



SANTA BARBARA
MUSEUM OF
ART

APRIL • MAY • JUNE 2022



2021 - 2022
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FROM *the* DIRECTOR

DEAR MEMBERS,

We hope that you are enjoying the groundbreaking exhibition *Through Vincent's Eyes: Van Gogh and His Sources*. With near capacity attendance figures, the Museum has been overwhelmed by the positive energy and enthusiasm surrounding this major show. If you have not yet seen it, we encourage you do so before it closes on May 22.

The Museum and our community are also participating in a significant number of related programs that complement the exhibition. Beginning in April, you will not want to miss an enriching Parallel Stories series, with individual events that feature writers Sameer Pandya and Andrew Winer; the Silver-Garburg Piano Duo in collaboration with the Santa Barbara Symphony; composer, pianist, and Grammy-nominee Jake Heggie in partnership with Opera Santa Barbara; and author Geoff Dyer. All of this is in addition to a host of other events provided by other organizations in Santa Barbara, the Museum's Community Partners, in association with *Through Vincent's Eyes*. A list of all of these organizations and events can be found at sbma.net/exhibitions/vgcommunitypartners.

We thank you, our Members, along with the entire community for the continued support, allowing us to bring such an important exhibition and inspirational educational experiences to Santa Barbara. Please enjoy!

Sincerely,

A handwritten signature in black ink, appearing to read "Larry J. Feinberg".

LARRY J. FEINBERG
Robert and Mercedes Eichholz Director and CEO

WELCOME TO *Vincent's World*



ABOVE: Edouard Frère, *Snowballing*, February 19, 1876. *The Illustrated London News*.

During *Through Vincent's Eyes: Van Gogh and His Sources*, visitors are able to truly enter into Vincent's world through interactive touchscreens in Ridley-Tree Gallery. Designed by Brock Odle, SBMA Web and Media Specialist, and Rachel Skokowski, SBMA Curatorial Exhibitions Research Assistant, the interactive experience allows visitors to read digitized editions of rare books on display in the exhibition, leaf through print portfolios like the ones Van Gogh compiled, and learn more about key artists in Vincent's network of artistic heroes.

Vincent Alessi, Adjunct Senior Lecturer at La Trobe University, generously researched and provided the print portfolios, organized by different themes. Here he shares more about his work with SBMA Deputy Director and Chief Curator Eik Kahng.

EK: You've written a book on Van Gogh and his collection of prints. How were you able to figure out which prints he had?

VA: Luckily the Van Gogh Museum has about 1,300 of Vincent's original prints in their collection. We know these are his as they are mounted on a heavy grey card, a project which he wrote about in his letters. I then was able to create a database of all the prints mentioned in the letters. From this I was able to find many of the prints which were not represented in the existing holdings of the Van Gogh Museum.

EK: Which prints did you find the most surprising as far as what you thought Vincent's taste would be?

VA: The work that surprised me the most was E. Frère's *Snowballing*, which was published in the *Illustrated London News* in 1876. The subject of the work, young children having a snowball fight, was not surprising; it aligns with Van Gogh's interest in the human condition and simplicity of life. However, it was more the execution which surprised me. While not a simple line drawing, these works held no interest for Van Gogh, it is not dark and tonal, like the majority of the prints to which Van Gogh was attracted.



EK: What takeaway should we have from this much greater understanding of the role that prints had in Van Gogh's imagination and artistic process?

VA: I believe that the prints were essential to the make-up of Van Gogh as an artist. Thematically they confirmed for him that social realism subjects—workers, the downtrodden, agricultural laborers, the everyday— were valid subjects to focus on. It was a very democratic art. The everyday person could hang these works up in their home; art was no longer the domain of the wealthy. They also had a lasting impact on Van Gogh's style. His use of heavy contour lines to define subjects in his paintings, for instance, is an attribute heavily grounded in the aesthetic of the prints. Lastly, they reveal an artist who was systematic and thoughtful in the way he approached his work. Nothing was by accident for Van Gogh. He worked diligently to learn from multiple sources and then applied that knowledge to his own practice.

***Through Vincent's Eyes: Van Gogh and His Sources* was made possible through the support of**

**Lady Leslie Ridley-Tree
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**Luria/Budgor Family Foundation
SBMA Women's Board**

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Barbara Woods

Additional funding is provided by Pat Aoyama and Chris Kleveland, Christine and Michael Holland, Robert Lehman Foundation, Consulate General of the Netherlands in New York, Dutch Culture USA Program, Santa Barbara Beautiful, City of Santa Barbara Events and Festivals Grant Program, and SBMA Dead Artists Society.

The exhibition catalogue is made possible through the generosity of the Luria/Budgor Family Foundation.

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

This exhibition was organized by the Santa Barbara Museum of Art in partnership with the Columbus Museum of Art.

As of February 11, 2022

The Lens of Architecture: Photography, Buildings, and Meaning

April 17 – August 7, 2022

Emma Wood and Photography Galleries

Since its debut in 1839, photography has had a close relationship with architecture. From 19th-century European colonialist topographic surveys to early 20th-century images that represented the creation and destruction found in expanding cities, photographers portrayed an array of buildings that were witnesses to their times. Contemporary photographers have likewise seized on buildings as sites where past and present histories and narratives, both public and personal, political and subjective, have been enacted and preserved. Featuring the work of 13 artists, this exhibition reveals an intriguing range of profound meanings that architecture can express when imaginatively captured by the photographic lens.



