





2021 - 2022
BOARD OF TRUSTEES

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

Larry J. Feinberg,
Robert and Mercedes Eichholz
Director and Chief Executive Officer

Diane S. Lyytikainen,
Chief Financial Officer



FROM *the* DIRECTOR

DEAR MEMBERS,

The Santa Barbara Museum of Art is pleased to announce the Grand Reopening of the renovated building on August 15! After a six-year, \$50 million project, the transformation is breathtaking—including an enhanced visitor experience, with new dedicated galleries for Contemporary Art, New Media (such as videos and computer art), and Photography—all now illuminated by LED lights and with improved climate control and ventilation.

Along with a renovated building, you will also notice a redesigned newsletter, meant to convey better the exhibitions and programming at SBMA with more images and a new dynamic layout. We hope that you enjoy reading about all you will see and experience once the renovated galleries are revealed to the public.

Marking its 80th anniversary this year, SBMA welcomes you back through the doors on State Street, into the original 1912 structure—the heart of SBMA and the Santa Barbara community.

Sincerely,

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

LARRY J. FEINBERG
Robert and Mercedes Eichholz Director and CEO

OPPOSITE: Lansdowne Hermes, Roman, 2nd Century CE. Marble. SBMA, Gift of Wright S. Ludington.



CELEBRATING THE MUSEUM'S GRAND REOPENING

The Santa Barbara Museum of Art is excited to announce the grand reopening of the transformed and expanded galleries after a momentous six-year, \$50 million renovation project. The transformation of the original 1912 structure is dramatic, including the restoration of original architectural features such as the rhythmic arches lining Ludington Court.

One enters the familiar State Street front doors to discover a brand new installation, conceived by SBMA Deputy Director and Chief Curator, Eik Kahng, as a traditional Salon-style hang, with large-scale European and American paintings, dating from the 17th century to the early 20th century. Intermixed are African and Pre-Columbian antiquities, as well as the Museum's famous monumental Roman marbles, such as the Lansdowne Hermes, now presented on a tall pedestal, six feet in the air, echoing the intended elevation of the Greek original after which it was modeled.

After taking in this spectacular array of sculptures and paintings from across centuries, visitors ascend a grand staircase clad in the same French limestone used throughout Ludington Court and Thayer Gallery. At the top of the stairs, from which Ludington Court remains visible, they enter the stunning new contemporary art gallery, complete with breathtaking skylights. Traveling around the second floor, visitors discover new exhibitions that feature photography and new media in the Photography Gallery and adjacent Ala Story Gallery.

Traveling back downstairs, visitors enter the new Gail Wasserman and Family Gallery, leading to the historic McCormick Gallery, newly updated with state-of-the-art lighting, oak flooring, and the same clean lines shared by all of the newly renovated spaces. The refurbished Sterling Morton, Campbell, and Gould Galleries, to the left of Ludington Court, house highlights of the Arts of China, Japan, and Korea, including ancient bronze vessels, significant funerary figurines, and Buddhist sculptures, some of which have been the cornerstones of the collection since Museum's inception in 1941. In addition, selections of scroll paintings, screens, as well as lacquers, porcelains, and textiles further demonstrate the shared and yet diversely rich aesthetics of the region.

Read further for more information on inaugural exhibitions, or visit www.sbma.net.





OPPOSITE BOTTOM RIGHT: Katsushika Hokusai, Japanese, 1760-1849, *Waterfall Where Yoshitsune Washed His Horse, Yoshino, Yamato Province*, from the series “Waterfalls of Various Provinces,” c. 1831-1832. Color woodblock print on paper. SBMA, Gift of Mary Louise Way in memory of Roland A. Way.

OPPOSITE BOTTOM LEFT: Giovanni Paolo Panini, *Saint Paul Preaching Among the Ruins* (detail), ca. 1750. Oil on canvas. SBMA, Gift of William P. Nelson Estate.

LEFT: Kwame Brathwaite, *Untitled (Self-Portrait)*, 1964, printed 2018. Archival pigment print, ed. 2/5. SBMA, Museum purchase with funds provided by PhotoFutures. © Kwame Brathwaite

BELOW: Inge Morath, *Doña Mercedes Formica de Lloset y Marañón*, Madrid, 1954, printed 1977. Gelatin silver print, edition 14/50. SBMA, Gift of Arthur and Yolanda Steinman. © Inge Morath / Magnum Photos



Facing Forward: Photographic Portraits from the Collection

August 15 – December 5, 2021

Wood Gallery

Drawn from SBMA’s distinguished collection of photography, this exhibition features 25 modern and contemporary works featuring the human face as its central and absorbing subject matter. On view are the renowned American photographer Kwame Brathwaite’s engagingly open and direct 1964 self-portrait from the era he and his colleagues popularized the still-influential phrase, “Black is Beautiful”; Austrian-American photographer Trude Fleischmann’s intimate 1933 double portrait of Helen and Marion Post, who working later as Marion Post Wolcott would become one of the most important photographers of the Great Depression; Tseng Kwong-Chi’s conceptual investigations into self and identity pictured in well-traveled tourist locales; and British photographer Cecil Beaton’s poignant portrait of Eileen Dunne, a three-year-old air raid victim during the London Blitz whose portrait from this same sitting appeared on a famous September 1940 *Life* magazine cover.

