2 pm</div> <div>4</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Paths of Gold" 2 pm</div> <div>5</div>
<div>6</div>	<div>7</div>	<div>FOCUS TOUR "Paths of Gold" 1 pm</div> <div>8</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>9</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm SKETCHING IN THE GALLERIES 5:30 – 6:30 pm</div> <div>10</div>	<div>FOCUS TOURS "Docent's Choice" 1 and 2 pm</div> <div>11</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Paths of Gold" 2 pm</div> <div>12</div>
<div>FOCUS TOURS "Docent's Choice" 1 pm "Paths of Gold" 2 pm STUDIO SUNDAY 1:30 – 4:30 pm PARALLEL STORIES: Rachel Cusk 2:30 pm</div> <div>13</div>	<div>14</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>15</div>	<div>FOCUS TOUR "Paths of Gold" 1 pm</div> <div>16</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm WRITING IN THE GALLERIES 5:30 – 7 pm</div> <div>17</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Paths of Gold" 2 pm</div> <div>18</div>	<div>FOCUS TOURS "Docent's Choice" 1 and 2 pm</div> <div>19</div>
<div>FOCUS TOURS "Docent's Choice" 1 pm "Paths of Gold" 2 pm LECTURE BY Hollis Goodall 2:30 pm</div> <div>20</div>	<div>21</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>22</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>23</div>	<div>FOCUS TOUR "Paths of Gold" 1 pm</div> <div>24</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "A Brilliant Spectrum" 2 pm</div> <div>25</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Paths of Gold" 2 pm</div> <div>26</div>
<div>FOCUS TOURS "A Brilliant Spectrum" 1 pm "Paths of Gold" 2 pm PARALLEL STORIES: Tony de Los Reyes and Sameer Pandya 2:30 pm</div> <div>27</div>	<div>Wilhelm Lehmbruck, <i>Torso of a Girl Looking Over Her Shoulder</i> (detail), n.d. (ca. 1913–1914). Plaster. SBMA, Gift of Mrs. Otto Jeidels.</div> <div>28</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>29</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>30</div>	<div>FOCUS TOUR "A Brilliant Spectrum" 1 pm MAXWELL QUARTET 7:30 pm</div> <div>31</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Paths of Gold" 2 pm</div> <div>1</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "A Brilliant Spectrum" 2 pm</div> <div>2</div>
<div>FOCUS TOURS "Paths of Gold" 1 pm "A Brilliant Spectrum" 2 pm PARALLEL STORIES: Maggie Nelson 2:30 pm</div> <div>3</div>	<div>CLOSED MONDAYS</div> <div>4</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>5</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>6</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm 1ST THURSDAY 5 – 8 pm FAMILY 1ST THURSDAY 5:30 – 7:30 pm</div> <div>7</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "A Brilliant Spectrum" 2 pm</div> <div>8</div>	<div>FOCUS TOURS ""Docent's Choice" 1 pm "Paths of Gold" 2 pm</div> <div>9</div>
<div>FOCUS TOURS "A Brilliant Spectrum" 1 pm "Paths of Gold" 2 pm STUDIO SUNDAY 1:30 – 4:30 pm</div> <div>10</div>	<div>11</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>12</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>13</div>	<div>FOCUS TOUR "A Brilliant Spectrum" 1 pm</div> <div>14</div>	<div>FOCUS TOURS "Docent's Choice" 1 and 2 pm</div> <div>15</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "A Brilliant Spectrum" 2 pm</div> <div>16</div>
<div>FOCUS TOURS "Docent's Choice" 1 pm "A Brilliant Spectrum" 2 pm</div> <div>17</div>	<div>Presidents' Day Galleries, Store, and Offices Closed</div> <div>18</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>19</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>20</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm WRITING IN THE GALLERIES 5:30 – 7 pm</div> <div>21</div>	<div>FOCUS TOURS "Docent's Choice" 1 and 2 pm</div> <div>22</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "A Brilliant Spectrum" 2 pm</div> <div>23</div>