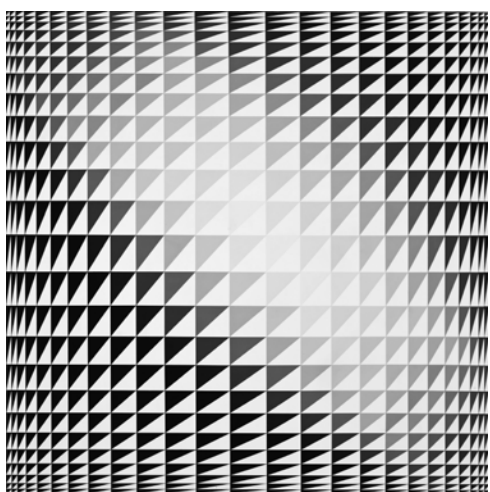


Going Global: Abstract Art at Mid-Century

June 19 – September 25, 2022
McCormick Gallery

Like the US dollar, air travel, and space satellites, abstract art encircled the globe or at least the capitalist West during the middle of the 20th century.

This exhibition shows just how far abstraction reached and some of the forms it took during the Cold War, when glossy color magazines and proliferating fairs brought a globalized art world into being. *Going Global* has artists born in Argentina, Colombia, Germany, France, Israel, Japan, Mexico, Peru, Spain, United Kingdom, and the United States. Nearly all the works come from the Museum's permanent collection.



Kenzo Okada epitomizes the exhibition's premise. After schooling and beginning a career in Japan, Okada moved to New York in the 1940s. He befriended dealer Betty Parsons, a champion of the Abstract Expressionists who eventually represented the artist. His painting *Insistence* blends the scale and emotive qualities of Mark Rothko, a friend, but also references ink painting and, perhaps, the shapes of Kanji or Katakana characters, two Japanese writing systems.

Other artists in the exhibition include Yaacov Agam, Carlos Cruz-Diez, Eduardo MacEntyre, Ernst Nay, Jesús Rafael Soto, Pierre Soulages, Fernando de Szyszlo Valdelomar, Bridget Riley, Maria Helena Vieira da Silva, and Kansuke Yamamoto.

This exhibition is generously supported by the Women's Board of the Santa Barbara Museum of Art.



CONTINUING EXHIBITIONS

Through Vincent's Eyes: Van Gogh and His Sources

Through May 22
Various galleries

Santi Visalli at 90: Una Storia

Through April 3
Photography Gallery

The Constructed Photograph

Through April 3
Emma Wood Gallery

Mediated Nature

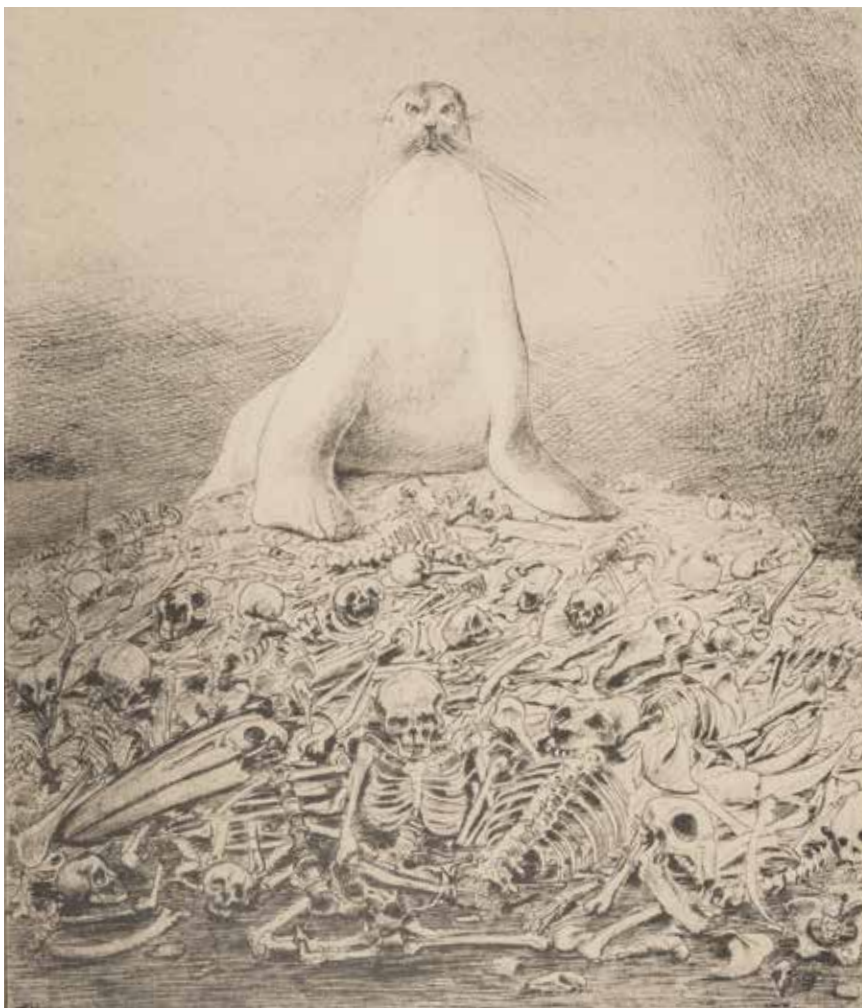
Ongoing
Ala Story Gallery

OPPOSITE BOTTOM RIGHT: Janna Ireland, *Hillside Memorial Park, Number 1*, 2019. Archival pigment print. SBMA, Museum Purchase, Eric A. Skipsey Acquisition Fund. Image courtesy of Janna Ireland. © Janna Ireland

TOP RIGHT: Santi Visalli, *Batman (Adam West) and Robin (Burt Ward)*, 1966. Inkjet print. Courtesy the artist.