Inge Morath

August 15 – December 5, 2021

Photography Gallery

Born in 1923 in Graz, Austria, Inge Morath lived through the trauma of World War II to establish a career in the early 1950s as one of the few women photographer members of the renowned Magnum agency in Paris. From this groundbreaking place, Morath would go on to become one of the most significant photographers on the world stage in the second half of the 20th century. Beautifully composed yet full of unaffected energy, Morath’s photographs feature internationally-known figures and people she met on her numerous assignments across the globe, all of whom she captured with a remarkably clear vision and rare humanity. This installation features the 15 wide-ranging works in the 1977 portfolio, “Photographs by Inge Morath,” along with her iconic vision of a jaunty llama taking a ride in a car in Times Square in New York City.



Mediated Nature

Opens August 15, 2021
Ala Story Media Gallery

Video works from SBMA's growing collection in this medium, *Mediated Nature* explores how the contemporary experience of nature has been shaped and influenced by current media technologies. With the Ala Story Gallery now dedicated to new media, this inaugural installation features American artist Diana Thater's *Untitled (Butterfly video wall #1)*, a mesmerizing six-monitor floor installation focusing on the evanescent fluttering wings of monarch butterflies. A digitally-derived still life painting by Petra Cortright joins a selection of her constantly shifting and engaging landscape videos, which demonstrate how Cortright has used the Internet as an artistic tool, source, and material. Also on view are two newly acquired videos of yellow-flowering plants by the Taiwanese artist Wu Chi-Tsung, which present fascinating slowly-changing images of nature that blend and challenge Eastern and Western still-life painting traditions.

In the Meanwhile... Recent Acquisitions of Contemporary Art, Part II

August 15, 2021 – January 30, 2022
McCormick Gallery/Wasserman Family Gallery

During the extensive Museum renovation project, the contemporary collection continued to evolve through acquisitions shaped by the ambitious vision of Julie Joyce, former SBMA Curator of Contemporary Art. This exhibition highlights some of the outstanding paintings and sculptures she added to the collection. Curated by Joyce with contributions from Rachel Heidenry, former curatorial assistant, the installation contains artists connected to Southern California, including Charles Garabedian, Sterling Ruby, Jack Goldstein, Edward Kienholz, Daniel Douke, Brad Eberhard, and Frederick Hammersley. By including works by Mustafa Hulusi, Noah Davis, Eamon Ore-Giron, Jeni Spota C., Cheryl Pope, and Jane Wilbraham, this show also demonstrates the Museum's ongoing commitment to expand its holdings by artists of color and women.



FIRE, METAL, MONUMENT: BRONZE

August 15, 2021 – January 9, 2022

Von Romberg Gallery/Emmons Gallery

The Santa Barbara Museum of Art has a focused but nonetheless encyclopedic collection that spans continents and reflects millennia of human creativity. This selective exhibition of bronzes from the ancient world to the contemporary moment draws on this breadth to tell an episodic story about the metal alloy that ushered in the Bronze Age (3300 BCE to 1200 BCE) yet remains a vital artistic medium today. Thousands of years ago, metallurgists in China, the Middle East, and Europe developed ovens to smelt copper from minerals. They learned that the soft, golden-red metal could be melted with tin, arsenic, or lead to toughen it up to form one of the first human-made alloys. Simultaneously, artists refined mold-making and casting technologies, inventing sand casting, lost-wax, and piece-mold methods.

The exhibition is presented in three clusters. The first contains bronzes from ancient China, the Middle East, and the Greco-Roman world to highlight the geographic range and sophistication of casting technologies across Eurasia. The second explores portraiture and the depiction of movement to consider the range of expression that bronze is capable of. A final cluster considers bronze as a modern medium of expression and includes Louise Bourgeois' magnificent painted pink bronze *C.O.Y.O.T.E.* as well as an energetically modeled head by Willem de Kooning.

OPPOSITE TOP: Diana Thater, *Untitled (Butterfly video wall #1)*, 1998. Flat panel monitors, DVD player, synchronizer and orange gels. SBMA, Museum purchase, the Suzette Morton Davidson Art Acquisition Endowment Fund. © Diana Thater

OPPOSITE BOTTOM: Nigel Cooke, *Shipwreck with Spectator I*, 2010. Oil on linen backed with sailcloth. SBMA, Gift of Dan Aloni and Sarah Brown. © Nigel Cooke, courtesy Pace Gallery. Photo: Robert Glowacki, courtesy the artist.

LEFT: Louise Bourgeois, *C.O.Y.O.T.E.*, 1979. Bronze, pink paint, and stainless steel. Private collection, courtesy of Hauser & Wirth. © The Easton Foundation / VAGA at Artists Rights Society (ARS) NY; Photo Christopher Burke.

TOP RIGHT: John Marin, *Composition, Cape Split, Maine, No. 3* (detail), 1933. Oil on canvas. SBMA, Gift of Mrs. Sterling Morton to the Preston Morton Collection. © Estate of John Marin / Artists Rights Society (ARS), New York

BOTTOM RIGHT: Willem de Kooning, *Head #4*, 1973, cast 1981. Bronze, ed. 2/7. SBMA, Gift of Howard and Gwen Laurie. © 2021 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York



CONTINUING EXHIBITIONS

19th-Century American and European Art

Ongoing
Ridley-Tree Gallery

Highlights of American Art

Ongoing
Preston Morton Gallery



RECENT ACQUISITIONS



LEFT: Shizu Saldamondo, *Daniel y Uriel*, 2009. Mixed media, colored pencil on paper. SBMA, Museum purchase with funds provided by the General Art Acquisition Fund. © 2009 Shizu Saldamondo

TOP RIGHT: Rockwell Kent, *The Burial*, 1941. Oil on canvas. SBMA, Gift of Ann and Tom Barwick Family Collection in honor of Richard West.