<div>FOCUS TOURS "Docent's Choice" 1 pm "A Brilliant Spectrum" 2 pm</div> <div>24</div>	<div>25</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>26</div>	<div>FOCUS TOUR "A Brilliant Spectrum" 1 pm</div> <div>27</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm SKETCHING IN THE GALLERIES 5:30 – 6:30 pm</div> <div>28</div>	<div>FOCUS TOURS "Docent's Choice" 1 and 2 pm</div> <div>1</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "A Brilliant Spectrum" 2 pm</div> <div>2</div>
<div>FOCUS TOURS "Docent's Choice" 1 pm "A Brilliant Spectrum" 2 pm</div> <div>3</div>	<div>Manuel Álvarez Bravo, <i>Calabaza y Caracol</i> (<i>Squash and Snail</i>) (detail), 1928. Platinum print. SBMA, Gift of Mr. and Mrs. Lorenzo Hernández in honor of their son, Lorenzo Nicolás Hernández. © Archivo Manuel Álvarez Bravo, S.C.</div> <div>4</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>5</div>	<div>FOCUS TOUR "A Brilliant Spectrum" 1 pm</div> <div>6</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm 1ST THURSDAY 5 – 8 pm FAMILY 1ST THURSDAY 5:30 – 7:30 pm POP-UP OPERA 5:30 – 6:30 pm</div> <div>7</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "A Brilliant Spectrum" 2 pm</div> <div>8</div>	<div>FOCUS TOURS "Docent's Choice" 1 and 2 pm</div> <div>9</div>
<div>FOCUS TOURS "Docent's Choice" 1 pm "A Brilliant Spectrum" 2 pm STUDIO SUNDAY 1:30 – 4:30 pm PARALLEL STORIES: Alex Espinoza 2:30 pm</div> <div>10</div>	<div>CLOSED MONDAYS</div> <div>11</div>	<div>FOCUS TOUR "A Brilliant Spectrum" 1 pm</div> <div>12</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>13</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm SKETCHING IN THE GALLERIES 5:30 – 6:30 pm MANDELRING QUARTET 7:30 pm</div> <div>14</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Sculptures That Tell Stories" 2 pm</div> <div>15</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "A Brilliant Spectrum" 2 pm</div> <div>16</div>
<div>FOCUS TOURS "A Brilliant Spectrum" 1 pm "Sculptures That Tell Stories" 2 pm</div> <div>17</div>	<div>18</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>19</div>	<div>FOCUS TOUR "Sculptures That Tell Stories" 1 pm</div> <div>20</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm WRITING IN THE GALLERIES 5:30 – 7 pm</div> <div>21</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "A Brilliant Spectrum" 2 pm</div> <div>22</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Sculptures That Tell Stories" 2 pm</div> <div>23</div>
<div>FOCUS TOURS "Sculptures That Tell Stories" 1 pm "A Brilliant Spectrum" 2 pm</div> <div>24</div>	<div>25</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>26</div>	<div>FOCUS TOUR "Docent's Choice" 1 pm</div> <div>27</div>	<div>FOCUS TOUR "A Brilliant Spectrum" 1 pm</div> <div>28</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "Sculptures That Tell Stories" 2 pm</div> <div>29</div>	<div>FOCUS TOURS "Docent's Choice" 1 pm "A Brilliant Spectrum" 2 pm</div> <div>30</div>
<div>FOCUS TOURS "A Brilliant Spectrum" 1 pm "Sculptures That Tell Stories" 2 pm</div> <div>31</div>	<div>Kitagawa Sōsetsu, Japanese, mid-17th century, <i>Spring and Autumn Flower and Grasses</i> (detail). Ink, color, and gold on paper; pair of six-panel folding screens. SBMA, Museum purchase with funds provided by Wright S. Ludington.</div> <div>1</div>	<div>2</div>	<div>3</div>	<div>4</div>	<div>5</div>	<div>6</div>



