

SANTA BARBARA
MUSEUM OF
ART



OCT·NOV·DEC 2021



2021 - 2022
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FROM *the* DIRECTOR

DEAR MEMBERS,

It is hard to believe that it has been nearly two months since the Museum celebrated its grand reopening following our monumental renovation project. The feedback we have been receiving is overwhelmingly positive, due, in part, to the dramatic improvement of the visitor experience, including better flow between galleries, new spaces dedicated to Contemporary Art, Photography, and New Media, improved lighting and ventilation, and much more. We have also made it easier than ever to visit, offering timed admission tickets for reservation or purchase online in advance to ensure safety and social distancing even during the busiest times.

We are pleased to announce that, starting in October, the Museum will resume some in-person events and programming, but will continue with digital programming as well. In an effort to create the safest possible environment in SBMA's Mary Craig Auditorium, seating capacity will be limited to 50 and visitors must show proof of vaccination or supply a negative Covid test result, along with an official photo ID.

The Museum sincerely thanks you for your continued support throughout the renovation project and beyond. Members such as you constitute the heart of all we do. We look forward to seeing you in the galleries soon.

Sincerely,

LARRY J. FEINBERG
Robert and Mercedes Eichholz Director and CEO

OPPOSITE: Dorothy Hood. *Sea Elegy II*, 1972. Oil on canvas. SBMA, Gift of Mr. and Mrs. Meredith J. Long. © Estate of Dorothy Hood



CONTEMPORARY ART GALLERY

Over the past 80 years, contemporary art has been a big part of the Museum's exhibition and acquisition program. There was not, however, a dedicated gallery space solely for the art of our time.

Three ideas shape the inaugural display in the contemporary gallery. First, taking a cue from the gallery's skylights and the mirrored orb by Anish Kapoor, light and its depiction, reflection, or emission thread through most of the art on view. Second, the works reflect a diverse range of artists. Third, some of the artworks after a few moments of contemplation unsettle the viewer by refusing to give a clear message. These themes are loose, and not every artwork fits with each theme.

The skylights and Anish Kapoor's *Turning the World Inside Out* (1995), which is like a giant drop of quivering mercury, make light an obvious focus. Its mirrored surface reflects a wobbly fish-eyed version of the surrounding room. A translucent acrylic resin lens by Frederick Eversley bends light, and elegantly goes from an almost opaque greenish-black at the edges to seemingly transparent in the center. After graduating from Carnegie Mellon with a degree in electrical engineering, Eversley came to California and lived in Venice Beach, then filled with artists' studios. He is one of the few African-American

artists connected to the Light and Space movement. Beyond being reflected and bent, light is also emitted. Laddie John Dill, who lives in Ventura, is represented by a multi-colored neon tube that casts a blueish hue in one corner of the gallery.

The array of artists on view is deliberately diverse. The three large abstract paintings are by Sally Hazlitt Drummond, Helen Frankenthaler, and Dorothy Hood, all accomplished women artists. Drummond's dazzling pointillist canvas seems to pulsate from its center, while Hood's mediative *Sea Elegy II* (1972) hints at a darkened sky and an equally dark body of water. An openly gay person, Roger Brown painted *Bonsai #1 Driftwood* (1996) at his home in La Conchita, a small beach community in Ventura County. While living with AIDS, which eventually took his life, the artist stayed active in the studio working on the *Bonsai* series. In a different vein, Kori Newkirk, an African-American artist in Los Angeles, recreates a pixelated image from a mosaic of painted squares. This painting points out the surveillance and monitoring that people of color are subject to in the US.

Great contemporary art has a way of setting up an expectation, then pulling the rug out and leaving us with a lingering doubt or even anxiety. Tony de Los Reyes' *1851 #3* (2011) is a painting of a reversed American flag in black and white. The flag is superimposed on an ominous churning ocean, which alludes to an impending disaster. Similarly, Jenny Holzer's simple granite bench upends expectations. Its inscription contains a dire warning.

*There is a period when it is clear
that you have gone wrong
but you continue.
Sometimes there is a
luxurious amount of time
before anything bad happens.*

Needless to say, nothing bad will happen when you visit the new Contemporary Art Gallery or when you sit on the bench, which the artist encourages. Please visit soon to see this display of gems from the permanent collection.