BOTTOM LEFT: Wu Chi-Tsung, *Still Life 012 - Buttercup Tree*, 2019. Single-channel video, 6 min 58 sec. SBMA, Museum Purchase, Eric A. Skipsey Acquisition Fund.

BOTTOM RIGHT: Wu Chi-Tsung, *Still Life 014 - Yellow Mai Flower*, 2020. Single-channel video, 6 min 56 sec. SBMA, Museum Purchase, Eric A. Skipsey Acquisition Fund.

CONTEMPORARY ART

Shizu Saldamondo hails from the Mission District of San Francisco but has long called Los Angeles home. Often her portraits are titled with the sitters' names, and *Daniel y Uriel* is no different. Today, Daniel Hernandez is a journalist with the *Los Angeles Times*. This collage is based on a photograph taken when he lived in Mexico City. Propped next to him on the bed is Uriel his then-partner. Saldamondo's work falls within a strain of largely representational work by artists in Los Angeles and elsewhere common in the 2000s and 2010s. Often, they pull from illustration, comic art, or street art. Saldamondo is slightly different. She tattoos, and this collage's attention to outline, contour, and contained blocks seems to carry over from that practice. Saldamondo also achieves a tattoo-effect with intricately patterned Japanese papers. This art work has her signature elements: a portrait in pencil, strong patterning, and a personal connection with its subjects.

AMERICAN ART

This enigmatic painting comes as a gift from the distinguished American art collector, Thomas Barwick, in honor of former SBMA Director, Richard West (presided February 1983– January 1991). West, a long-time specialist of Rockwell Kent, organized a major exhibition at the Santa Barbara Museum of Art in 1985, and this painting was among the works he selected for the show. Here Kent depicts a group of youthful looking men peering down into what we presume is a freshly dug grave. Behind them is a cemetery punctuated by simple white crosses. The potent theme of death and its immediate aftermath is one that recurs throughout Kent's oeuvre.

The story of Rockwell Kent's fabled career is a dramatic one. Like so many other artists shocked into consciousness by cutting-edge European modernism at the 1913 Armory Show, Kent quickly pivoted from his earliest Romantic landscapes of the rugged Maine coast to a streamlined figuration of simplified geometric planes and saturated hues.



NEW MEDIA

These two vertical videos of flowers, leaves, and branches by Wu Chi-Tsung echo traditional still-life flower paintings found in Asian and European artistic traditions. Silent and seemingly static, they test a viewer's perception with their unhurried pace and infrequent movements. Wu has written that all his video "Still Life" works (14 in total) require slowing down to experience. Furthermore, he has stated that these works can be seen as a gesture of mourning for the history of the still life, a genre that he feels is forever in the historical past. This sense of remove from time and space permeates these two subtle works, which run counter to the fast-paced and often loud news, games, ads, movies, and TV episodes more often experienced horizontally on monitors of this kind.

EDUCATION PROGRAM HIGHLIGHT

Celebrating National Hispanic Heritage Month at SBMA!

As the Museum marks the grand reopening of its renovated galleries, it also celebrates National Hispanic Heritage Month from September 15 to October 15. Artworks ranging from Mesoamerican ceramics to paintings by contemporary Latinx artists are now on view. Taking these works as inspiration, SBMA has created a series of art activities, lesson plans, family resources, and events throughout the month that honor Latin American and Latinx artists in the Museum's permanent collection.

September's Family 1st Thursday activities draw inspiration from Los Angeles-based artist Eamon Ore-Giron's painting *Infinite Regress LVX* (2019). A stunning composition of colorful geometric shapes and forms, the work resonates in part from the Southwestern landscape, as well as the artist's Peruvian heritage. Studio Sundays will focus on animal shaped Moche stirrup spout vessels or Mixteca rattle bowls—the artifacts offering a lens to dive deeper into the culture of the Ancient Americas.

The Museum continues to make educational resources more accessible to all with two new English/Spanish-language resources. A coloring book, comprised of line drawings of selected artworks from the Museum's collection, features biographical information about various artists, like Rufino Tamayo and Diego Rivera, and questions that encourage closer looking. These are being distributed free to all families visiting the Museum or participating in SBMA programs, as well as to community partners.



SBMA has also created a new bilingual teacher's resource dedicated to David Alfaro Siqueiros' mural *Portrait of Mexico Today*—the only fully intact mural painted by Siqueiros to exist in the United States and which is housed on the front steps of the Museum.

Finally, SBMA continues to create lesson plans and activities that focus on the important contributions of Latinx writers, activists, and artists throughout history. The latest Looking to Write plan highlights the poetry of Juan Felipe Herrera, US and California Poet laureate and SBMA's Educator-in-Residence in March 2020, who writes in a brilliant bilingual dance of language:

*...let us gather in a flourishing way
en la luz y en la carne of our heart to toil
tranquilos in fields of blossoms
juntos to stretch los brazos
tranquilos with the rain en la mañana
temprana estrella on our forehead
cielo de calor and wisdom to meet us
where we toil siempre
in the garden of our struggle and joy
let us offer our hearts a saludar our águila rising
freedom*

As we gather in these first months of the Museum's grand reopening, we indeed celebrate our resilient rising community, the role of the Museum as steward and connecting point for all, and our privilege and obligation to carry forward and amplify these rich stories. May we gather in flourishing ways!

