

■ jan | feb | march | 2021



Dear Members,

Happy New Year! Even though, at the time of this printing, the Museum remains closed to the public due to current COVID-19 health mandates, we look forward to brighter times in 2021.

Despite the challenges and uncertainty of the past year, the Museum is pleased to announce that the construction phase of the renovation project largely remained on track and is now complete. It is hoped that the remaining tasks of testing the climate control and other systems will conclude shortly and the reinstallation of art will begin soon—and doors to all galleries can reopen in the spring. The result of the renovation is stunning and we are excited to share some images of it on page eight.

In the meantime, we hope that you will continue to participate in the Museum’s many educational and creative virtual events and activities, including Art Matters lectures, Parallel Stories, and Writing from Home, as well as new art-making activities that are continuously being added to our website.

To our Members and all other supporters, we sincerely thank you for your continued support. We wish you a happy and healthy 2021!

Sincerely,



Larry J. Feinberg
Robert and Mercedes Eichholz Director and CEO



2020 – 2021 Board of Trustees

- | | |
|------------------------------------|------------------------------|
| Patricia Aoyama, <i>Chair</i> | David Gersh |
| Nicholas Mutton, <i>Vice Chair</i> | Christine Vanderbilt Holland |
| Bruce Worster, <i>Secretary</i> | David Jackson |
| Ken Anderson | Junie Prewitt Jenkins |
| Gwen Baker | Norman A. Kurland |
| Patricia Blake | Judith Little |
| Lynn Cunningham Brown | Kandy Luria-Budgor |
| John Mike Cohen | Carol MacCorkle |
| Joan Davidson | Doug Norberg |
| Richard De Schutter | Diane Sullivan |
| Kathleen Feldstein | Clay Tedeschi |
| Timothy O. Fisher | Jeanne Towles |
| Connie Frank | Sarah Vedder |
| Martha Gabbert | Michael G. Wilson |
| John Gardner | Barry Winick |

Larry J. Feinberg,
Robert and Mercedes Eichholz Director and Chief Executive Officer
Diane S. Lytikainen, *Chief Financial Officer*



Preston Morton Gallery Reinstallation

The Preston Morton Gallery once again features highlights of American art from the permanent collection. This is fitting since the gallery itself is named after one of the Museum’s most important donors: Sophie Preston Owsley Morton (1890–1969). The gift was unveiled in 1961 in celebration of the 20th anniversary of the Museum’s founding. Mrs. Morton, at the encouragement of her daughter Suzette, who was an enthusiastic patron of the arts in the family’s hometown of Chicago, also provided funds for the creation of a “picture gallery,” where American art could be shown. The core of the permanent collection of American art may have been formed by Preston Morton, but it has continued to grow through occasional acquisitions and through numerous gifts. Indeed, the vast majority of the permanent collection is the result of donation, often of works of art of extraordinary significance. A quick glance at the credit lines on labels attests to the many donors who have gifted major works of art over the years, including SBMA’s founder Wright Ludington, many lesser-known members of the local community, as well as artists’ families, such as the sister of Florine Stettheimer. The Museum is proud to be able to feature a selection of 26 paintings and sculptures that tell the story of the major achievements of American art from the first half of the last century—from the urban Realism of Robert Henri and the Ashcan School, to the Symbolist inflected landscapes of Arthur Davies or Marsden Hartley, to the daring abstraction of Stuart Davis or Arthur Dove. Critically overlooked women artists are also included, to counterbalance the predominance of men in the canon, including the sculptors Malvina Hoffman and Alice Carr de Creeft. African American and pioneering queer artist Richmond Barthé is represented by two sculptures, including one on loan from a generous collector, while the Japanese-born artist Yasuo Kuniyoshi (often categorized as American, but denied citizenship because of the xenophobia rampant between the two World Wars) is represented by a large and important painting that is a declaration of his artistic sources.



Top: Yasuo Kuniyoshi, *Weather Vane and Objects on a Sofa*, 1933. Oil on canvas. SBMA, Gift of Wright S. Ludington.

Center right: Robert Henri, *Derricks on the North River*, 1902. Oil on canvas. SBMA, Museum purchase for the Preston Morton Collection, with funds provided by the Chalifoux Fund.

Bottom right: Stuart Davis, *Yellow Hills*, 1919. Oil on canvas. SBMA, Gift of Heyward Cutting.



Works on Paper Study Center

Dive into the riches of the Museum’s collections with the second installation in the new Works on Paper Study Center in Davidson Gallery. From Japanese woodblock prints to contemporary photography, this selection again highlights a diverse range of artistic techniques, showcasing the depth and breadth of the SBMA collection.

Seasonal snow scenes by the masters of the ukiyo-e print, including Hokusai, Hiroshige, and others, are on display, as is nature photography by artists inspired by the California landscape. A lithograph series by important American pop artist James Rosenquist offers a meditation on the relationship between art and technology. Or take the opportunity to discover hidden gems from the collection: enigmatic watercolors by the neo-romantic artist, Eugene Berman, or dramatic black and white lithographs of Greek mythology by acclaimed illustrator Joseph Mugnaini.