TOP LEFT: Kenzo Okada, *Insistence*, 1956. SBMA, Museum purchase, Donald Bear Memorial Fund. © Kenzo Okada

INSET LEFT: Bridget Riley, *Annul*, 1965. Emulsion on board. SBMA, Museum purchase. © Bridget Riley 2022



RECENT ACQUISITIONS

CLOCKWISE FROM LEFT: Alfred Kubin, *Power* from the Weber Portfolio (Munich: Haus von Weber, 1903). Facsimile print. SBMA, Museum Purchase, Alfred Muir Fund.

Alfred Kubin, *The Best Doctor* from the Weber Portfolio (Munich: Haus von Weber, 1903). Facsimile print. SBMA, Museum Purchase, Alfred Muir Fund.

Alfred Kubin, *The Moment of Birth* from the Weber Portfolio (Munich: Haus von Weber, 1903). Facsimile print. SBMA, Museum Purchase, Alfred Muir Fund.

20TH-CENTURY ART

These three prints come from the so-called Weber portfolio, produced by the Symbolist artist **Alfred Kubin** (Austrian, 1877–1959), after his original drawings. At the turn of the last century, Kubin became known for his eerie and often harrowing images that seem to be veritable illustrations for *Sigmund Freud's Interpretation of Dreams* (1899), which these works actually predate. The titles, which were chosen by Kubin and Hans von Weber, the patron who underwrote their production, convey the mood of these unfailingly bleak images:

- 1) *The Moment of Birth*
- 2) *Power*
- 3) *The Best Doctor*

Kubin's art provided a wellspring of inspiration for later surrealists, as well as the legions of dystopian fantasy authors and movie directors to whom Kubin's imagery continues to speak today. It functions perfectly as both an example of the foreboding that pervaded the turn of the last century when on the cusp of two world wars, as well as a harbinger of the later 20th- and 21st-century investment in the unconscious as the repository for starkly desolate images of humanity's failings.



TOP LEFT: *Commemorative Buddhist Votive Stele in the Form of a Two-Story Pagoda*, China, Six Dynasties, Northern Wei, dated 520. Red sandstone. SBMA, Gift of Norman A. Kurland and Deborah A. David.

TOP CENTER: *Tomb Guardians with Animal and Human Faces*, China, Six Dynasties, Northern Wei, early 6th century. Earthenware with traces of pigment. SBMA, Gift of Norman A. Kurland and Deborah A. David.

BOTTOM CENTER: *Ox and Canopied Carriage*, China, Six Dynasties, Northern Wei, early 6th century. Earthenware with traces of pigment. SBMA, Gift of Norman A. Kurland and Deborah A. David.

TOP RIGHT: *Five Musicians Playing Instruments: mouth organ (sheng), zither (qin), lute (pipa), flute (xiao), and percussion instrument (muyu)*, China, Six Dynasties, Northern Wei, early 6th century. Earthenware with traces of pigment. SBMA, Gift of Norman A. Kurland and Deborah A. David.

BOTTOM RIGHT: *Horse*, China, Six Dynasties, Eastern Wei period (534–549). Earthenware with traces of pigment. SBMA, Gift of Norman A. Kurland and Deborah A. David.

ASIAN ART

Among the recent Asian art acquisitions is a generous gift of five superb Chinese works—four clay mortuary sculptures and one Buddhist stone stele—from the collection of Norman A. Kurland and Deborah A. David. All dating to the sixth century, these sculptures were created under the rulership of the non-Chinese, nomadic Tuoba conquerors who occupied north China and established the Northern Wei dynasty (386–535 CE) during a politically chaotic period in Chinese history, commonly known as the Six Dynasties (220–589 CE). These sculptures bear witness to the new creative energy engendered by the foreign contact that was to have lasting effects on Chinese art and culture.



The paired **Tomb Guardians**, one with a human face on an animal body and the other with that of a traditional Han Chinese lion, emerged as a new type. The superbly crafted **Ox and Canopied Carriage** seems to have replaced the earlier horse-drawn carriage in north China. Modelled with strength and vigor and outfitted with decorative trappings, like the **Horse**, the ox may have taken on a more prominent role in everyday life and ceremonies

during this period. Made from the same mold, the **Set of Musicians** wear cross-collared jackets over long robes secured by wide sashes indicating their Central Asian origin. The pear-shaped lute (*pipa*), though introduced from Central Asia earlier to China, became increasingly popular from the Six Dynasties onwards.