TALK

Art Matters Lecture (via Zoom)



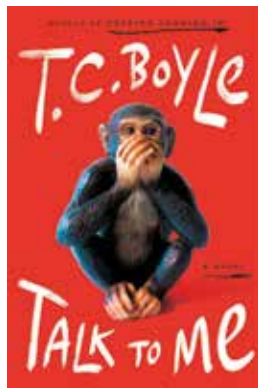
Art Matters is a premier lecture series intended for continuing adult education in the history of art. Distinguished speakers come from the Santa Barbara area, across the country, and occasionally, abroad. *Reserve or purchase tickets at the Visitor Services desk, by calling 805.884.6423, or online at tickets.sbma.net.*

Thursday, September 2 • 3 pm PT

Ashes to Dust: American Art and the Dreadful Thirties

Justin Wolff, Professor of Art History, University of Maine

\$10 SBMA Members/\$15 Non-Members



LEARN

Talk to Me: T.C. Boyle

Sunday, September 12 • 2:30 pm PT

Bestselling author T.C. Boyle returns to SBMA to read from his lively and thought-provoking new novel *Talk to Me*. With an intoxicating mix of humor and profundity, Boyle explores a world where people can really talk to animals as he turns to the questions few of us admit to wondering about.

Join the author for this special reading, conversation, and Q&A.

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



CREATE

Sketching in the Galleries

Thursday, September 9 • 5:30 pm PT

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. *Free. Museum galleries. Reserve a spot at tickets.sbma.net.*

Writing in the Galleries

Thursday, September 16 • 5:30 – 7:30 pm PT

Writers of all levels are invited to participate in this informal exploration of the Museum's newly reopened galleries as an impetus to writing. Award-winning novelist and UCR Professor of Creative Writing Andrew Winer leads this session, beginning 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. Museum galleries. Reserve a spot at tickets.sbma.net.*

EXPERIENCE

Grand Reopening Events

The Museum is excited to welcome you back after its momentous renovation project! Please see the following for the list of events planned to celebrate this historic occasion:

Saturday, August 14 • 11 am – 6 pm PT

Members' Grand Reopening Preview Day

Exclusive viewing hours for Members.

Sunday, August 15, 11 am – 5 pm PT

Free Community Day

Make advanced reservations at tickets.sbma.net.

KIDS & FAMILIES

Family 1st Thursday

Thursday, September 2 • 5:30 – 7:30 pm PT

Bring the whole family to enjoy Teaching Artist-led activities in the Museum's Family Resource Center. In September, create brightly colored abstract geometric collages layered with soft shapes in chalk pastel, inspired by Eamon Ore-Giron's *Infinite Regress LXV* (2019). Afterward, enjoy the galleries until 8 pm. *Free. Family Resource Center*

Studio Sunday

Sunday, September 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. In September, paint a bird in watercolor inspired by a ceramic vessel, created by the Nasca people of ancient Peru. *Free. Family Resource Center*



MEMBERSHIP

In response to results from a Member survey in spring of 2020, SBMA has recently made changes to its Membership Program to improve the Member experience.

You will have received a letter from the Museum explaining the changes that will affect your Membership. Some of the highlights of the improved program include:

- Engage deeply with art at SBMA and elsewhere through private docent tour reservations and expanded reciprocal admission, beginning at the Advocate level, and private Member Viewing Days throughout the year for all levels.
- Share your love of art with friends and family with half-off general admission for your guests when they join you on your next visit to SBMA, beginning at the Supporter level.
- Enjoy more of your favorite SBMA events with courtesy event tickets, beginning at the Enthusiast level.
- Save more at the Museum Store with a new 15% discount beginning at the Curators' Circle level.
- Make a lasting impact with your Membership by joining the new Leadership Circle level which also offers courtesy enrollment in a Support Group of your choosing.

Other benefits offered exclusively to SBMA Members include exhibition opening receptions, early access to lectures and presentations, and various Members and Friends events so that you can bring friends and family to discover all that the Museum has to offer.

Stay tuned for email updates regarding event announcements, save the dates, and invitations. For more information, email membership@sbma.net.

In Memoriam LEATRICE LURIA

The Santa Barbara Museum of Art is saddened by the loss of Leatrice Luria, an extraordinary member of the SBMA family. For more than 62 years, Lee and her late husband, Eli, generously supported nearly all aspects of the Museum, including exhibitions, major art acquisitions, and important capital projects, either personally or through the Luria Family Foundation. For their stayed philanthropy, Lee and Eli received one of the Museum's highest honors, as they were given the Wright S. Ludington Award in 2001. Lee was also a Life Honorary Trustee. Their daughter Kandy Luria-Budgor continues the family tradition of support by currently serving as an SBMA Trustee.

The Lurias enthusiastically supported many major exhibitions, including *Risking the Abstract: Mexican Modernism and the Art of Gunther Gerzso* (2003), *Tamayo: A Modern Icon Reinterpreted* (2007), *Of Life and Loss: The Polish Photographs of Roman Vishniac and Jeffrey Gusky* (2008), two Getty Pacific Standard Time projects—*Pasadena to Santa Barbara: A Selected History of Art in Southern California, 1951 – 1969* (2012) and *Valeska Soares: Any Moment Now* (2017), *Labour and Wait* (2013), and the forthcoming *Through Vincent's Eyes: Van Gogh and His Sources* (2022).

The Luria Family Foundation also contributed to major art acquisitions, including *Homage to Dubuffet* by Viola Frey, *Midlife Venus* by Judith



Shea, *TV Clock* by Nam Jun Paik, and *Turning the World Inside Out* by Anish Kapoor, which will be the centerpiece in the new Contemporary Art Gallery when galleries reopen on August 15. Most recently, acquisitions have been made of three important works: *Farewell to the Flesh* by Forrest Kirk, *Signaling LIV* by Nate Lewis, and *Untitled (Amanda)* by Awol Erizku.