After immigrating to New York from Russia in the 1930s, Eugene Berman exhibited frequently at the famous Julien Levy Gallery and established himself as a sought-after theater designer, producing stage designs for composers such as Igor Stravinsky. In the 1940s, Berman then moved to Los Angeles, where he encountered Santa Barbara’s Wright Ludington and exhibited his works at the recently founded Santa Barbara Museum of Art several times to positive critical reception. This watercolor (top right) is typical of his mature style, in which scenes observed from life are transposed in his imagination into melancholic landscapes, where the figures seem disjointed and often alienated from one another. Berman described his art as an attempt to capture “the imaginary true—truer than the true or real...which was something I was never much interested in.”

The image at top left depicts the destruction brought by Phaeton, the son of the god Apollo, when he asked to drive his father’s sun chariot across the sky. Despite warnings from Apollo of the folly of his mortal son’s request, Phaeton took the reins and scorched the earth, created deserts, and set cities and mountains alight. Stopped only by a lightning bolt strike from Zeus, the king of the gods, Phaeton perished as a falling star and his tale continued to warn against the hubris of mortals who think to involve themselves in divine affairs. Mugnaini’s image of the world destroyed reminds of the long artistic tradition of depicting the ruins of ancient Greece and Rome.

In his lithographic series *High Technology and Mysticism: A Meeting Point*, James Rosenquist puts hard science and mysticism into dialog. In *Silverbirds* (bottom left), fragmented photographs of a monkey, woman, and lion hide behind a white lattice-like wiring diagram for an electric motor. This technical drawing looks like a flower or mandala. Electric motors convert the unseen force of electrons into mechanical energy, while the mandalas are mystic maps for energy and the cosmos. Other prints from this series, *The* and *Ai Cham*, layer astronomical maps onto portraits of women and men, who seem to dissolve into a cool, cosmic glow. Perhaps, this is like Buddhism’s idea of one’s inseparable unity with the cosmos and illusory sense of self-hood. In Rosenquist’s prints, mathematical patterns and scientific drawings open a door onto a cosmic spiritual perspective. This is a return to the origins of astronomy thousands of years ago. Ancient people interpreted the regular movement stars and planets as manifestations of the gods and the universe’s spiritual order. Complicating the interpretation of these complex prints even further, Rosenquist placed a word in each of the six prints in the series to make an acrostic, a form of coded poetry. The sentence reads, “Somewhere above the sky silverbirds fly.” Above the sky lies outer space, where metal satellites orbit, like silver birds, but the phrase also evokes both a mysterious mystical aura and awe at the universe’s immensity. Space exploration today is propelled by the curiosity and wonder that sparked ancient people to chart the heavens.

Top left: Joseph Anthony Mugnaini, *Phaeton* from the series “Age of Fable,” 1958. Lithograph. SBMA, Gift of Mary and Will Richeson, Jr.

Top right: Eugene Berman, *Composition III*, 1940. Ink, watercolor, gouache, and inkwash on paper. SBMA, Gift of Wright S. Ludington.

Bottom left: James Rosenquist, *Silverbirds*, 1981, from the series *High Technology and Mysticism: A Meeting Point*. Color Lithograph, ed. 82/150. SBMA, Museum purchase with funds provided by the National Endowment for the Arts and the Contemporary Collectors Group in memory of Rowe Giesen.



Utagawa Hiroshige (above) is known for his evocative portrayal of changing aspects of nature and different times of day—rain, snow, wind, mist, dawn, dusk, and moonlight. He masterfully manipulates color gradation and perspective to achieve poetic moods and employs rhythmic lines and overlapping shapes to capture the atmospheric turbulence of changing weather, as well as their effects on travelers. His prolific output and innovative visions of Japan’s countryside inspired generations of print artists well into the 20th century.



This bracing and detailed image of a barn owl (left) is part of a series that Mary Frey created of taxidermy animals using the 19th-century glass-based ambrotype process. Frey states about this series: “I intend this work to move beyond what is merely seen to the territory of the imagination, where what is remembered and known is transformed into something new.” Ambrotypes were introduced in the 1850s within two decades of the announcement of photography’s invention in 1839. Frey’s use of this arcane process lends a sense of age and mystery to this haunting image of an owl that has been forever arrested in time by both the taxidermist and the photographer.

Karen Halverson (inset right) has made the meeting of human settlement and the terrain of the natural world the subject of much her art. Halverson has captured an approach to the Hollywood sign on Los Angeles’s legendary Mulholland Drive through an arresting exercise in abstract form set within the landscape of the everyday. Her carefully composed view of the famous Cathedral Peak depicts this natural landmark as taking an almost secondary role to the contrasting body of water and rich fauna in which it is reflected. Featuring juxtapositions of color and forms both man-made and natural, these two visions of oft-photographed locales raise questions about how the act of experiencing landscape has been influenced by images of these very places that have been reproduced countless times in popular culture.