Buddhism, a religion newly imported from India, flourished in north China under the state patronage of Wei rulers. Monumental cave temples and sculptures, still existing today at Yungang and Longmen Grottos, were constructed to promote this foreign religion. The roofed pagoda form of the stone **Stele** is a Chinese adaptation of the Indian stupa (mound) which commemorates the original massive burial mounds housing Buddha Shakyamuni's remains. The Buddhist figures in the niches display elegant proportions and fluid drapery, an emerging Wei style integrating Chinese linear aesthetics as seen in the lively animals and floral scrolls decorating the base. The inscription on the back shows a date of 520 CE, commemorating the commission of a Buddhist pavilion by Emperor Zhengguang of the Northern Wei.



CONTEMPORARY ART

Jesse Mockrin takes the style of Old Master paintings to make an allegory about powerful women. This trio might reference the three witches in *MacBeth*, the tripartite Roman goddess of witchcraft Hecate, or the three Fates—Clotho, Lachesis, and Atropos—who spun, measured, and cut the yarn of life.

RIGHT: Jesse Mockrin, *Ritual*, 2018. Oil on linen.
SBMA, Gift of Peter Remes Family Collection.
Courtesy the artist and Night Gallery, Los Angeles.
Photo: Marten Elder





EDUCATION PROGRAM HIGHLIGHT

Celebrating the SBMA Docent Council

At almost every significant event in the Museum's history, from the 1960s to the recent grand reopening, docents have been at the center, creating the connection between the community and SBMA.

Without them—even with all the beautifully installed artwork—the galleries seemed incomplete. SBMA Robert and Mercedes Eichholz Director Larry Feinberg often says that the docents are the welcoming face and voice of the Museum. Devoted to SBMA, to art, and to one another, the docents are truly at the heart of what the Museum does. Happily, they are back and busier than ever!

In September 2021, after a year and a half of meetings and lectures on Zoom, the SBMA Docent Council resumed touring in the newly-renovated galleries. Since that time, a group of 40 docents have enthusiastically led over 200 tours for both adult and student audiences. Throughout the *Through Vincent's Eyes* exhibition, they have been offering exceptional tours and masterfully teaching groups of students about this important artist and the ideas and influences that shaped his vision.

Also coming back from a two-year hiatus is the Docent Training program, which returns in fall 2022. This is a year-long course that introduces participants to the Museum's permanent collection, teaches the foundations of museum education, and emphasizes inquiry-based gallery interaction. No formal training is required to participate—just a genuine interest in art and a willingness to share that knowledge with the community as a dedicated volunteer. If you are interested in learning more about becoming part of SBMA's Docent Program, attend a special exhibition tour and informational session on Thursday, May 19, 3 – 5 pm. All ages are welcome! To RSVP or for more information, email education@sbma.net.

DOCENT TOUR TIMES:

Tuesday – Sunday: 1:15 pm

First & Third Thursdays: 6:30 pm and 7 pm





LEARN

Art Matters Lecture

Thursday, April 7, 5:30 pm PT



Van Gogh the Anglophile: Looking Through his Eyes at Victorian Art

Malcom Warner

Mary Craig Auditorium. Free Students and Museum Circle Members/\$10 SBMA Members/\$15 Non-Members. Reserve or purchase tickets at the Visitor Services desks, by calling 805.884.6423, or online at tickets.sbma.net.

VISIT

Gallery Tours

Tuesdays – Sundays: 1:15 pm PT

Free docent-led gallery tours are conducted daily. Tours provide an engaging opportunity to experience and discuss a variety of works in a relaxed, informal setting. **Spring tour offerings include *Van Gogh and His Sources*, *Nature & Spirituality*, and *Museum Highlights*.**

Free Community Days

Thursdays, April 7; May 5, 11 am – 8 pm

Santa Barbara and Ventura County residents enjoy free admission to the Museum (including the special exhibition *Through Vincent's Eyes*). Reserve tickets at tickets.sbma.net. Proof of residence is required upon entry.

CREATE

Writing in the Galleries

Thursday, May 19, 5:30 pm PT

Writers of all levels are invited to participate in this informal exploration of the Museum's galleries as an impetus to writing. Monthly sessions are led by a visiting writer who begins with a conversation and prompt, partially inspired by works on view. Participants write on their own, then reconvene to share and comment on each other's work. Please bring something on which to write. Free. Reserve a spot at tickets.sbma.net.



EXPERIENCE

Valencia Baryton Project

Thursday, April 28, 7:30 pm PT

Mary Craig Auditorium. \$20 SBMA Members/\$25 Non-Members. Purchase tickets at tickets.sbma.net.

Ying Quartet

Monday, May 16, 7:30 pm PT

Mary Craig Auditorium. \$20 SBMA Members/\$25 Non-Members. Purchase tickets 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.



Shadow Art: Influences and Inspirations

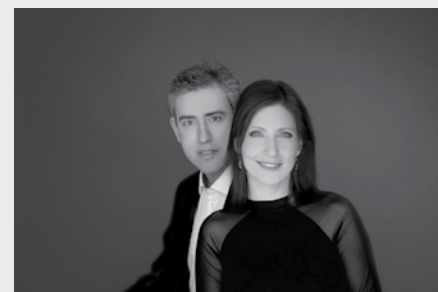
Thursday, April 14, 5:30 pm PT

The exhibition *Through Vincent's Eyes* reconnects this iconic artist to his 19th-century context and invites us to consider the artists, musicians, and writers he admired. In a 21st-century riff on the “non-anxiety of influence,” writers Sameer Pandya and Andrew Winer play a similar connection game with artists of our time and explore the passions that emerge when creators fall under the influence of art forms other than the one they practice.