The Lurias contributed toward several capital projects—most significantly the renovation of the Katharine Dexter McCormick House into the Ridley-Tree Education Center, a previous renovation of the Museum's State Street entrance and Peck Wing, and through the Foundation, the current Imagine More Capital Campaign—SBMA's most significant renovation project to date. Their name is recognized and memorialized at Luria Hall at McCormick House and the Luria Activities Center at the Museum.

Larry Feinberg, SBMA Robert and Mercedes Eichholz Director and CEO, comments personally, "Lee was one of a kind in her combination of intellect, sophistication, sharp humor, boundless generosity, and warmth. She was not only a knowledgeable patron of the arts, but also a gifted artist herself. She will be forever remembered for her singular personality—highly creative and inquisitive, ever enthusiastic—and as a potent cultural force in the community. Above all, for me and many who knew her, she was a thoughtful and devoted friend."

Artful Affairs: AUCTION 80

The Museum is delighted to report that its first-ever virtual fundraiser, Artful Affairs: Auction 80, was an outstanding success, thanks to the generosity of the sponsors, underwriters, donors, participants, and bidders for their support.

Presented in celebration of the Museum's 80th year and in anticipation of the Grand Reopening, the response to the auction surpassed fundraising goals, thus ensuring the continued strength of the Museum's programs and educational outreach. The exclusive collection of artfully minded auction items was offered from May 7 to 21, including art experiences, behind-the-scenes tours, private events, trips, staycations, works of art, and much more. This was an exciting two weeks of auction activity with more than 200 people registered, and a flurry of bidding in the final hours on the stunningly curated items and experiences on offer. These results could not have been accomplished without the exceptional hard work and vision of the event committee, and the inspiring leadership of committee chair Lynn Cunningham Brown and co-chair Nicholas Mutton. The Museum would also like to recognize the dedication of the Honorary Committee who so kindly endorsed the event. SBMA is deeply appreciative of them and all the supporters of the event, for ensuring this wonderful outcome.

Honorary Committee

Jill and John C. Bishop, Jr.
Zora and Les Charles
Susan and Palmer Jackson, Jr.
Judith Little
Mary and Jim Morouse
Laura Shelburne and Kevin O'Connor
Diane Sullivan

Event Committee

Lynn Cunningham Brown, Chair
Nicholas Mutton, Co-Chair
Merryl Brown
Jeanne Fulkerson
Christine Holland
David Jackson
Junie Jinkins
Carol MacCorkle
Martha Townsend

UNDERWRITING SPONSOR

Clay Tedeschi

VISIONARY

Judith Little
Diane Sullivan

BENEFACTOR

Gwen and Henry Baker
Jill and John C. Bishop, Jr.
Lynn Cunningham Brown and Christopher C. Brown
Betsy Edwards
Donna Kelsey
Carol MacCorkle
Rosemary and Nicholas Mutton
Zegar Family Fund

SUSTAINER

Anonymous
Susan Bowey
Joan Davidson
David and Stefanie Jackson
Gretchen and Marshall Milligan
Nancy and Doug Norberg
Laura Shelburne and Kevin O'Connor
Sarah and Phillip Vedder
Susan and Bruce Worster

COLLECTOR

Jane and Ken Anderson
Liz and Andrew Butcher
Dan and Meg Burnham
Kate Feldstein
Connie Frank Foundation
Anne and David Gersh
Kim L. Hunter and Paulo P. Lima, Ph.D.
Siri and Bob Marshall
Fran Morrow
Karen Sweeney and John Alexander

SUPPORTER

Bob Andrews and Margaret Wilkinson
Polly and Camille Bonnell
Jeanne and Jim Fulkerson
Martha Gabbert
J. Paul Longanbach and Donald E. Polk
Mary Maxwell
Joseph and Astrid McVeigh
Mimi Michaelis
Betsy and Charles Newman
Nancy Schlosser
Helene Segal and George Konstantinow
Barbara and Wayne Smith
Jeanne Towles
The Gail Wasserman Family Foundation

BOARD OF TRUSTEES

The Santa Barbara Museum of Art is delighted to announce two new members of the Board of Trustees for 2021–22: Betsy Newman and Martha Townsend.

They will serve under the leadership of new Board Chair **NICHOLAS MUTTON**. The Museum looks forward to his leadership on the SBMA Board of Trustees after his having served as chair of the Finance Committee, Development Committee, and on the Executive Committee as Vice Chair. He also serves on the Imagine More Capital Campaign Executive Committee.



BETSY NEWMAN

Betsy Newman is an accredited, independent art appraiser with more than 35 years in the industry. She began her career as an intern at the St. Louis Art Museum while earning her MA in Valuation Sciences. While living in the Midwest, Newman was active with the Missouri Arts Council and the National Society of Arts and Letters. She and her husband Charles moved to Santa Barbara full time in 2014, where she now

serves on UCSB's Art, Design, and Architecture Museum Council and supports UCSB's Arts & Lectures Program. Betsy is a Master Gardener who has won a city-wide garden contest, has volunteered at Storyteller Children's Center, and is a member of the PhotoFutures support group at SBMA.



MARTHA TOWNSEND

Martha Townsend has worked at the forefront of Santa Barbara's medical diagnostics industry since 1999 as a marketer and as President and Principal of her own firm. She has held management positions at Siemens and Dako until 2006, when she created Market Ready Rx and was named Startup Woman of the Year by Women's Economic Ventures (WEV).

Townsend has been a devoted leader for the Junior

League of Santa Barbara (JLSB) since 1998, serving as President in 2008–09 and honored as JLSB Sustainer of the Year for 2021. She has also served on the WEV Board, the Santa Barbara Zoo's Planned Giving Committee and Discovery Pavilion Capital Campaign communications committee, the Jodi House Capital Campaign Cabinet, and the Santa Barbara Public Library Foundation. She is active on SBMA's Women's Board.