Wilhelm Lehmbruck, *Torso of a Girl Looking Over Her Shoulder* (detail), n.d. (ca. 1913–1914). Plaster. SBMA, Gift of Mrs. Otto Jeldels.



Manuel Álvarez Bravo, *Calabaza y Calaca* (*Squash and Skull*) (detail), 1928. Platinum print. SBMA, Gift of Mr. and Mrs. Lorenzo Hernández in honor of their son, Lorenzo Nicolás Hernández. © Archivo Manuel Álvarez Bravo, S.C.



Kitagawa Sōsetsu, Japanese, mid-17th century, *Spring and Autumn Flower and Grasses* (detail). Ink, color, and gold on paper; pair of six-panel folding screens. SBMA, Museum purchase with funds provided by Wright S. Ludington.

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, January 31; February 14, 21, 28
4:30 – 6 pm
Art Matters
Winter 2019

Art Matters 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.

Mary Craig Auditorium
Single tickets: \$10 SBMA Members/\$15 Non-Members/Free to students with valid ID
Purchase tickets at the Museum Visitor Services desk, by phone at 884.6423, or online at tickets.sbma.net.

January 31:	Examining Michelangelo’s First Painting: In the Conservation Studio Claire Barry, Director of Conservation, Kimbell Art Museum
February 14:	Prints & Printmaking in Renaissance Italy Naoko Takahatake, Associate Curator, Prints and Drawings, LACMA
February 21:	Making Connections: Representations of Reflections/Refractions of Light Keith Christiansen, Chairman, Dept. of European Paintings, The Metropolitan Museum of Art
February 28:	Creole Degas Darcy Grimaldo Grigsby, Professor of European and American Art Since 1700, UC Berkeley

Concerts

Thursday, January 31, 7:30 pm

Maxwell Quartet

The Glasgow-based Maxwell Quartet is now firmly regarded as one of Britain's finest string quartets, with a strong connection to their folk music heritage and a commitment to bringing together wide-ranging projects and programs to expand the string quartet repertoire. The program includes Haydn's *String Quartet in E-flat major, Hob.III:71*; Roukens' *Visions at Sea*; Scottish Folk Music, and Beethoven's *Quartet in B-flat major, Op. 130*.

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

Thursdays, February 7; March 7, 5:30 – 6:30 pm

Pop-Up Opera

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

Free

Thursday, March 14, 7:30 pm

Mandelring Quartet

Formed in 1983 in the German wine region in Neustadt an der Weinstraße, three Schmidt siblings—Sebastian, Nanette and Bernhard—join with violist Andreas Willwohl in a partnership dedicated to exemplary performances of chamber music. The Mandelring Quartet's success in winning some of the world's great competitions launched an impressive international career that brings them to all corners of the globe. Today, their performing commitments take them to international musical centers such as Vienna, Paris, London, Madrid, New York, Los Angeles, and Vancouver. Their discography includes more than 30 CD recordings, which have been repeatedly awarded the German Music Critics' Prize, and been nominated for the International Classical Music Award. Their program includes Beethoven's *Op. 18, No. 1*; Bartók's *String Quartet No. 2*; and Mendelssohn's *Op. 44, No. 2*.

Mary Craig Auditorium
\$20 SBMA Members/\$25 Non-Members
Purchase tickets at the Museum Visitor Services desk, 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, January 13, 2:30 pm

Redrawing the Boundaries: Rachel Cusk

Rachel Cusk has been said to have redrawn the boundaries of fiction with the Outline Trilogy, three “literary masterpieces” (*The Washington Post*) whose narrator, Faye, perceives the world with a glinting, unsparing intelligence while remaining opaque to the reader. Lauded for the precision of her prose and the quality of her insight, Cusk is a writer of uncommon brilliance, and offers a new, compelling model of storytelling. Cusk is interviewed by Andrew Winer, fellow writer, friend, novelist, and Chair of Creative Writing at UC Riverside. Book signing to follow

Sunday, January 27, 2:30 pm

Reflections on a Watery World: Tony de los Reyes and Sameer Pandya

Inspired by the site-specific installation by Los Angeles-based artist April Street, *The Mariners’ Grand Staircase (Armoured Stars, Flying Clouds)*, this conversation between artist Tony de los Reyes and writer Sameer Pandya explores the symbolic potential of the sea.

Sunday, February 3, 2:30 pm

Reading and Conversation: Maggie Nelson

Maggie Nelson is a writer forging a new mode of nonfiction. Her writing resists categorization—her books span poetry, criticism, autobiography, theory, and the hybrid spaces in between. In heady visceral language, she invites the reader into her open-ended and empathetic way of thinking. Through the dynamic interplay between personal experience and critical theory, Nelson not only broadens the scope of nonfiction writing, but also offers compelling meditations on social and cultural questions.

Sunday, March 10, 2:30 pm

Dismantling Hierarchies: Alex Espinoza

Alex Espinoza’s writing is filled with a sense of place and longing, and an idiosyncratic search for love, meaning, and unflinching truth. In an afternoon of reading and conversation, the author shares his thoughts on Southern California, masks, identity, cultural displacement, faith, the world of lucha libre, belonging, and why what should exclude us, empowers us.

For all:
Mary Craig Auditorium
\$5 SBMA Members/\$10 Non-Members/\$6 Senior Non-Members
Purchase tickets at the Museum Visitor Services desk, or online at tickets.sbma.net.