Mary Craig Auditorium. \$5 SBMA Members/\$10 Non-Members. Purchase tickets at tickets.sbma.net.

Art and Music: A Duet

Thursday, April 21, 5:30 pm PT



In partnership with the Santa Barbara Symphony to explore the shared language of art and music, this special performance is introduced by Nir Kabaretti, Music & Artistic Director of the Santa Barbara Symphony, followed by a recital of music Van Gogh

would have listened to and been influenced by, performed by the internationally acclaimed Silver-Garburg Piano Duo and paired with select images from the exhibition. *Mary Craig Auditorium. \$5 SBMA Members/\$10 Non-Members. Purchase tickets at tickets.sbma.net.*

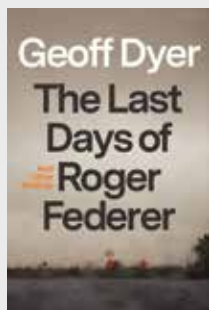
The Sound of Stars

Sunday, May 22, 3 pm PT

In a collaboration between SBMA and Opera Santa Barbara, composer, pianist, and Grammy nominee Jake Heggie discusses the coming together of “The Starry Night,” a song cycle inspired by the art of Vincent van Gogh with text taken from his letters and poetry by Anne Sexton and Emily Dickinson. Performed by mezzo soprano Erin Alford. *The New Vic, 33 West Victoria. \$25 SBMA Members/\$30 Non-Members. Purchase tickets at tickets.sbma.net.*

The Last Days of Roger Federer: Considering Creativity and Aging

Thursday, May 26, 5:30 pm PT



In his latest book, the idiosyncratic and indefatigable Geoff Dyer turns his well-honed wit and sharp-edged wisdom to the consideration of endings. Taking a closer look at endings of significant events in life, and even life itself, Dyer examines the achievements

of writers, painters, musicians, and athletes that have meant something to him as he approaches “late middle age.” *Mary Craig Auditorium. \$5 SBMA Members/\$10 Non-Members. Purchase tickets at tickets.sbma.net.*

KIDS & FAMILIES

Family 1st Thursday

Thursdays, April 7; May 5; June 2

5:30 – 7:30 pm PT

Bring the whole family to enjoy Teaching Artist-led activities in the Museum’s Family Resource Center. Afterward, enjoy the galleries until 8 pm. *Family Resource Center. Free*

Studio Sunday

Sundays, April 10; May 8; June 12

1:30 – 4:30 pm PT

Visitors of all ages are invited to participate in this hands-on informal workshop with SBMA Teaching Artists. Each month explore a different medium—clay, metal, ink, wood, photography, paper—inspired by works of art in the Museum’s collection or special exhibitions. *Family Resource Center. Free*

Summer Art Camp

June 13 – August 5, 9 am – 3 pm PT

Ages 5 –12

Each exciting week is focused on a different art technique, such as sculpting mythical animals and imaginary buildings, or playing with scale, size, and subject matter in drawing, painting, and printmaking. *SBMA’s Ridley-Tree Education Center at McCormick House. \$300/week SBMA Members/\$350/week Non-Members. Register at sbma.net/kidsfamilies.*



MEMBERS MYSTERY IN MASTERPIECES

Mystery in Masterpieces

Saturday, April 23, 6 – 9 pm PT

Mystery in Masterpieces returns! This unique and popular fundraising event organized by the SBMA Women’s Board combines an elegant evening of sleuthing as a spirited competition. Guests are provided with a list of clues that lead them through the Museum’s art collection on an adventure to find the corresponding masterpieces in the shortest time.

Proceeds support the Museum’s acquisitions, exhibitions, and education programs. Individual tickets are sold out, but sponsorships are still available. *For more information, visit sbmawb.org.*

Member Appreciation Weekend

Thank you for being a Member! The Museum is celebrating its Members with a weekend in June of special offers and activities. More information is coming soon, so look out for your invitation in the mail.

Voilà Van Gogh

THANK YOU

The Santa Barbara Museum of Art extends its warmest appreciation to the following for their support of *Artful Affairs: Voilà Van Gogh*, a celebration held in honor of the past 80 years of exhibitions, education programs, and community building.

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Martha Townsend



LEGACY SOCIETY

The Legacy Society is an honorary group which celebrates friends of the Museum who play a unique role in ensuring that future generations are able to enjoy the educational opportunities and rich treasures of the Museum.

You are eligible for membership in the Legacy Society if you have named the Santa Barbara Museum of Art as a beneficiary of your will or trust, IRA or other retirement plan, life insurance policy, life income or other planned gifts, or promised and partial gifts of art. Legacy Society members are invited to a variety of Museum programs and special events, such as exhibition openings, the annual Legacy Society Luncheon, and other happenings.

If you haven't already done so, please let the Museum know of your intentions so that you can be acknowledged for your generosity. To learn more about the Legacy Society, contact Karen Kawaguchi at 805.884.6428 or kkawaguchi@sbma.net.