The term of the newly elected Trustees officially began July 1, 2021. At that time, SBMA said farewell and thank you to outgoing Chair Patricia Aoyama, who has been a thoughtful and thorough leader during an unprecedented time of pandemic and capital improvements.



Life Honorary Trustees: JOAN DAVIDSON AND MARSHALL MILLIGAN

The Santa Barbara Museum of Art is pleased to welcome two new Life Honorary Trustees to its distinguished list. The Board of Trustees recognizes Joan Davidson and Marsh Milligan for their deep commitments to the Museum.

This honor is being bestowed on Joan Davidson for her invaluable service as a Trustee of the Board from 2012 to present. Joan has served on the Education and Building & Grounds Committees with a particular interest in the Education programs, and has a knack for finding specific projects in need and ensuring their success. She was also instrumental in the decision to renovate the Museum. She then committed to leading the capital campaign to fund the renovation and has continued to support its progress at weekly strategy meetings for the past eight years. As a trustee, Joan sets a high bar; few will come close to her dedication and generosity.

Marshall Milligan is also honored with a lifetime post for his service to the board from 2005 to 2012, and for joining Joan at those weekly meetings as Co-Chair of the renovation capital campaign from 2013 to present. With his long-time connection to our community and his intrepid spirit, Marsh has been able to connect many important supporters to the campaign.

During his tenure as trustee, Marsh served on the Investment, Governance & Nominating (chair), Building & Grounds, and Executive Committees. He was elected Vice Chair in 2006 and served as Chair of the Board from 2007-2010, which happened to coincide with an executive transition. Marsh leads by example with generosity and poise.



Deputy Director and Chief Curator Eik Kahng (right) takes members of the Dead Artists Society and D.A.S.ii on a preview tour of the renovated and reinstalled Ludington Court.

CURATORIAL SUPPORT GROUPS

Over the past year, SBMA's most dedicated supporters have remained active and engaged with the Museum and its collection despite being unable to meet in person.

The five curatorial support groups, each focusing on a different area of the Museum's collections, have hosted multiple virtual events and been treated to a fascinating array of digital content personally selected by SBMA's curators.

The Dead Artists Society and DASii, led by Deputy Director and Chief Curator Eik Kahng, have enjoyed exclusive virtual discussions over Zoom with Art Matters speakers, as well as an in-depth discussion of the work of Charles Christian Nahl, whose painting *La Plaza de Toros: Sunday Morning in Monterey* will hang in the newly renovated Ludington Court.

The Friends of Asian Art, led by Elizabeth Atkins Curator of Asian Art Susan Tai, have received monthly digital missives and presentations, featuring in-depth studies of works from SBMA's collection and recommendations of virtual lectures and events by major scholars specializing in various areas of Asian art. Members joined Susan for a virtual sake party to connect with one another and hear about plans for the reinstallation of the Museum's Asian art collection.

PhotoFutures, led by Curator of Photography and New Media Charlie Wylie, experienced exclusive virtual discussions with photography scholar Kim Beil and artist Willie Cole, and also received curated digital content including short essays on the work of Clarence Kennedy, Eva Watson, and Genevieve Gaignard.

Finally, The Museum Contemporaries, led by Curator of Contemporary Art James Glisson, were treated to virtual discussions with several artists, including Liu Shiyuan, Miya Ando, and Salman Toor. Additionally, the critic Suzanne Hudson spoke as well as the digital art historian Justin Underhill. Glisson also hosted a virtual tour of selections from SBMA's contemporary art collection, which were broadcast live from Preston Morton Gallery.

Events and content such as these have provided support group members a unique connection with the Museum, its collections, and fellow members over the past year. Learn more about connecting with fellow art lovers and art through SBMA's curatorial support groups at www.sbma.net/support/getinvolved/supportgroups, or email Support Group Coordinator Allyson Healey at ahealey@sbma.net.

CAPITAL CAMPAIGN

Imagine More campaign Visionaries and major supporters were honored at a special Grand Reopening reception on July 23. Gathered together in Ludington Court for the first time was a very special moment. Welcoming remarks given by Nick Mutton, Chair of the Board of Trustees, and Larry Feinberg, Robert and Mercedes Eichholz Director and Chief Executive Officer, set a celebratory tone for the evening. On behalf of *Imagine More* campaign chairs Joan Davidson and Marshall Milligan, Larry announced the campaign is 99.8% of the way to the \$50M goal and thanked supporters for making the renovation of the Museum a reality.

Donor Spotlight BONNIE SPARBERG BAAS

Bonnie and her husband John retired to Santa Barbara in 1987 where they became active in the arts community enjoying theater, symphony, and the Santa Barbara Museum of Art. Bonnie has been a long-time supporter of the Museum as an active and sustaining member of the Women's Board. She is a talented artist, currently making monoprints and collages, and appreciates the importance of inspiring others through art. Her major support of the *Imagine More* campaign gives her great joy knowing that the community will benefit from her passion for art.



Larry Feinberg toasts *Imagine More* campaign donors!



Diane Sullivan



John C. Bishop, Jr.



Nick Mutton, Joan Davidson, and Marshall Milligan



Jim Morouse, Susan Jackson, and Palmer Jackson, Jr.