To create her spectacularly dramatic seascapes such as this, Dodo Jin Ming (bottom left) has placed herself in precarious situations to capture nature at its most turbulent and potentially destructive. She often reconfigures her original images with various photomechanical means to forge ever more intense visions of an untamed, yet mesmerizing, nature as seen here. Such work can be considered a contemporary vision of the late 18th-century concept of the Sublime. As originally defined, the Sublime was an overwhelming feeling of awe and fear that such a force of nature—as so evidently seen here—inspires within human sensibility, a sensation the artist captures with rare intensity.



Top: Utagawa Hiroshige, Japanese, 1797-1858, *Kameyama Station (47)*, *Clear Weather After Snow* from the series “53 Stations of Tōkaidō Road,” 1834. Color woodblock print on paper. SBMA, Gift of the Frederick B. Kellam collection.

Inset left: Mary Frey, *Barn Owl*, 2008. Black glass ambrotype. SBMA, Gift of Lorna Hedges.

Inset right, top: Karen Halverson, *Mulholland near Canyon Lake Drive, Los Angeles, California*, 1993. Chromogenic print. SBMA, Museum purchase with funds provided by PhotoFutures.

Inset right, bottom: Karen Halverson, *Cathedral Peak with Oak Creek*, 1992. Chromogenic print. SBMA, Museum purchase with funds provided by Amanda and Jim McIntyre.

Bottom left: Dodo Jin Ming, *Free Element, Plate V*, 2001. Gelatin silver print. SBMA, Museum purchase with funds provided by Howard Stein.



Continuing Exhibitions

Small-Format American Paintings from the Permanent Collection
Ridley-Tree Gallery

Highlights of the Permanent Collection
Ridley-Tree Gallery

Above: Ernest Ange Duez, *Woman in Grey on Board Ship, Gazing at the Sea*, 1873. Oil on canvas. SBMA, Museum purchase with funds provided by the Suzette and Eugene Davidson Fund.



Photography and New Media

Genevieve Gagnard probes ideas of race, gender, sexuality, and performance in large-scale color photographs rich in narrative possibilities. Gagnard’s art stems in many ways from her life story. As stated on the artist’s website:

“The daughter of a black father and white mother, Gagnard’s youth was marked by a strong sense of invisibility. Was her family white enough to be white? Black enough to be black? Gagnard interrogates notions of ‘passing’ in an effort to address these questions. She positions her own female body as the chief site of exploration—challenging viewers to navigate the powers and anxieties of intersectional identity...”

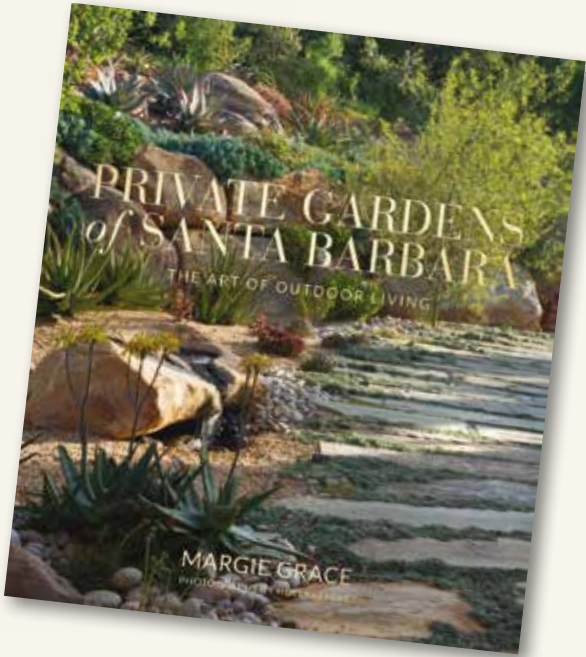
In both these works, Gagnard presents a character and milieu via an ingenious melding of clothing, pose, site, and title. In *Ascension (New Extensions)*, a meditative closed-eyes woman stands in a garden seemingly intent on lifting into real or imagined space—a quest perhaps aided by a recent purchase of the accessories mentioned in the work’s title. In *Hidden Fences*, Gagnard’s character directly gazes at the viewer in a work whose title implicitly suggests the idea of “passing” mentioned above: is this a scene of fitting in to this setting—the front yard of a house—otherwise inaccessible because of discriminatory barriers of race, sexuality, and gender expression? With such visually compelling imagery, Gagnard perceptively addresses the texture, vulnerability, and resilience of contemporary intersectional lives, specifically those of African-American women with mixed racial backgrounds.

These two photographs were on view in the Museum of Contemporary Art Santa Barbara’s 2020 exhibition *Genevieve Gagnard: Outside Looking In* that was curated by Alexandra Terry, MCASB’s Chief Curator. Now part of SBMA’s collection, their acquisition, made possible by the generosity of the Dana & Albert R. Broccoli Charitable Foundation, commemorates this extensive and important presentation of Gagnard’s art in Santa Barbara.