Profile: KANDY LURIA-BUDGOR

Santa Barbara Museum of Art Trustee Kandy Luria-Budgor possesses a natural empathy which, combined with a Master's degree in counseling and psychology, brings a considered perspective to her appreciation of contemporary art as, "inclusive of the world and people that are in it today."

Currently completing a Master's degree in Contemporary Art with Sotheby's Institute of Art, Luria-Budgor believes art created by living artists, "allows for a new generation to better relate to the work, particularly pieces that are reflective of the current geopolitical and socio-economic climate."

This process of understanding contemporary art transfers to the world at large. Two works, recently purchased for the Museum with funds provided by the Luria/Budgor Family Foundation, prompt questions that flex the imagination. Who made this? What is it? What does it mean? Wyatt Kahn's *Untitled (Him/Her)* hangs on a wall and looks like a painting, yet it is made from sheets of soft lead that have been folded and attached to frame. Is it a sculpture or a painting? Forrest Kirk's *Farewell to the Flesh* is a painting of two figures locked in an intense look that could be aggressive or affectionate. This painting,

he remarked, "is a work about true love, without the burden of skin complexion." Though the painting is about racial differences—and perhaps, overcoming them—he allows for an ambiguity that invites questions rather than answers. Kirk is an emerging African American painter who has achieved considerable recognition. The Santa Barbara Museum of Art was among the first museums to acquire his work.

Luria-Budgor has underwritten the acquisition of numerous works by emerging contemporary artists for the Santa Barbara Museum of Art, with the continuum of a family philanthropic sensibility instilled in her from a young age. She states, "Our Museum has a responsibility to the public to be current. These new acquisitions allow viewers to see beyond the admiration of historically loved art and create conversations with a global perspective."

LEFT: Wyatt Kahn, *Untitled (Him/Her)*, 2018. Lead on panel. SBMA, Museum purchase with funds provided by the Luria/Budgor Family Foundation. © Wyatt Kahn. Pictured with Kandy Luria-Budgor at the entrance to the Contemporary Gallery

RIGHT: Forrest Kirk, *Farewell to the Flesh*, 2020. Acrylic and gorilla glue on canvas. SBMA, Museum purchase with funds provided by the Luria/Budgor Family Foundation © Forrest Kirk. Currently on display in the Park Lobby

SBMA Announces NEW MEMBERS OF THE BOARD OF TRUSTEES

The Santa Barbara Museum of Art is pleased to announce the newest members of its Board of Trustees: Marta Holsman Babson, Karen Lombardo Brill, Robert Castle, and Michael C. Linn. They are serving under the leadership of Board Chair Nicholas Mutton. Their term officially began February 7, 2022.



MARTA HOLSMAN BABSON

Born in Chicago, IL, Marta Holsman Babson moved to Montecito, CA when she was three years old. She attended Cold Springs School and graduated from Crane Country Day School before heading east to boarding school in Palm Beach, FL and the American School in Lugano, Switzerland. She graduated from Northwestern University Medill School of Journalism. After graduation, she worked at the Trust Department of Crocker National Bank in Santa Barbara and then returned to Chicago and worked at the Harris Bank before joining L. Cartwright & Co. as Vice President. Maintaining homes in both Chicago and Montecito, Babson has been on the Woman's Board of the Rush-Presbyterian Hospital, Goodman Theatre, and Chicago Symphony. In Santa Barbara, she currently serves on the Board of the Community Arts Music Association (CAMA).



KAREN LOMBARDO BRILL

Karen Lombardo Brill is a devoted advocate for and steward of the arts and the environment. She served the Santa Barbara Museum of Art as a docent for 20 years, specializing in youth education, was named Docent of the Year in 2018, and served as President of the Museum Docent Council from 2005 to 2006. Also, after training with Al Gore's Climate Reality Project, she created and co-leads its Santa Barbara chapter and serves on the Community Environmental Council's Partnership Council. She has served on the boards of the Angels Foster Care, Canticle a capella Choir, and the Santa Barbara Choral Society, where she sings as a soprano. Brill holds a M.Ed. in Counseling Psychology from Temple University, trained as a school consultant at Villanova University, and studied family therapy with the Family Council of Philadelphia.



ROBERT CASTLE

Over a 35-year career managing information and telecommunications companies, Robert Castle has been an entrepreneurial leader for young technology start-ups in Michigan, Southern California, and Boston. A graduate in mathematics from the University of Michigan, Castle started his professional life teaching mathematics and computer science at the high school level. Moving on to Sycor, Inc., a young computer company in Ann Arbor, he built a business career in marketing and executive leadership. Career opportunities took him to other young technology firms in Orange County, CA, such as FileNet Corporation, and eventually to leading his own business successes in Boston. Retired now, Castle recently moved to Montecito and sees the Santa Barbara Museum of Art as a great place to contribute to his new home. He has three children and one grand-daughter.

MICHAEL C. LINN



Michael C. Linn is a 40-year energy industry veteran, spokesman, and leader. Bringing a lifelong history of starting, buying, building, and selling both private and public companies, he has a record of success as founder, C-suite executive, industry authority, general counsel, board member/officer, teacher, and investor. Linn is currently President and CEO of MCL Ventures LLC, a family office with oil and gas and real estate investments. His civic board service includes Texas Children's Hospital, where he is Chairman of the Board of Trustees. He is a member of the Board of Visitors and Development Committee at MD Anderson Cancer Center, member of the Senior Cabinet of the President's Leadership Council at Houston Methodist Hospital, and on the Board of Trustees and various committees at the Museum of Fine Arts, Houston. Linn earned his J.D. in 1977 from Baltimore School of Law and B.A. in 1974 in political science from Villanova University.