EAST ASIAN ART

The renovated and newly-configured Sterling Morton Galleries and adjacent Campbell and Gould Galleries celebrate the rich and diverse art of East Asia: China, Japan, and Korea. This presentation is part of a multi-phased reinstallation of the Museum's Asian Art collection. In the next few months, more works will be added to the East Asian art presentation while selections of art from India, Southeast Asia, and the Himalayas will be on display later in the year in the Wood Gallery on the Museum's second floor.

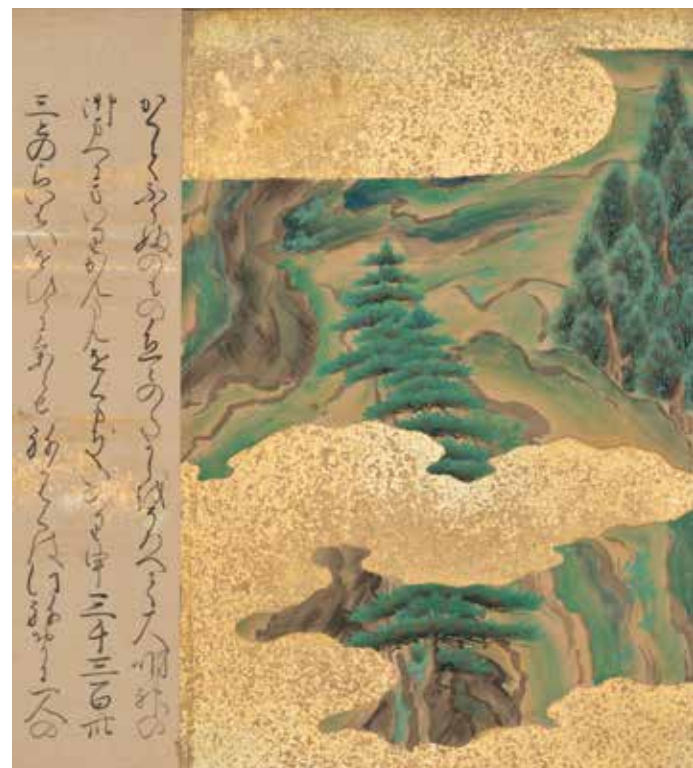
The Chinese works in the Sterling Morton Gallery narrate a rich visual history of the world's oldest continuous civilization through forms, styles, motifs, subjects, and functions. The brush used to paint the decoration on the Neolithic jar (c. 3000 BCE) became the most important implement for writing and painting in Chinese culture, thus becoming a versatile tool for the scholar-officials and craftspeople alike. The pictographic inscriptions on ancient ritual bronzes are the direct ancestors of modern-day Chinese written language while the tripod shape continues to be found in temples and home altars to the present-day. The mythology and cosmological significance of the animals and creatures seen on ancient sculptures and vessels remain to be significant and popular on later ceramics, textiles, and home furnishings throughout Chinese history, as well as affecting the arts of neighboring cultures of Korea and Japan.

The Japanese art from the collection draws mostly from the Edo period (1615–1868), when years of peace and relative isolation from the rest of the world brought unprecedented economic growth that fostered an urban culture of wealth and sophistication, and flowering of the arts in paintings, woodblock prints, ceramics, lacquer, and textiles. Travel also gained popularity as people of all classes took pilgrimages to shrines, temples, and famous sites.



The affluent middle class of merchants, artisans, and entertainers were the new patrons and consumers of an increasingly secularized society, popularizing subjects of cultural pursuits and aesthetics of gaiety, and playfulness with colors and gold.

Asian art has had a strong presence in the permanent collection since the Museum's inception in 1941. The reinstallation is not only a tribute to the artistry of the shared yet diversely rich aesthetics of this region of the world's largest continent, it also honors the vision of the Museum founders and the generosity of donors and patrons in this community whose sophistication and cosmopolitan taste continue to be reflected in the collection.



ABOVE: Attributed to Tosa Mitsuoki, Japanese, 1617–1691, *The Tale of Bunshō, the Salt-maker* (detail), Calligraphy by Sanekage Mushanokōji (1662–1738), calligraphy dated 1688. Ink, color, gold, and silver on paper; set of three handscrolls. SBMA, Museum purchase with the Peggy and John Maximus Fund and SBMA Friends of Asian Art.