Thursdays, January 10; February 28; March 14, 5:30 – 6:30 pm

Sketching in the Galleries

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

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

Thursdays, January 17; February 21; March 21, 5:30 – 7 pm

Writing in the Galleries

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

January 17: With Sameer Pandya
February 21: With Chryss Yost
March 21: With Kara Mae Brown

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

Sunday, January 20, 2:30 pm

Seen and Unseen: Cultural Clues in Japanese “Famous Place” Paintings

Lecture by Hollis Goodall

Focusing on the SBMA screens titled *Views of Itsukushima and Wakanoura* and *Cherry Blossoms of Yoshinoyama*, Hollis Goodall explores the genre of “famous places” in Japanese art, looking beyond their physical beauty to the hidden stimuli behind their creation. Sponsored by the Friends of Asian Art

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

Thursdays, January 10 – March 21, 6 – 9 pm

Winter Adult Ceramics Class

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

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

First and second Saturdays of the month

January – May, 10 am – 1 pm

Ceramic Studio Saturdays

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

Participants ages 7–12 must be accompanied by an adult.

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

Location for both:
SBMA's Ridley-Tree Education Center at McCormick House, 1600 Santa Barbara Street
To enroll, visit register.sbma.net



Thursdays, January 3; February 7; March 7, 5:30 – 7:30 pm

Family 1st Thursdays

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

Free

Sundays, January 13; February 10; March 10, 1:30 – 4:30 pm

Studio Sundays

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

Free

Tuesdays, January 8 – March 19, 3:30 – 5:30 pm

Winter After-School Multi-Media Class

Hue and Me: Exploring Color

Ages 5 – 12

Discover how color evokes mood and emotions, taking cues from works from the Museum's collection and the photography exhibition *A Brilliant Spectrum: Recent Gifts of Color Photography*. Hand-tint your own photographs, get creative with color field painting, and express yourself with a chromatic sculpture.

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

Wednesdays, January 9 – March 20, 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 *A Brilliant Spectrum: Recent Gifts of Color Photography*.

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

Monday – Friday, March 25 – 29, 9 am – 3 pm

Spring Art Camp

Shaping Stories

Ages 5 – 12

Explore the art of storytelling through activities in both the galleries and the art studio. Examining works in the *Out of Storage and into the Light: Sculptures That Tell Stories* exhibition, young artists explore the essential elements of narrative: What story does each artwork tell? How do artists create storylines? How do gestures and movement contribute to that story? Campers create visual representations of stories across a range of cultures and time periods, using a variety of media.

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

Monday – Friday, March 25 – 29, 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 *Out of Storage and into the Light: Sculptures That Tell Stories*.

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

Tuesdays, April 2 – May 28, 3:30 – 5:30 pm

Spring After-School Multi-Media Class

Cultural Connections: Exploring Art Around the World

Ages 5 – 12

Inspired by the art work of Kehinde Wiley and sculptures from cultures around the world, investigate new ways to express their identity through the visual vocabulary of painting, printmaking, and photography.

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

Wednesdays, April 3 – May 29, 3:30 – 5:30 pm

Spring 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 *Out of Storage and into the Light: Sculptures That Tell Stories*.

\$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 Krieps at 884.6441 or rkrieps@sbma.net.

Member Events and Activities

Sunday, January 13
Members-Only Day Trip to the
Getty Center

Take a day trip with fellow SBMA Members to the Getty Center to experience a curator led tour of *The Renaissance Nude* followed by *Spectacular Mysteries: Renaissance Drawings Revealed*.

Tickets are \$65. To make a reservation or for more information, call 884.6423 or visit tickets.sbma.net.

Wednesday, March 13
New Member Reception

This reception celebrates the Museum’s new and rejoining Members. 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.

Saturday, April 27

OFF THE WALL

The SBMA Women’s Board is, once again, hosting OFF THE WALL. Enjoy drinks and hors d’oeuvres, and take home an original piece of art donated by local and regional artists. The evening begins with a short live auction for the first, second, and third selections. Then the remaining general ticket holders’ names are drawn at random. As each name is drawn, that person selects a piece of art off the wall. Proceeds benefit the Museum’s exhibition and education programming. To learn more, contact Karen Kawaguchi at 884.6428 or kkawaguchi@sbma.net, or visit sbmawb.org.

SBMA Welcomes New Trustee

The Museum is pleased to announce the newest member of its Board of Trustees: Kandy Luria-Budgor. She will serve under the leadership of Board Chair Betsy Atwater beginning January 1, 2019.