LEFT: Installation of the Chinese scroll paintings on silk, currently on view in the Sterling Morton Gallery

Thank You for Supporting THE ANNUAL FUND

The Museum's 18 galleries now boast more than 20,000 square feet to display art from a 25,000-piece collection. It can't all be on display at once, and some works, such as photography, works on paper, and textiles, can only be on display for a limited time before going into storage in a new state-of-the-art Collections Management Facility. This means that art is always rotating through the galleries.

This feat takes an enormous amount of human capital and construction materials; luckily SBMA has a highly qualified art installation team. The dedicated group of technicians create customized mounts, hangers, cases, and cabinetry for each installation. They are attuned to the best practices for the care of the art, but also for the best possible visitor experience. When you visit the Museum, see if you can spot their work, particularly in the Asian Art installation, where many of the oldest objects are housed.

When you support the Annual Fund, you recognize the work behind-the-scenes, from the maintenance that keeps the lights on and the air filtration system running, to the technical skill required to create and install an exhibition. You ensure that the Museum's art is stored, transported, and displayed safely for future generations to enjoy.

RECIPROCAL MEMBERSHIP BENEFITS *for SBMA Members*

The next time you plan a trip, consider visiting an art museum or other cultural institution using your reciprocal benefits.

Your SBMA membership card provides access to many art museums and galleries, historical museums and societies, botanical gardens, children's museums, zoos, and more. Memberships beginning at the Supporter level receive reciprocal membership privileges to hundreds of museums through two programs, the North American Reciprocal Membership (NARM) Association and Reciprocal Organization of Associated Museums (ROAM). Modern and Contemporary Reciprocal Membership (Mod/Co) benefits are included at the Advocate level. Reciprocity privileges may vary by institution. It is advisable to contact the institution prior to your visit to confirm the benefits available.

For a complete list of museums offering reciprocal privileges to SBMA Members, visit www.sbma.net/membership. For questions or to upgrade your membership for the reciprocal benefits, contact the Membership Office at 805.884.6490 or membership@sbma.net.

Tribute: PAUL SELWYN

When Paul Selwyn and his wife Joan moved to Santa Barbara in the 1990s to be closer to family, Paul already had a legacy of service to his community. He was a co-founder of the original Los Angeles Children's Museum, and served on the Beverly Hills Architectural Commission for four years and the Beverly Hills Planning Commission for eight. His proudest achievement was his role as Founding President of the Wallis Annenberg Center for the Performing Arts in Beverly Hills, work that began in 1994 and came to fruition with the opening of the facility in 2013. In Santa Barbara, he also served as the Founding President of MOXI, The Wolf Museum of Exploration + Innovation.

Paul joined the Santa Barbara Museum of Art as a Member and supporter in 1997 and was voted in as a Trustee in 2006. He jumped in with two feet, immediately serving on the Finance and Development Committees and later joined the Education Committee. At SBMA, he will be most remembered for his inspirational optimism, perseverance, and dedication.

The Artful Affairs: Voilà Van Gogh event was a grand celebration of 80 years of exhibitions, education programs, and community building at the Santa Barbara Museum of Art. The fundraiser on February 25 kicked off a celebratory weekend of the *Through Vincent's Eyes: Van Gogh and His Sources* exhibition with impressive style, and raised critical funding for the operations of the Museum.



Event Chair Diane Sullivan and Board Chair Nick Mutton



Henrietta Holsman Fore and Marta Holsman Babson



Awol Erizku, Gail Wasserman, Kandy Luria-Budgor, Torie Zalben, and Robin Cerf



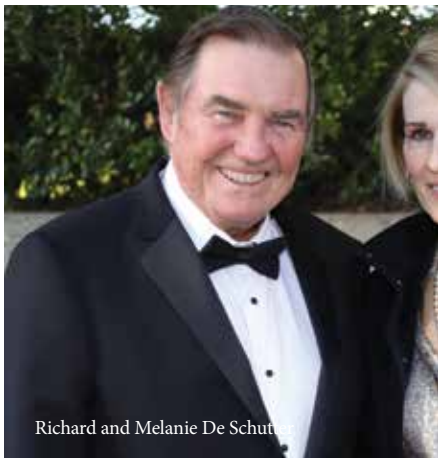
Martha Jannotta, Gina Jannotta, and Jay Mittelstead



Chris Brown and Lynn Cunningham Brown



Jeanne Fulkerson and Women's Board President Julie Blair



Richard and Melanie De Schutter



Raj and Grace Dhawan



Janet Rowse and Mayor Randy Rowse



Allen and Joyce Williams and Junie and Eddie Jinks



Clay Tedeschi, Carol Vernon, and Robert Turbin



Sharon and David Bradford



Phillip and Sarah Vedder, Deputy Director and Chief Curator Eik Kahng, and Joakim Tan