LEFT: Picnic Set with Food Boxes and a Sake Bottle, Japan, Edo–Meiji period, late 19th century. Lacquer and gold on wood; gold, silver, and red *nashiji-e* and *hiramaki-e* lacquer; metal handle and fittings; signed “Ipposai.” SBMA, Gift of F. Bailey Vanderhoef, Jr.

BELOW: Funerary Storage Jar, China, Neolithic Majiayao culture, Banshan phase, c. 2600–2300 BCE. Buff earthenware painted with black and red pigments. SBMA, Gift of Carroll and Susanne Barrymore.





FAR LEFT: Wang Yu, Chinese, active ca. 1680-1729, *The Countenance of Hills and Rivers*, 1729. Ink and colors on paper, hanging scroll. SBMA, Museum purchase with funds provided by gifts from Frederick B. Kellam, Mrs. Lockwood de Forest, O.S. Southworth, Mrs. Sidebotham, and Mrs. Robert Woods Bliss.

LEFT: Vase with Dragon Design, Korea, 19th century. Porcelain painted with underglaze cobalt blue. SBMA, Gift of Robert W. and Meedin Moore.



RIDLEY-TREE GALLERY:

The Permanent Collection Refreshed

In Ridley-Tree Gallery, a refreshed installation from the permanent collection highlights the dialogue between European and American art through a selection of 43 works of art from 1755 to 1947, with the majority dating to the 19th century.

The story told is of the gradual displacement of the classical tradition—represented by the French sculptor Antoine Barye’s stoic *Theseus Slaying the Minotaur*—by the flowering of landscape as epitomized by Claude Monet’s iconic *Waterloo Bridge*. Likewise, the ascent of portraiture, especially in Britain and America, is exemplified by an early work by John Singleton Copley, who, like so many colonial-era artists, refined his skills by studying in England, where he eventually settled. American assimilation of European innovations by the likes of the gifted John Singer Sargent or Colin Campbell Cooper is counterbalanced by the homegrown realism of some of America’s greatest still-life and landscape practitioners, such as William Harnett and Jasper Cropsey. The rupture represented by full-blown 20th-century modernism is narrated through a selection of small format European paintings, such as the schematic and colorful pastoral by André Lhote, while the stark chasm separating the meticulous description of a marble allegorical bust like Larkin Goldsmith Mead’s *Venezia* from the geometric schematization of Elie Nadelman’s *Female Head* makes it immediately palpable.



OPPOSITE: Claude Monet, *Waterloo Bridge*, 1900. Oil on canvas. SBMA, Bequest of Katharine Dexter McCormick in memory of her husband, Stanley McCormick.

LEFT: Elie Nadelman, *Female Head*, 1909-1910. Marble. SBMA, Museum Purchase, with funds provided by the Austin Fund in honor of Wright S. Ludington, the Carol L. Valentine Art Acquisition Fund, the Mary and Leigh Block Fund, and the General Art Acquisition Fund.

ABOVE: Antoine-Louis Barye, *Theseus Slaying the Minotaur*, 1843 modelled, 1857 cast. Bronze. SBMA, Museum purchase, Vote for Art Fund.

RIGHT: Trude Fleischmann, *Portrait of Marion and Helen Post, Vienna, Austria*, 1933. Gelatin silver print. SBMA, Gift of Joan Almond.