Kandy Luria-Budgor’s career has spanned Counseling/Psychology (M.F.C.C) for 10 years in corporate settings (in the Los Angeles area), to 25 years in Real Estate both in Washington D.C. and Santa Barbara. Ms. Budgor is currently President of the Luria Company, developed by her father, Eli Luria, and VP of the Luria Foundation; a philanthropic entity which gives to four specific organizations: Music Academy, Jewish Federation, Santa Barbara City College, and the Santa Barbara Museum of Art.

Ms. Budgor has served 9 years on the Music Academy Board of Directors, chairing Building, Instruments and Grounds, 11 years on the Board of the Santa Barbara City College Foundation, Friends of the Luria Library, and was instrumental in community projects, such as Running Start 2, a program for High School students who are the first in their family to attend college. She is currently a board member of ETC, Ensemble Theatre Company, co-chaired Curtain Up and Ghost Light Night, and helped with the building acquisition of the New Vic Theater.

Ms. Budgor and her husband Dr. Aaron Budgor have lived in Montecito for the last 12 years, with family roots in the community since the mid-50s. Their two children are married and live in New York City.

Spotlight on:



PhotoFutures is the Santa Barbara Museum of Art’s dynamic curatorial support group led by SBMA’s Curator of Photography and New Media Charlie Wylie. Formed over 20 years ago, PhotoFutures has been instrumental to the growth of the Museum’s photography holdings, funding the purchase of over 200 works via its annual Buying Spree.

At its October 2018 event, PhotoFutures voted to acquire photographs by Robert Adams, Kwame Brathwaite, Hannah Karsen, and Asako Narahashi. Additional fall 2018 PhotoFutures activities included a private visit to an exciting Santa Barbara collection of photography; and a members-only talk by Idurre Alonso, Associate Curator, Latin American Collections at the Getty Research



Institute, Los Angeles, in conjunction with the SBMA exhibition *Profound and Discreet Poetry: Photographs by Manuel Álvarez Bravo from the Collection* (on view through February 17).

PhotoFutures members gain unique access to the world of photography and new media with specially tailored visits to private collections, lectures from scholars, curators, and artists, and visits to important museum and gallery exhibitions. Participation in PhotoFutures is available at two annual tiers: Sustaining (\$2,000) and Supporting (\$5,000). If you are interested in receiving more information about PhotoFutures or would like to join, contact Ashleigh Lynch, Curatorial Support Group Coordinator, at 884.6425 or alynch@sbma.net.

Thank You, New and Upgrading Members

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

New and Returning Members

Sue Adams and Karen Uldebeck
Susan Brunn
Gail Butler
Ashley and Adam Chelonis
Deanna and Gene Dongieux
James and Meg Easton
Joseph Gallo and Karen Turken
Stacey Geldin
Robert and Sandy Guttman
James and Christine Hagerty
Richard Kelly and Candyce T. Eoff
Wade and Soley Kenyon
Nancy and Bruce Kirkpatrick
Julie Ladner
Christa Lococo and Shalimar Luciano
Muriel Markman
Robert Martin
Harold Michel and Connie Connally-Michel

Natallia and Calvin Nathan
John Olson and Sharon Harkson
John Parkerson
Justin and Tiffany Rizzo-Weaver
Pamela Ruehrdanz and MJ Witt
Patricia Ruth
Fred Sansone
Janet Shapiro
Marshall Sharpe
Deborah Slaght
Paul and Anna Sonier
Susan Stevens
Karen Stich
Mary Stoddard
Antoni Stutz and Trish Davis
Mary Suydam
Gerald Svedlow and Catherine Breen
Chad and Kirsten Taggart
Deya Terrafranca and Scott Gordon

Kristin Tignac and Pamela Mikita
Annika Washburn and Kyle Walcker
Monique Welch and Danielle Welch
Mr. Steve Wolff
Catherine and David Woodford

Upgrading Members

Jacqueline A. Avant
Joy and George Bean
Lisa and John Caprara
C.J. and Achilles Carnewal
Barbara and John DeGroot
Paula and Greg Farrington
Sarah Fox and Denny Klos
Patricia and Frank Goss
Jane Gottlieb and David Obst
Gretchen Hewlett and J. Andrew Calderwood
Kim L. Hunter and Paulo P. Lima, Ph.D.
Carolyn Jabs and David Zamichow

Ellen and Peter Johnson
Connor Jones
Lauren Hanson and Wynn Kapit
Masha and Kevin Keating
Sandra Lynne
Sandy and Douglas McCartney
Julia Pizzinat
Ann Prather
Bette and Claude Saks
Katherine Saltzman-Li and Charles Li
Jasminka and Richard Shaikewitz
Joan Tanner and Gerardo Ayala
Barbara S. Wallace
Kaye and E. David Willette
Barbara Woods

As of October 31, 2018



THE CAMPAIGN
SANTA BARBARA
MUSEUM OF ART

Imagine More...