Carolyn and Arthur Merovik, Zora and Les Charles, and Sally and Tom Reeder

Thank you LOYAL TRAVELERS

THE LORNA LEVEL 30+ tours

Lorna Hedges – 38

GLOBETROTTER 25+ tours

Amanda McIntyre – 25

VOYAGER 20+ tours

Jane Eagleton – 21

Nancy Schlosser – 21

WAYFARER 15+ tours

Owen and Barbara Patotzka – 19

Rosalind A. Fendon – 18

Judy Little – 18

Bud Baumes – 16

Claire and Gerry Parent – 16

Susan Bowey – 15

JETSETTER 10+ tours

Ken and Laura Adler – 14

Judy and Dale Seborg – 14

Anna Silver – 13

Joanne Holderman – 12

Virginia Castagnola-Hunter – 11

Marie-Paule Hajdu – 11

Carol MacElhenny – 11

Mimi Michaelis – 11

Alice Van de Water – 11

Linda and Peter Beuret – 10

Barbara Robins – 10

Tom Simundich – 10

EXPLORER 5+ tours

Gwen and Henry Baker –

9 for Gwen, 7 for Henry

Peggy Busto – 9

Chris and Dave Chernof – 9

Dorothy and John Gardner – 9

Robin Huber – 9

Berta Binns – 8

Nancy and Dick Curry – 8

Ursula Drew – 8

Sharon Felder – 8

Helene Reinlieb – 8

Lila Scher – 8

Gail Wasserman – 8

Toni and Al Amorteguy – 7

Jane and Ken Anderson – 7

Pat Aoyama and Chris Kleveland – 7

Victoria Bessinger – 7

Marjorie Camusi – 7

John Champion – 7

Art Gaudi – 7

Cyndee Howard – 7

Joan Jackson – 7

Jean and Bill Maloney – 7 for Jean, 6 Bill

James and Stanya Owen – 7

Francoise Park – 7

Jean Rogers – 7

Ann Stone – 7

Fred Wagner – 7

Nancy Baldwin – 6

Arnold and Jill Bellowe – 6

Maria Brant – 6

KC Bryan – 6

Melissa Dvorak – 6

Cinda and Don Erdman – 6

Donnovan Field – 6

Dick Flacks – 6

Beth Gates Warren and Bob Boghosian – 6

Gail Gelles – 6

Nancy Jensen – 6

Michelle Joanou – 6

Astrid and Joseph McVeigh – 6

Susan and George Northrop – 6

Patsy and Richard Blake – 5

Marilyn Brewer – 5

Bill Cornfield – 5

George Diskant – 5

Susan and George Fesus – 5

Paul Guido – 5

Penny Haberman – 5

Julianne Heyman – 5

Carol MacCorkle – 5

Frances McSparran – 5

Susan Stevens – 5

Diane Sullivan – 5

Judith Taylor – 5

Annemarie Westmoreland – 5

SBMA TOURS

For more information or to express interest, call 805.884.6435 or email travel@sbma.net.

Spain with Nigel McGilchrist

April 18 – 29, 2022

French & Italian Rivas Cruise

April 29 – May 7, 2022

Washington, DC: Art Treasures

May 1 – 6, 2022

Footsteps of Van Gogh with Eik Kahng

May 7 – 19, 2022

Italy & Malta Cruise

May 12 – 20, 2022

Greek Isles Cruise with Nigel McGilchrist

July 11 – 20, 2022

Vancouver

July 25 – 30, 2022

Spain & Portugal

September 14 – 25, 2022

Peru

September 21 – 30, 2022

Behind the Curtain: The Oregon Shakespeare Festival

October 13 – 17, 2022

Wonders of Egypt with Nigel McGilchrist

October 28 – November 10, 2022

Chiapas: Mexico's Mayan Highlands & Jungle Ruins

November 8 – 16, 2022

A Week in San Miguel de Allende with Florencio Moreno

January 2023

Charleston & Savannah

March 26 – April 1, 2023

Dutch Waterways

April 20 – 28, 2023

Sicily & Malta with Art Historian Nigel McGilchrist

April/May 2023

SBMA's Travel Program began in 1972 by Shelly Ruston. The first trip was to Mexico, followed by hundreds of destinations in the U.S. and beyond.

SBMA Travel is a benefit of Museum Membership. SBMA Members at the Enthusiast 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 full Membership if the tour has not already been filled.

If you believe you should be on this list, contact the Travel Department at travel@sbma.net.

Artful Gifts AT THE MUSEUM STORE



Museum Store Hours • Tuesday – Saturday 10:30 am – 6 pm • Thursday 10:30 am – 8 pm • Sunday 10 am – 5 pm • [Shop anytime at sbmastore.net](https://sbmastore.net)



MUSEUM HOURS

Tuesday – Sunday 11 am to 5 pm

Thursday 11 am to 8 pm

Closed Mondays

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 – Saturday 10:30 am to 6 pm

Thursday 10:30 am to 8 pm

Sunday 10 am to 5 pm

CONTACT

1130 State Street

Santa Barbara, CA 93101

805.963.4364

sbma.net



@sbmuseart



RIGHT: Santi Visalli, *Luciano Pavarotti singing by a piano*, 1973. Inkjet print. Courtesy the artist.

COVER: Vincent van Gogh, *Les Vessenots in Auvers* (detail), 1890. Oil on canvas. Museo Nacional Thyssen-Bornemisza, Madrid, inv. no. 559, 1978.41. © Museo Nacional Thyssen-Bornemisza. Madrid

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