CONTINUING EXHIBITIONS

Facing Forward: Photographic Portraits from the Collection

Through December 5, 2021
Emma Wood Gallery

Inge Morath

Through December 5, 2021
Photography Gallery

Fire, Metal, Monument: Bronze

Through January 9, 2022
Von Romberg and Emmons Galleries

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

Through January 30, 2022
McCormick Gallery

Mediated Nature

Ongoing
Ala Story Gallery

Highlights of American Art

Ongoing
Preston Morton Gallery

Important Works on Paper from the Permanent Collection: New Selections

Ongoing
Davidson Gallery



RECENT ACQUISITIONS

ASIAN ART

In the new installation of Japanese art in the Campbell and Gould Galleries, is a never-before exhibited life-sized sculpture of *Oni Nenbutsu* or “Demon Chanting Buddhist Prayers,” a character popularized by simple folk paintings known as *Ôtsu-e*, or “Ôtsu pictures,” from the town of Ôtsu outside of Kyoto. Possessing protective power, this demon-headed figure is dressed as an itinerant monk with billowing sleeves seeking contributions for the upkeep of his temple. He carries a gong around his neck, a striker (now missing) in one hand, and a donor registry in the other hand. The playful contradiction of a demon-headed Buddhist monk amused the townspeople in the increasingly secularized urban culture of the Edo period (1615–1868). Is this sculpture mocking man’s hypocritical nature, or marveling that even a demon can be converted to Buddhism? Toward the 19th century, “chanting oni” became the most recognizable of the *Ôtsu-e* folk characters who were represented in popular art and literature. Large sculptures of this figure are unusual. He may have originally been placed in a temple compound or used as a signpost for advertising *Ôtsu-e*. This roughly-sculpted playful folk deity contrasts the solemnity of the Chinese Buddhist temple sculptures on display in the adjacent Sterling Morton Galleries.

PHOTOGRAPHY

Janna Ireland’s 2021 exhibition at the Carolyn Glasoe Bailey Foundation/Ojai Institute, *Looking In, Looking Out*, included this light-filled image of her children washing their hands amidst summer 2020’s COVID-19 lockdown. Ireland often features her family and herself posed in domestic settings in photographs that resonate with themes of identity, psychology, narrative, and place. This photograph came about more spontaneously: Ireland was struck by the beauty of the light at that specific hour of the day during this pandemic-era activity and captured it full-force. Timely in subject, the image is also timeless in evoking the importance of sustaining other people in eras of crisis and beyond.

The Santa Barbara Museum of Art acquired this glowing color photograph by Janna Ireland at the same time as her three striking black-and-white photographs of Hillside Memorial Park, which was designed by the renowned Black Los Angeles architect, Paul R. Williams (1894–1980). As a Black artist, Janna Ireland has mentioned the importance of Paul R. Williams overcoming racist barriers throughout his life in pursuit of a career in the visual arts. Here Ireland brilliantly turns her lens from public architecture to the private family realm, testament to her aesthetic and conceptual versatility with the photographic medium.

Janna Ireland received her BFA from New York University and her MFA from UCLA. In 2020, her book *Regarding Paul R. Williams, A Photographer’s View*, was published by Angel City Press. Ireland’s work is in the collections of the California African American Museum, Los Angeles; Los Angeles County Museum of Art; Woodbury University School of Architecture, Burbank, and the Museum of Contemporary Photography, Columbia College, Chicago; and has appeared in many publications, including the *Los Angeles Times*, *Aperture*, *The New Yorker*, and *The New York Times*.

LEFT: Demon Chanting Buddhist Prayers (*Oni Nenbutsu*), Japan, 18th–19th century. Wood with faint traces of pigment and gesso. SBMA, Museum purchase, Peggy and John Maximus Fund.

RIGHT: Janna Ireland, *Outdoor Faucet*, 2020, Archival pigment print, ed. 1 of 5. SBMA, Museum Purchase, Eric A. Skipsey Acquisition Fund. © Janna Ireland

EDUCATION PROGRAM HIGHLIGHT

Welcoming Families Back to the Museum

With the grand reopening of SBMA comes the return of families to the galleries and the Family Resource Center. Among them are first-time Museum goers as well as longtime devotees. To make all feel welcome and informed about Museum protocols and resources, please see the following information that ranges from the practical (strollers, changing tables, restrooms) to the playful (ways of approaching art that ignite curiosity and conversation).

BEFORE YOU BEGIN

Don't feel like you need to see the entire Museum in one day. Focus on a few works of art or an area that interests you.

Strollers are allowed in all galleries. Backpack-style child carriers are not allowed. Lockers for oversized bags or backpacks are located at each entrance.

Baby-changing areas are in restrooms throughout the Museum.

EXPLORING THE GALLERIES

Come up with a plan together! Search for faces or animals, or look for a specific kind of art (like paintings or photographs). Take your time and look closely at just a few things during your visit. As you look at paintings, imagine the sights, sounds, and smells you would experience if you stepped inside. Strike a pose like the sculptures you see. Play a gallery game of your own invention or use the guides

available at the Visitor Services desks. Share details you see. Or pick two similar works of art and compare them. Or try playing the Memory Game together. Look at a work of art for a few minutes. Then, turn around and describe what you saw. Take turns. Does each person remember the same details or different parts?

ENJOY THE ART AT SBMA— *but please don't touch it!*

Keep hands, bags, and small children at least 12 inches away from all artworks. You can let your children know that they are helping to preserve the art for others to enjoy.