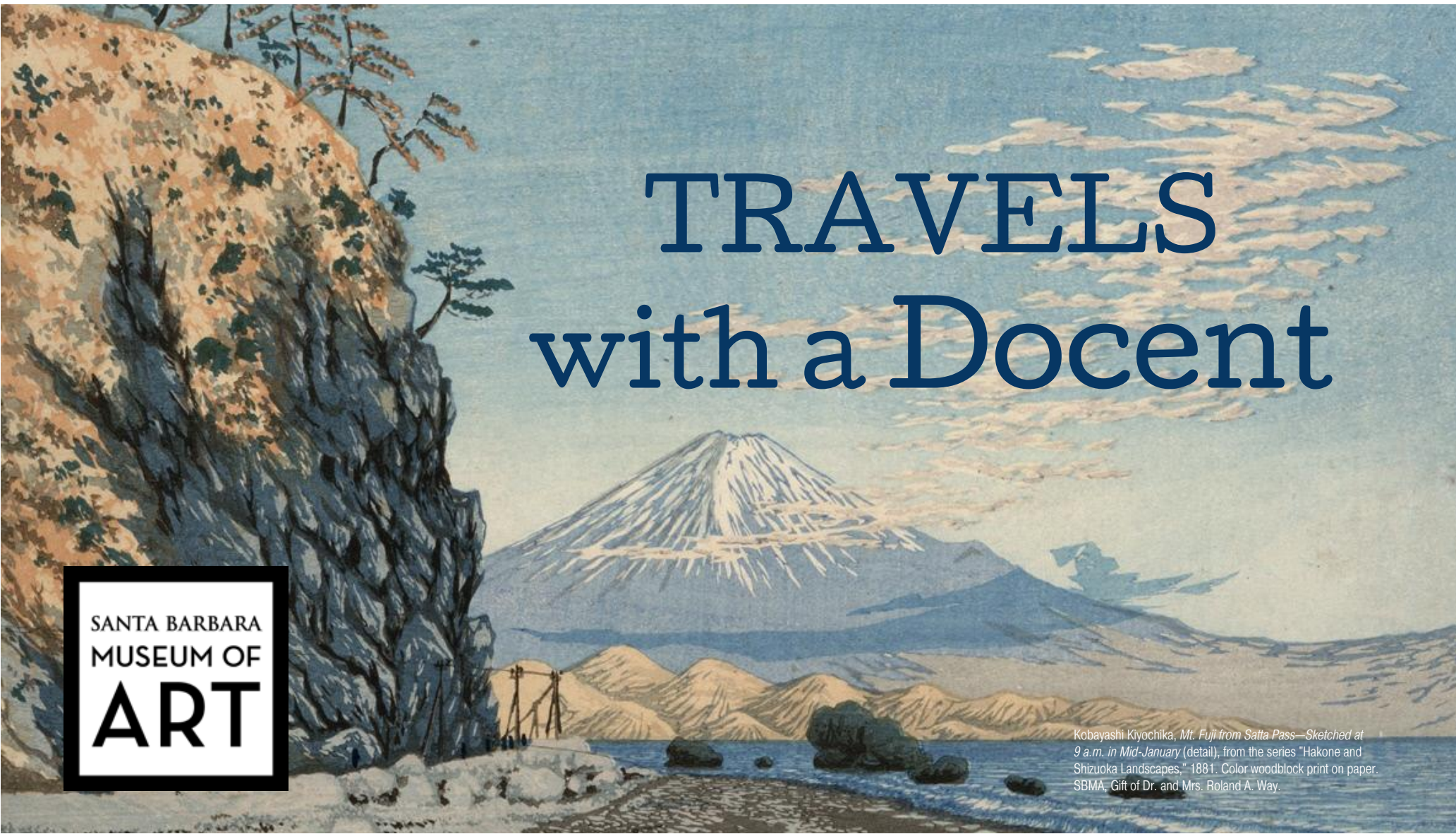
Top: Genevieve Gagnard, *Ascension (New Extensions)*, 2017. Chromogenic print, ed. 2/3. SBMA, Museum Purchase with funds provided by The Dana & Albert R. Broccoli Charitable Foundation. Photo Courtesy of the artist and Vielmetter, Los Angeles. Photo credit: Ed Mumford

Bottom: Genevieve Gagnard, *Hidden Fences*, 2017. Chromogenic print, ed. 3/3 SBMA, Museum Purchase with funds provided by The Dana & Albert R. Broccoli Charitable Foundation. Photo Courtesy of the artist and Vielmetter, Los Angeles. Photo credit: Ed Mumford

Shop online anytime at www.sbmastore.net



Museum Store Hours • Tuesday – Sunday 10 am – 5 pm



Reimagining Docent Engagement from Home

While the pandemic has prompted the Museum to suspend in-person touring for the time being, it has not slowed down its active Museum Docent Council. In fact, many of the SBMA docents are doing more than ever before with a lineup of activities they can participate in from the safety of their homes. The following highlights the wonderful projects that the docents—a cohort of almost 60 enthusiastic volunteers—have been engaged with this fall and winter.