Rendering of newly renovated McCormick Gallery

Imagine More Visionaries

The Santa Barbara Museum of Art is grateful to its Visionaries who have made a commitment of \$100,000 or more toward the *Imagine More* Capital Campaign. Celebrate the commitment of these donors and consider joining this group and supporting the most significant renovation project in SBMA's history. For information about the campaign, contact Karen Kawaguchi at 884.6428 or kkawaguchi@sbma.net.

\$5,000,000+

Robert and Mercedes Eichholz Foundation

\$4,000,000+

Lady Leslie Ridley-Tree

\$2,500,000+

Diane Cunningham*
Judith Little

\$1,000,000+

Lillian and Jon* Lovelace
Jane and Michael G. Wilson and the Dana
and Albert R. Broccoli Charitable Foundation

\$750,000+

Gretchen and Marshall Milligan
Clay Tedeschi

\$500,000+

Anonymous (2)
Patricia Aoyama and Chris Kleveland
Betsy Atwater
Jill and John C. Bishop, Jr.
Susan D. Bowey in memory of Donald F. Bowey
Zora and Les Charles
The Audrey Hillman Fisher Foundation
Connie Frank and Evan Thompson
The Ann Jackson Family Foundation
Mr. and Mrs. Palmer G. Jackson
Bob and Betty Klausner Memorial Fund
Mr. and Mrs. C. Wm.* Schlosser
Elaine F. Stepanek Foundation
Diane and Selby* Sullivan
The Towbes Family
Zegar Family Foundation

\$250,000+

Anonymous
The Ahmanson Foundation in memory of Robert F. Erburu
Jane and Ken Anderson
Joan Davidson and John Schnittker
Martha and John Gabbert
Gina and Joseph* Jannotta
Luria Foundation in memory of Eli Luria
Siri and Bob Marshall
Jeanne Towles in memory of Stokley Towles
Dody Waugh

\$100,000+

Dr. Elizabeth Angelicoussis
Leslie and Philip Bernstein
Marcia and John Mike Cohen
Elizabeth H. Edwards
Robert and Christine Emmons
Lois and Robert* Erburu
G.A. Fowler Family Foundation
Elaine and Mike Gray
Perri Harcourt
The Hind Foundation
Hutton Parker Foundation
Michelle Joanou in memory of Phil Joanou
Patricia H. Levee in memory of Richard Levee
Douglas and Sandy McCartney
Sara Miller McCune
Samuel B. and Margaret C. Mosher Foundation
Chapin and Cynthia Nolen
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Merrill W. Sherman
Marianne and Norman F.* Sprague III
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Susan and Bruce Worster

* Deceased



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

- | | |
|-------------------------------------|--------------------------------------|
| Anonymous (4) | Patricia Kohlen |
| Hal Altman and Deborah Anders | Stephen and Louise Komp |
| Jane and Kenneth Anderson | Seymour and Shirley Lehrer |
| Margaret Arvey | Patricia Levee |
| Mr. & Mrs. Victor K. Atkins, Jr. | Arthur Lindo and Julien Stuart |
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| Nora Duncan | Lady Leslie Ridley-Tree |
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| Karen Y. Kawaguchi | Peggy Wiley |
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| Elaine and Herbert Kendall | Linda Wolcott-Moore |
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| Marjorie and Paul Kissner | |
| Elizabeth P. Knowles | |
| Ann Koepfli | |

As of October 31, 2018



A Salon Series for the Santa Barbara Museum of Art

This last year’s Artful Affairs event took place on Saturday, October 6 at the breathtaking home of gracious hosts Genevieve and Ivan Reitman. With the generous support of sponsors, donors, and guests, the event was extraordinarily successful in raising funds toward Museum operations. All proceeds support SBMA’s educational programming and critically-acclaimed exhibitions.

The Trustees and Staff of the Santa Barbara Museum of Art thank and congratulate the Event Committee, hosts, and sponsors of Artful Affairs for the overwhelming success they achieved. With warmest regards and sincere gratitude to all who helped make this memorable event possible.