Jane and Ken Anderson, and Joan and Palmer Jackson



THE CAMPAIGN
SANTA BARBARA
MUSEUM OF ART



Paula Farrington, Linda Wortham, Leisa Cosentino, Leigh Shreves, Karen Tenzer, Jeanne Fulkerson, Isabel Wendt, and Nilou Lueck

SBMA WOMEN'S BOARD CELEBRATES 70 YEARS

February of this year marked the 70th anniversary of the Women's Board of the Santa Barbara Museum of Art. Founded ten years after the Museum opened in 1941, the first President Barbara Storke was the inspiring force behind an extraordinary group of women who have successfully supported the Museum for the past seven decades.

At the first exhibition funded by the Women's Board in 1951, Tenth Anniversary Loan Exhibition of Old Master Paintings from California Museums, SBMA Director at the time Donald Bear stated he hoped, "... the Women's Board will be able to bring a feature exhibition to the Museum each year."

Since then, they have enthusiastically supported a number of exhibitions including *Yinka Shonibare, MBE: A Flying Machine for Every Man, Woman and Child and Other Astonishing Works*, *Delacroix to Monet: Masterpieces of 19th Century Painting from the Walters Art Museum*, *Puja and Piety: Hindu, Jain and Buddhist Art from the Indian Subcontinent* and *Labour & Wait*, along with two new exhibitions on view at the grand reopening of the renovated galleries, *In the Meanwhile . . . Recent Acquisitions of Contemporary Art, Part II* and *FIRE, MONUMENT, METAL: BRONZE*. The Women's Board is also a major sponsor of the upcoming exhibition *Through Vincent's Eyes: Van Gogh and His Sources*, opening in February 2022.

The Women's Board has supported the acquisition of a number of works of art for the collection, education programs, and capital projects, including, most recently, the *Imagine More* campaign for the renovation of the Museum.

Join the Museum in celebrating the rich history, wonderful accomplishments, and continued generosity of SBMA's beloved Women's Board.

The Museum extends its appreciation to the major sponsors for their contributions toward the 2020–21 fundraising campaign led by Leigh Shreves, Vice President, Development.

Gold Sponsors

Mark and Laurie McKinley
Pat Yzurdiaga

Silver Sponsors

Leslie and Philip Bernstein
Paula and Greg Farrington
Jeanne and Jim Fulkerson
Junie and Eddie Jinkins
Deanna and Bill Major
Susan McLean
OSI Hardware
Pei Shu
Isabel and Paul Wendt

Bronze Sponsors

Patricia Aoyama and Chris Cleveland
Marc and Leisa Cosentino
Joan and Bob Dewhirst
Connie Frank Foundation
Loretta Hubbard
Kim L. Hunter and Paulo P. Lima, Ph.D.
Dee and Stephen Jones
Nancy and Bruce Kirkpatrick
Judith Little
Chris and Nilou Lueck
Susan Matsumoto and Mel Kennedy
Mary Maxwell
Mavis and John Mayne
Roberta Miller
Cathy and Bruce Milner
Fran Morrow
Helene Segal and George Konstantinow
Starr Siegle
Doug and Leigh Shreves
Barbara and Wayne Smith
Karen Sweeney and John Alexander
Karen and Jeffrey Tenzer
Tom and Nancy Upton
Kathy Weber
Linda and Jeff Wortham

NEW, RETURNING, AND UPGRADING MEMBERS

Members make it all possible at SBMA. Thank you for your support in helping the Museum care for its distinguished collection and furthering the mission to integrate art into the lives of all people.

If you have questions about upgrading or giving the gift of Membership, contact Michele Lingardi at 805.884.6490 or membership@sbma.net.

Current as of June 14, 2021

Ronald and Carol Abeles
Laura and Kenneth Adler
Karin and Terence Aggeler
Kristi Anderson
Ann and Don Bankhead
Judy and Chris Benton
Brenda Bernu Reheem and Zoe Guess
Lisa Biggs
Suzanne and Edward Birch
Diane Boss
Silke Brendel-Evan
Cynthia Brock and Christopher Kardaras
Lee Buckmaster
Amber Budden and Chris Lortie
Marianne Caston
Kristine Casullo
Arlette Coblentz
Maria and Bruce Collar
Marni and Michael Cooney
Sallie and Curt Coughlin
Lisa Crane
Lilyan Cuttler and Ned Seder
Barbara D'Anna
Marika Davidek and Megan Miley
Adrianne and Andrew Davis
Robyn and Michael DeBell
Jill and Ron Dexter
Christina and Greg Downs
Giovanna and David Schuyler Du
Bourdieu
Joan Estes-Lindskog
Rosalind and Ronald Fendon
Susan and George Fesus
Catherine Forster and Kevin Sullivan
Ann Frame and Ed Beddow
Sophie and Geoff Frieman
Todd Gerber and David Sambrano
Mr. Ron Yttri and Dr. Marjorie S. Gies
Celine Torbert and Scott Gordon

Marlena and Tony Handler
Valerie Harrison
Robin Hennessy
Lois Herrick
Nellie Hill and Jon Payne
Sandra and James Hirsch
John Hobson
Vivian and Stewart Hudnut
Rejean Idzerda
Maria Jacinto and Richard McDavid
David and Stefanie Jackson
Holly and M. Kent Jennings
Tracy and Eric Kanowsky
Gail and Jerome Kay
Jean Keely
Molly and James Kemper
Patricia H. Ketchum
Jennifer and Daniel Lamont
Deirdre Lawrence and Clem Labine
Susan and C.A. Lentz
Bonnie Levine
Lorraine and Philip Lisiecki
Rain and Dana Longo
Deborah and Bobby Lozano
Carol MacCorkle
Jennifer and Richard Mawhorter
Mary E. Maxwell
Deborah and Mike McQuade
Wendy and Richard Mokler
Diane and Doug Morgan
Ed Morris
Alison and Mike Mowers
Ian Munro
Sarah Navarre
Lisa Neff
Kerstin Nelson
Nancy Newhouse-Porter and Douglas Porter
Betsy and Charles Newman
Carol and Stephen Olson
Anne and Daniel Ovadia