For over 10 years, docents in the Museum’s Community Speakers Program have delivered talks at libraries, community centers, and senior resident homes in the Santa Barbara region. While that program is currently paused due to the pandemic, the Education Department saw in the hiatus a new opportunity to reach isolated seniors and offer a chance for more docents to participate. This past fall, SBMA initiated a Community Pen Pals program with many of the senior resident home partners. Using notecards featuring artworks from the Museum’s permanent collection, the docents sent handwritten letters sharing fun facts about the artwork or even just wishing each person warm regards and sunny weather. The response has been extraordinary. One Director of Programs at a resident home wrote:

“We have been hand delivering the cards to each resident, and the joy that spreads across their face is like a lighthouse spreading light over the dark sea. You see, a large portion of our residents do not receive much more than a grocery store ad in their mailbox, let alone letters or cards from family or friends... When I originally sent you the list, I obviously included those who were interested, but I also added residents who wouldn’t dare say they are lonely or sad during this time. So, we have had this element of surprise on our side which made delivering the cards absolutely delightful.”

Indeed, for many of the participating seniors, the pandemic has greatly affected their ability to visit with friends and family. These letters offer a small, but impactful way to build connection and community.

Another new initiative is the Storytelling Workshop. In an effort to continue providing training opportunities for SBMA docents, as well as new ways to engage students with works of art, the Museum organized a four-week storytelling intensive via Zoom. Participating docents learned about the principles of storytelling from an expert based in Oakland, CA. They studied techniques and types of stories, and—after peer-to-peer training sessions—prepared and performed five-minute stories inspired by works of art in SBMA’s permanent collection. There now exists a 12-person team of accomplished storytellers among the docents. When in-person tours resume, be on the lookout for special tours and field trips dedicated to storytelling!

Other activities that Museum docents are engaged with include conducting research on works of art in the collection, being a “Digital Docent” by recording short reflections on works of art that visitors can listen to in the galleries, and creating videos inviting individuals to travel to parts of the world in the “Travels with a Docent” project. On top of this, the Docent Council still meets twice a month—now via Zoom—to hear lectures from invited curators, curatorial assistants, artists, and historians. In addition, their monthly newsletter, *La Muse*, continues to inspire everyone with thoughtful reflections on art and life. SBMA commends the docents for their continued commitment to the Museum and their endless enthusiasm for bringing art to the Santa Barbara community and beyond.





Thursdays, February 4; March 4, 3 pm
Art Matters (via Zoom)

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 abroad.

Free, donations welcome. Registration required.
For a complete schedule of Art Matters lectures and registration, visit www.sbma.net/artmatters.



February 4:
The 100 Faces of Teotihuacan
Matthew Robb, Chief Curator,
Fowler Museum



March 4:
Expert Hands, Infectious Touch:
Painting and Pregnancy in
Morisot's "The Mother and
Sister of the Artist"
Mary Hunter, Associate Professor, Art
History and Communication Studies,
McGill University

Top: Teotihuacan masks in the Museo Nacional de Antropología, Mexico City, ca. 1940s.
Bottom: Berthe Morisot, *The Mother and Sister of the Artist* (detail), 1868/1870. Oil on canvas. Chester Dale Collection, National Gallery of Art, 1963.10.186.

Writing from Home (via Zoom)

Local writers, working in a variety of genres and forms, meet with participants for two, 90-minute sessions during consecutive weeks. Each writer, inspired by a work(s) of art in the Museum's collection, chooses the theme, format, and form for the workshop. Participants have an opportunity to also share their writing. Sign up for both sessions with one writer or sample across disciplines.

Thursday, January 14 & 21, 5:30 – 7 pm
Sameer Pandya
Theme: How to be personal without getting personal

Sunday, February 21 & 28, 11 am – 12:30 pm
Rick Benjamin
Theme: Seeing in the Dark

Monday, March 1 & 8, 5:30 – 7 pm
Kara Mae Brown
Theme: Writing the Frozen Moments

Free
Reserve tickets online at tickets.sbma.net.

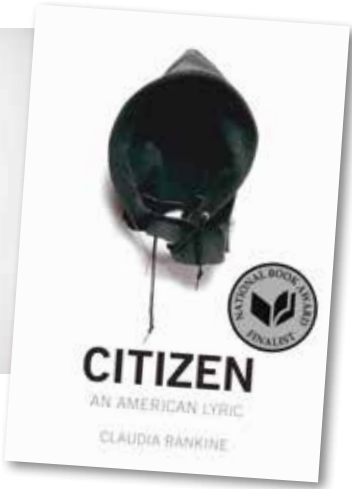


Free
Reserve tickets online at tickets.sbma.net.

Friday, January 22, 5 pm
Art and Shutdown (via Zoom)

Lauren O'Neill-Butler, a New York art critic, reflects on the highs, lows, and lessons learned while writing art criticism during the lockdown in 2020.

Lauren O'Neill-Butler is an independent writer, editor, educator, and a cofounder of *November* magazine. Her writing has appeared in publications ranging from *Art Journal* to *The New York Times*. From 2008 to 2019, she worked as an editor at *Artforum*. In 2020, she received a Warhol Foundation Art Writers Grant and a book of her collected interviews with women-identified artists will be published by KARMA in 2021.