Presenting Sponsors

Diane Pace Sullivan / Clay Tedeschi

Salon Series Sponsors

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Patsy and Richard Blake / Candace Dauphinot and Richard Brumm / Connie Frank and Evan Thompson / Kupiec Architects / Luria Foundation / Manchester Capital Management, LLC / Ceil and Michael Pulitzer / Susan and Bruce Worster

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Diane Sullivan and Clay Tedeschi, Co-chairs



Members Opening Reception

The Museum celebrated the opening of *Paths of Gold: Japanese Landscape and Narrative Paintings from the Collection* and *Let it Snow! Paintings of Winter* with Members, exhibition sponsors, and lenders.

Susan Tai, Elizabeth Atkins Curator of Asian Art; and Clay Tedeschi, Board of Trustees, and exhibition lender and sponsor

Christine Holland, Board of Trustees; and Betsy Atwater, Chair, Board of Trustees

Exhibition sponsors, Museum Collectors Council, represented by the Steering Committee, Shirley Waxman, Rachel Johnson, Christine Holland, Paul Longanbach, Kathryn Padgett

Friends of Asian Art members, Ken and Bea Ando and Julia Emerson, with Susan Tai

Andrew and Elizabeth Butcher

Jeff and Marilyn Harding

Ellen Lehrer Orlando and Tom Orlando

Director's Dialogue

The annual Director's Dialogue featured co-curator Steven Naifeh, with SBMA Deputy Director and Chief Curator Eik Kahng, of the much anticipated, upcoming international loan exhibition *Through Vincent's Eyes: Van Gogh and His Sources*, opening in October 2020. The conversation between Naifeh and Kahng was moderated by Larry J. Feinberg.

Member Morning

Member Morning

Member Morning

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

Hollis Goodall and Susan Tai

FOAA: *Paths of Gold*

A presentation of and questions following the private preview of the *Paths of Gold: Japanese Landscape and Narrative Painting from the Collection* exhibition, co-curated by Hollis Goodall, Curator of Japanese Art at LACMA, and Susan Tai, Elizabeth Atkins Curator of Asian Art

Friends of Asian Art preview *Paths of Gold* exhibition

Dead Artists Society: *Let it Snow!*

Eik Kahng, SBMA's Deputy Director and Chief Curator, toured Dead Artists Society and D.A.S.i.i. members around the newly-installed *Let it Snow! Paintings of Winter* exhibition.

Eik Kahng and DAS members

Members-Only Day Trip to the Huntington Library

Members enjoyed a day trip to the Huntington Library, Art Collections, and Botanical Gardens for a private walking tour of the traditional Suzhou-style gardens followed by free time to explore the rest of the gardens and galleries.

Members at the Huntington Library

Charles Wylie with PhotoFutures members

PhotoFutures: Buying Spree

PhotoFutures members debate an acquisition during the 21st-annual Buying Spree with Charles Wylie, SBMA Curator of Photography and New Media.

Members enjoy browsing the unique merchandise in the Museum Store

Director's Dialogue

PhotoFutures: Tim Eaton

Tim Eaton discusses his curatorial pursuits with PhotoFutures members during a private visit to view his collection of photography.

Tim Eaton and PhotoFutures members

Members Holiday Shopping Night

The Museum's popular Members Holiday Shopping Night included festive hot cider, holiday sweets, free gift wrapping, free gift with purchase, and an abundant selection of gifts for everyone!

Volunteers Sophia Goff and Jennifer Barton provide complimentary gift wrap for Members.



The Heart of Europe Group in Austria enjoying a farewell dinner in September. Left to right back row: Judy Little, Melissa and David Dvorak, Susan Northrop, Claude Case, Kimberly and Michael Hayes, Dori Schneider, Peter and Linda Beuret, Kenneth Adler, Diane Sullivan, Terry Northrop, Nigel McGilchrist (Study Leader), Susie Orso (Tour Leader), Bruce Worster, Nicola Orso. Left to right front row: Susan Case, Susan Worster, Anna Silver, Gabrielle Davis, Susan Perry, Laura Adler, Dhaunne Tansill



Ashland group in September enjoying a farewell dinner after attending the Oregon Shakespeare Festival. Standing left to right: Chris Chernof, David Chernof, Betty Fussell, Mickey Flacks, Dick Flacks, Christopher Butler (OSF actor), Owen Patotzka, Pat Van Every, Michelle Joanou, Muriel Markman, Devin Scott. Seated back row: Penny Jenkins, Lorna Hedges, Judy Weirick, Stephen Michael Spencer (OSF actor), Melissa Scott, Eve Bernstein, Jean Rogers. Seated front row: Maryann Schall, Nancy Schlosser, Jeanne Gerson, Barbara Robins, Maggie Mixsell. Missing: Barbara Patotzka, Karen Howsam