Lucinda and Walter Owen
Mrs. Jeanne Payne
Elizabeth Perez and William Elison
Ellen Perrett Reuth
Louise Powe-Kelly and Clinton Kelly
Alice and Zoe Primrose
Paula Re and Fred Lehto
Marjorie Robertson
Jay Rounds
Janis and Jim Salin
Carissa Sanchez
Alice and Sheldon Sanov
Marion and Anthony Schiff
Dawn Schroeder and Kristin Schmidt
Joan Seaver
Les and Maureen Shapiro
Sherry Shultz
Diane and Frederick Sidon
Suzanne Spillman
Jamie and James Teiser
Raci Tezel
Edward Thoits
Elin Thomson and Bradley Lammie
Lin and Franklin Tom
Mary Unzueta
Elena Urschel
Delilah Valenzuela and Carlos Gomez
Srdjan Vejvoda
Wanda Venturelli
Patty Volner Dison and Rick Dison
Vivian Wallman-Randall
Kathleen Waltrip
Jessica Wang
Steven Weintraub
Theresa and Julian Weissglass
Maureen White
Anne Wooding-Graves
Linda and Jeff Wortham
Karen Young
Beverly and Allan Zukor

TRAVEL

The Inexhaustible World Awaits Us

By Pico Iyer, written for SBMA

I thought I was beyond surprise—let alone astonishment—when I boarded a small ship in Tierra del Fuego in early 2020. But as my wife and I drifted around the Antarctic Peninsula for close to two weeks, we were humbled into silence, hour after hour. By the fin whales breaching along the prow of our vessel, by the thousand shades of silver stretching in every direction. By the turquoise and aquamarine ice flows as large as Calder sculptures. As we wandered among colonies of penguins, under shockingly blue skies, I realized that nothing I'd ever experienced amidst the empty spaces of Namibia or Tibet—not even the time I'd wandered among 2 million penguins in Patagonia—had prepared me for the sublimity, the sense of space, of the southernmost continent.

On the long trip back home—we flew up to Buenos Aires, and then to Houston and Los Angeles and Santa Barbara and San Francisco and Osaka—I reflected on the fact that no generation before our own could contemplate such a journey. And even during the lockdowns of the past eighteen months, we could sit at home and take preparatory trips around Tahiti and Venice as my grandparents could scarcely have dreamed of doing. The stay-at-home orders of recent times have not deleted travel so much as brought it beautifully close to home: every morning—as never before—Hiroko and I take long walks through the golden light of the hills behind Santa Barbara, walking to the end of the road on which my mother lives, as I'd never thought to do in 54 years here. Every afternoon, we walk along the not so crowded beach.

In many ways, this season of taking nothing for granted has reminded me of what I've been missing and quickened my appetite for adventures that could otherwise become routine. The world, my 47 years of constant travel have shown me, is inexhaustible, and I'm already plotting trips, as soon as circumstances allow, back to Bhutan and France and even Boston. Travel is no more dead than our capacity for wonder, our eagerness to look around the next corner, the likelihood of our finding ourselves in an encounter with the unknown. For me, a year and a half of simply commuting between my job in Japan and my mother in Santa Barbara—and taking trips up the radiant California coastline to Big Sur—have recalled to me as never before how much even the smallest movement can liberate and how much of the planet still awaits us.

Pico Iyer is the author of 15 books, translated into 23 languages, including, most recently, twinned books on Japan—Autumn Light and A Beginner's Guide to Japan—and the recently much too relevant The Art of Stillness.



SBMA TOURS

To express interest, visit sbma.net/travel or email travel@sbma.net.

Vietnam, Cambodia & The Mekong River

November 29 – December 12, 2021

Chiapas, Southern Mexico

February 18 – 26, 2022

Charleston & Savannah NEWLY ADDED

March 27 – April 1, 2022

Spain with Nigel McGilchrist

April 18 – 29, 2022 *waitlist only*

French & Italian Rivas Cruise

April 29 – May 7, 2022

Washington, DC: Art Treasures, Old & New

May 1 – 6, 2022

Footsteps of Van Gogh with Eik Kahng

May 7 – 19, 2022

Italy & Malta Cruise

May 12 – 20, 2022

Armenia & Georgia with Keelan Overton

May 23 – June 8, 2022

Poland, Germany, & the Czech Republic

June 12 – 24, 2022

Greek Isles Cruise with Nigel McGilchrist

July 11 – 20, 2022

Vancouver

July 25 – 30, 2022 *waitlist only*

Italy with Rocky Ruggiero

September 2022

Boston & Cape Cod NEWLY ADDED

September 2022

Spain & Portugal

September 14 – 25, 2022

Peru

September 21 – 30, 2022

Morocco with Keelan Overton

October 2022

Egypt with Nigel McGilchrist

October 28 – November 10, 2022

Tour schedule is subject to change. More tours may be added 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.

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

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



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: Baule Mask, Côte d'Ivoire. 19th-20th century. Wood, pigment. SBMA, Anonymous Gift.

COVER: Milena Pavlović-Barili, *The Angels* (detail), 1939. Oil on board. SBMA, Gift of Margaret P. Mallory.

© 2021 SANTA BARBARA MUSEUM OF ART

Nonprofit Organization
U.S. Postage

PAID

Santa Barbara CA
Permit Number 352