Sunday, March 7, 2 – 3 pm
Parallel Stories (via Zoom)
A Conversation with Claudia Rankine

Acclaimed author Claudia Rankine joins SBMA for a conversation "on the path to understanding." The talk begins with a screening of selections from *Situations*, a series of ten short videos collaboratively produced by documentary filmmaker John Lucas and Rankine. In the words of their creators: "These are multi-genre responses to contemporary America..." and exist in dialogue with Rankine's 2014 hybrid prose-poetry book *Citizen: An American Lyric*, which likewise amplifies the micro and macro racist aggressions that occur throughout the social and political fabric of the United States. Rankine and Lucas admit us into the liminal "in between" spaces where we might travel toward trust, and offer us a look at the disturbing ordinariness of what we have come to accept. Their work is an invitation to participate in an "experimentation in directness."

Free
Reserve tickets online at tickets.sbma.net

Tuesday, March 16, 5 pm
What You Become in Flight:
A Conversation with Ellen O'Connell Whittet (via Zoom)

In this searingly raw and graceful first book, author Ellen O'Connell Whittet explores both the joy of learning to jump and the safety of landing. Sorrow, violence, love, fear, hunger, and pain run through this memoir that critics have called "enthraling," "poignant," and "exquisite." Join the author for a conversation that opens out the personal to the universal questions of self-worth, the desire to disappear, the loss and reclamation of our own voice, and what it feels like to look at a body and see a story.

Free
Reserve tickets online at tickets.sbma.net.

Thank You to our New and Upgrading Members

SBMA is proud to welcome new, rejoining, and upgrading Members. It is only with your help that the Museum is able to care for its distinguished collection, offer impactful exhibitions and programs, and integrate art into the lives of everyone in the Santa Barbara community.

For information about giving the gift of membership, upgrading your membership, or any other questions, contact Michele Lingiardi, Membership Coordinator, at 884.6490 or membership@sbma.net.

New and Returning Members

Mimi Baer and Arthur Hoyle
Suzanne Berger
Ingrid and Jim Bergquist
Gary Bierly and Deborah Murphy
Michael Bowker
Ron Burkard
Hannah Buschbom
Cathy Canfield
Ricardo Castellanos
Jeannie Collins and Damien Cobb
Chad Craig
Betsy Cramer
Kathleen De Palma
Kathleen Duval
Joy Elizondo and Blake Gillespie
Kirsten and James Ellis
Yuri Murayama and Benjamin Gerstein
Helen and Tyrone Gillespie
Gale Beth Goldberg
Marie Schoeff and Dane Goodman
Gloria and Bill Hallier
Nonie Hamilton and David Walker
Stephen Hiatt
Natalie Holstead
Michael Hurley and Nora McNeely-Hurley
Lauren Karazija

Karen Kelly
Danil Khachaturov
Elizaveta Kizhner
Christina T. Korner
Marilee Krause and Ephraim French
William Lemmons
Judith Little
Wihne Liu and Christopher Hunt
Gwyneth LLoyd
Michelle and Jason McIntosh
Elizabeth Middleton
Keltie Morris
Venus and Farzeen Nasri
Bob Nieder and Phill Conrad
Kim Nielsen
Cynthia Pacheco
Bruce Paddock
Janice and William Parker
Ms. Thebaud and Mr. Philipp
Margaret and Raymond Quiett
Lester Robertson
Debra and Jon Sandstrom
Suzanne Savoy and Sandra Valenti
Andrew and Sharon Siegel
Susan Steindler and Randy Stein
Mary Kay Stolz
Genevieve Sword and David Cater

Debra and Michael Ulery
Anne Vijay
Leslie and Chris Voss
Anne Marie Weber and Robert Weber
Robin and Ted Weitz
Ann Lewness and Greg Welch
Wendy and Patricia Westley
Victoria Williamson
Leonard Woods
Abbey Ziv

Upgrading Members

Dixie Adeniran
Gwen and Henry Baker
Merri and Andrew Berwick
Claire Chytilo
Lynn and Christopher Brown
Alyce and Michael Dalany
Jacqueline and Al Dugas
Denise and Podger el-Effendi
Linda Ello-Kay and Mayme Shirley
Kathleen Feldstein
Mari Fullmer
Ursula and Bradford Ginder
Sarah Hearon and Don Shook
Anne Goodrich Heck and Thomas Heck
Judy and Craig Hodson

Shereen Khatapoush
Maia Kikerpill and Daniel Nash
Ann Leatherman
Mr. and Mrs. Thomas Michali
Juliette and Daniel Moore
Harriet Mosson
Susan and Terry Northrop
Kathy O'Leary
Joanne Schoenfeld and Stuart Orenstein
Frances and Michael Reighley
Susan Renfrew
Scott Rowland
Carol Schmidt and Kathryn LePage
Patricia Van Every
Irene and Ralph Wilson
Linda and Doug Wood
Laura and Geof Wyatt
Debra Wyatt

As of December 14, 2020

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.