“I travel with SBMA because of the emphasis on art and culture in their tours. The leaders are excellent and pay great attention to detail, and the other participants are always so fun to travel with!” — *Frequent SBMA traveler*



On an excursion from the Nordic Magnificence cruise through Denmark and Norway in June. Left to right: Richard Cole (SBMA), Michael Burgess (SBMA), Gaelen Burgess (SBMA), Jenny Cushnie (SBMA), Nancy Cole (SBMA), Dennis Allen (SBMA), Larry Brown (SBMA), Hannah Henderson (NTT), Kathy Drake (NTT), Elizabeth Henderson (NTT), Robin Chasteen-Holtzman (SBMA), Leslie Goodwin (NTT), Mary Maxwell (SBMA), Barbara Marre (SBMA), Jacqueline Bieber (NTT), Erwin Bieber (NTT), Jewel Buff (NTT), Pat Bove (NTT), Luis Espinosa (SBMA), Mayo Yerington (SBMA), Lois Kroc (SBMA), Roger Bove (NTT), Andrea Buff (NTT), Lynn Weber (SBMA)



On an excursion from the cruise European Coastal Civilizations, from the River Thames to Lisbon, in September. Left to right: Christina and Hubert Leveque, Cody Kirkham, Deanne Violich, Cherie Sigward, Mary Ellen McCammon, Mary Kao, Dan McCammon, Patricia Kao, Brittany Sundberg



Walking the roman ruins of Volubilis, Morocco in October. Pictured in no particular order: Honeya and Michael Barth, Sarah Cline, Marcia and John Mike Cohen, Jeanne Dentzel, Libby Doheny, Diana Hawes and James Kirby, Denise Klassen, Pamela and Mark Mischel, Victoria Williamson, Judy Weirick, Lauren King, Ann Kelly, Christine R. Jent, Christine Holland, Judith Goldman, Sarahkate Greeley (Host)

Upcoming Tours

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

- **Art Destinations from Marfa to Crystal Bridges**
April 6 – 12, 2019
- **Treasures of Costa Rica, Panama Canal, and Colombia aboard *Hebridean Sky***
April 13 – 24, 2019
- **From Jugendstil to Modernism: Budapest, Vienna, and Prague**
April 29 – May 10, 2019
- **Insider’s Santa Fe**
May 12 – 17, 2019
- **Europe’s Riviera: A Cruise in Italy and France aboard *Le Bougainville***
May 29 – June 6, 2019
- **A Week in Edinburgh: Art, Culture, and People**
June 10 – 18, 2019
- **Insider’s Greece with Nigel McGilchrist: From the Island of Dionysos to the Island of Aphrodite**
June 11 – 25, 2019 *waitlist only*
- **Cruising the Baltic Sea aboard *Hebridean Sky***
July 17 – 27, 2019
- **Southern Italy: Apulia and Basilicata with Nigel McGilchrist**
August 31 – September 12, 2019 *waitlist only*
- **Portugal: Quintas and Azulejos**
September 16 – 26, 2019
- **Behind the Curtain: The Oregon Shakespeare Festival**
September 23 – 27, 2019
- **Autumn in Chicago**
Late September 2019
- **Architecture in Southern California**
October 2019
- **Oaxaca, Puebla, and Cuernavaca with Florencio Moreno**
November 3 – 12, 2019
- **Treasures of Southeast Asia: Vietnam, Cambodia, and Laos**
December 2019
- **Egypt and the Nile River aboard *Sunboat III***
December 5 – 18, 2019

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

Travel is a benefit of Museum membership.

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

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

Shopping at the Museum Store





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MUSEUM HOURS

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

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

OFFICE HOURS

Monday – Friday
9 am to 5 pm

MUSEUM STORE

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



jan | feb | march | 2019

Cover: Todd Gray, *Purnima* (detail), 2018. Three archival pigment prints in found frames and artist's frames and UV laminate. Photo credit: Photograph by Michael Underwood. Courtesy of Meliksetian | Briggs, Los Angeles. © The Artist and Meliksetian | Briggs, 2018.

Back cover: Hara Zaichū, Japanese, 1750–1837, *Peacocks and Peonies* (detail), dated 1826. Ink, color, and gold on paper; six-panel folding screen. Lent by Natalia and Michael Howe.

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www.sbma.net