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)
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 Brustin
Lee and Doug Buckmaster
Zora and Les Charles
Sue and J.W. Colin
Marilyn Conrad
Joan Davidson
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 Gwaltney
Eva and Yoel Haller
Lorna S. Hedges
Christine and Michael Holland
Cyndee Howard
Kim L. Hunter
Gina Jannotta
Alice Gillaroo and Susan Jorgensen
Karen Y. Kawaguchi
Bonnie Kelm and William Malis
Herbert Kendall
Lynn P. Kirst
Marjorie and Paul Kissner
Elizabeth P. Knowles
Patricia Kohlen
Stephen and Louise Komp
Sheila and Thomas Lambert

Seymour and Shirley Lehrer
Patricia Levee
Arthur Lindo and Julien Stuart
Lillian Lovelace
Leatrice Luria
Susan Matsumoto and Melvin Kennedy
Mimi Michaelis
Gretchen and Marshall Milligan
Keith W. Moore
Cynthia and Chapin Nolen
Vivianne and Robert Palazzo
Alex Pananides and Jan Dunbar
Claire and Gerald Parent
Gregory and Joanne Payne
Dennis Reed
Lady Leslie Ridley-Tree
Gloria Rubin
Barbara Savage
Nancy B. Schlosser
Helene Segal and George Konstantinow
Susan and Glen Serbin
Prudy Squier and Steve Sparklin
Denise Stevens and Quentin Panek

Vicki and Patrick Stone
Patricia and Erwin Straehley
Diane Sullivan
Clay Tedeschi
Leah and Robert Temkin
Leslie Thomas
Jeanne Towles
Deanne G. Violich
Sarelyn Wager and Robert Turner
Tim Walsh
Dody Waugh
Dana White
Peggy Wiley
Dr. Christel Bejenke Wittenstein
Linda Wolcott-Moore

As of November 1, 2020



THE CAMPAIGN
SANTA BARBARA
MUSEUM OF ART

Imagine More...

The Museum is pleased to report that SBMA's renovation is progressing extremely well. The transformation is stunning! The curators have begun the exciting work of planning and installing artworks in the new and renovated galleries. These new spaces will enhance the overall Museum experience and help ensure that future generations will be inspired by the extraordinary art and arts programming SBMA's has been offering throughout its history.

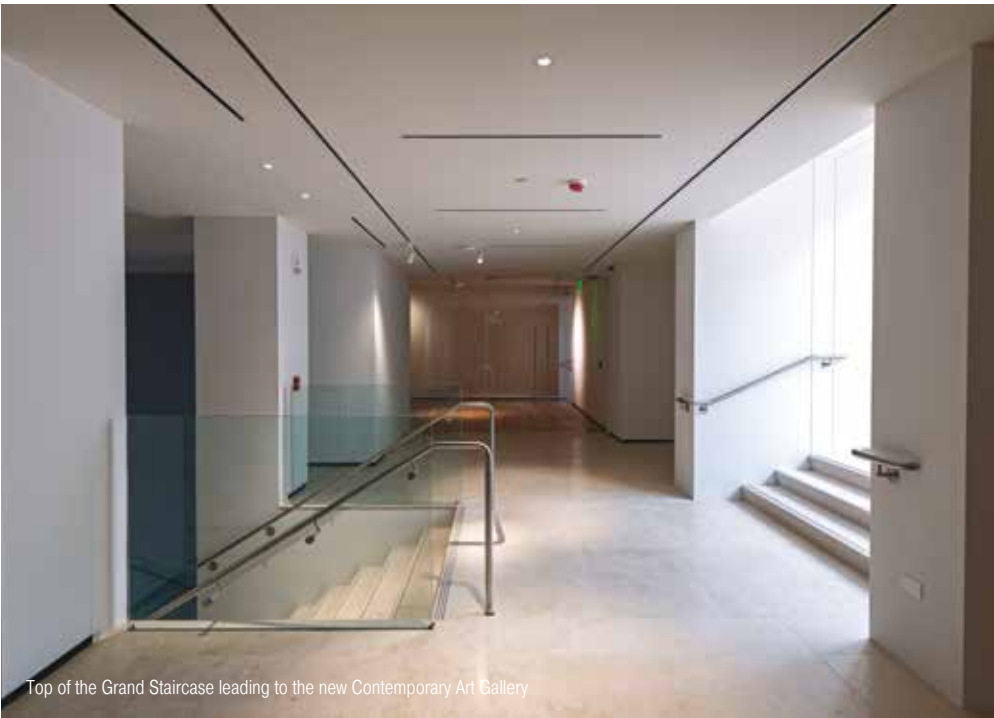
The Santa Barbara Museum of Art is grateful for the generosity of donors who have contributed to the *Imagine More* Capital Campaign. Please contact Susan Bradley at 805.884.6427 or sbradley@sbma.net for more information on how you can support the campaign and help provide community-wide access to the arts for generations to come.



New Contemporary Art Gallery Entrance from Grand Staircase



New Contemporary Art Gallery



Top of the Grand Staircase leading to the new Contemporary Art Gallery



Ludington Court looking from State Street entrance



8 New Candace Dauphinot Grand Staircase



Ludington Court looking towards State Street entrance

Armchair Travels Online Lecture Series

Travel from the comfort and safety of your own home (via Zoom) to all corners of the world with past and future SBMA Tour Study Leaders.



Thursday, February 18, 10:30 am
Paper Monuments and Constructed Memories in East-Central Europe
Dr. Justin Cammy

Thursday, March 18, 10:30 am
Michelangelo: The First Modern Artist
Dr. Rocky Ruggiero

Thursday, April 22, 10:30 am
Armenia and Georgia
Dr. Keelan Overton

Free to SBMA Members and travelers
Register at www.sbma.net/travel



2021 Tours

Subject to change

Art of the Pacific Northwest: Vancouver, With Day Trips to Whistler and Victoria
July 12 – 17, 2021 **waitlist only**

Venice & the Veneto with Art Historian Nigel McGilchrist
September 1 – 12, 2021

Boston & Cape Cod
TBD Dates in September 2021

The Oregon Shakespeare Festival
TBD Dates in September or October 2021

Basque Country: Spain & France
October 2 – 10, 2021

Cruising the Greek Isles aboard *Le Bougainville*
October 8 – 16, 2021

Tahiti and the Society Islands: The Landscape and Way of Life that Inspired Generations of Artists with Art Historian Nigel McGilchrist
October 20 – 30, 2021 **space limited/dates subject to change**

Wonders of Peru: A Value Tour
October 21 – November 1, 2021

Vietnam, Cambodia & The Mekong River
November 29 – December 12, 2021

SBMA's Travel Program began in 1972 and is a benefit of Museum membership. **For more information, please contact 805.884.6436, travel@sbma.net, or visit www.sbma.net/travel.**



2022 Tours

SBMA Travel is hard at work planning 2022, a year that holds much hope for a return to travel and seeing the world through its art and culture. The following is the initial 2022 schedule, to which U.S. domestic tours and other international tours will later be added. To express early interest in any of the tours, please email travel@sbma.net.

Chiapas, Southern Mexico: Center of the Mayan World with Cultural Anthropologist Florencio Moreno
February 9 – 17, 2022

In the Footsteps of Van Gogh with SBMA Chief Curator Eik Kahng
Spring 2022

Southern and Central Spain: Andalusia to Madrid with Art Historian Nigel McGilchrist
April 18 – 29, 2022

Ancient Empires from Malta to Rome featuring Sicily and the Amalfi Coast aboard *Le Lyrial*
May 12 – 20, 2022

Armenia & Georgia: Monasteries, Manuscripts, Mountains, and Modernism with Art Historian Keelan Overton
Late May to early June 2022

Monuments & Memory in Poland, Germany, and the Czech Republic with Jewish Literary and Cultural Historian Justin Cammy
June 12 – 24, 2022

Renaissance Art in Emilia-Romagna with Art Historian Rocky Ruggiero
September 2022

Spain and Portugal's Less Traveled Regions: Évora, Mérida, Cáceres, Toledo, Segovia, and Madrid
September 14 – 25, 2022

Hidden Gems of Northern Morocco with Art Historian Keelan Overton
October 2022

Island life in Ancient Greece: Delos, Mykonos, Patmos, Rhodes, Santorini, and Nafplion (Mycenae and Epidaurus) aboard *Le Lyrial*
October 6 – 14, 2022

Buddhist Art & Culture in the Kingdom of Bhutan
October or November 2022 or 2023

Egypt and the Nile River with Art Historian Nigel McGilchrist
October 28 – November 10, 2022
(Siwa extension November 10 – 14)

Mexico: Oaxaca or the Yucatán or Mexico City & San Miguel with Cultural Anthropologist Florencio Moreno
(Let us know your preference)
Late 2022 or Early 2023

Tour schedule is subject to change. U.S. domestic tours will be added to the schedule at a later date.

SBMA Members at the Collectors' Patron level (\$500) and above and Curatorial Support Group members receive advanced notice and the first opportunity to sign up for each SBMA-customized, SBMA-exclusive tour, followed by those who expressed early interest, then SBMA Members if it has not already been filled.



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

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

MUSEUM HOURS

Wednesday – Sunday
11 am to 5 pm
Closed Mondays and Tuesdays
Viewing hours for Seniors 9 am to 11 am
805.963.4364

ADMISSION

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

OFFICE HOURS

Monday – Friday
9 am to 5 pm

MUSEUM STORE

Tuesday – Sunday
10 am to 5 pm



■ jan | feb | march | 2021

Cover: Kobayashi Kiyochika, Japanese, 1847–1915, *Matsuchi Hill at Dusk under Snow* (detail), from the series "Views of the Sights of Tokyo," 1896. Color woodblock print on paper, triptych. SBMA, Gift of Dr. and Mrs. Roland A. Way.

Back cover: Eugene Berman, *Composition II* (detail), 1940. Inkwash, watercolor and gouache on paper. SBMA, Gift of Wright S. Ludington.

© 2021 Santa Barbara Museum of Art