Families are welcome any time the Museum is open and are invited to make art together during Family 1st Thursdays, Studio Sundays, and other special family events. Collection Coloring books are distributed to all participants in Museum programs. New this year is a program for preschool children and caregivers.

Knowing Museum etiquette and what to expect makes for an enjoyable and engaging visit for everyone!

For more information on programs for kids and families, visit www.sbma.net/kidsfamilies.





VISIT

Gallery Tours

Tuesdays – Thursdays: 1 pm PT

Fridays – Sundays: 11:30 am and 1 pm PT

Free docent-led gallery tours are conducted daily and meet in Ludington Court near the State Street entrance. Tours provide an engaging opportunity to experience and discuss a variety of works in a relaxed, informal setting. Fall tour offerings include Meet the Museum (Sundays only), Portraiture & Identity, and Museum Highlights.

CREATE

Writing in the Galleries

Thursdays, October 21; November 18, 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.

October: Andrew Winer/Ridley-Tree Gallery and reinstallation of 19th-century American and European Art

November: Andrew Winer/Contemporary Art Gallery

Free. Reserve a spot at tickets.sbma.net.

Sketching in the Galleries

Thursday, December 19, 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. Reserve a spot at tickets.sbma.net.*

LEARN

Art Matters Lectures

Thursday, October 7, 5:30 pm PT

Enigmatic Architecture:

R. M. Schindler's Los Angeles

Todd Cronan, Associate Professor of Art History, Emory University

Mary Craig Auditorium

Thursday, November 4, 3 pm PT

Keith Haring in 3-D:

Graffiti and Beyond (via Zoom)

Lowery Sims, Independent curator and cultural catalyst

Thursday, December 2, 5:30 pm PT

Power and Metals:

Regalia of the Moche of Ancient Perú

Alicia Boswell, Assistant Professor, History of Art and Architecture, UC Santa Barbara

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.



EXPERIENCE

Pop-Up Opera

Thursdays, October 7; November 4;

December 2, 5:30 pm PT

Opera Santa Barbara returns for crowd-pleasing pop-up performances.

October: Front Terrace

November/December: Museum galleries

Free

Ted Nash: The Sound of Art

Saturday, October 9, 2:30 pm PT

As part of a two-week stay as SBMA artist in residence, Grammy Award-winning musician and composer Ted Nash shared insight and experience with a selection of local Santa Barbara City College students and fellow musicians. The workshop focused on using improvisation to guide the composition process and was inspired by works from the Museum's collection. This resulting musical performance is influenced by the transformation of the space, the collection seen in new contexts, and the vast life changes experienced in 2020 and 2021.

Front Terrace. Free

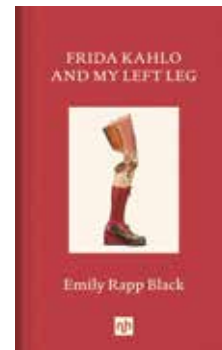
PARALLEL STORIES

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.

Controlling the Narrative: Both/And (via Zoom)

Thursday, October 14, 5:30 pm PT

In a conversation and reading, award-winning author Emily Rapp Black explores art and disability in her most recent book *Frida Kahlo and My Left Leg*. With elegance, tenderness, and zero sentimentality, she deconstructs the mythologies of words like bravery and resilience and recognizes in Kahlo a twin at the art of creating to silence pain. Joining her is colleague Alex Espinoza, Tomás Rivera Endowed Chair of Creative Writing at UC Riverside. *Free SBMA Members/\$10 Non-Members. Reserve or purchase tickets at tickets.sbma.net.*



TALK

Hunting for Narrative

Wednesday, October 20, 2 pm PT

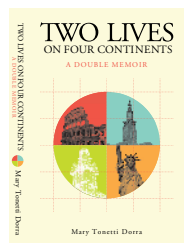
Julie Joyce, exhibition curator, former SBMA Curator of Contemporary Art, and current ArtCenter College of Design Senior Curator focuses on the multiplicity of histories and stories to be captured in works by Nigel Cooke, Noah Davis, Vernon Fisher, Charles Garabedian, Tom Knechtel, Jeni Spota, and others, included in the current exhibition *In the Meanwhile... Recent Acquisitions of Contemporary Art, Part II*. *Museum galleries. Free. Reserve tickets at tickets.sbma.net.*



Jane Wilbraham, *Index*, 2010-11. Sycamore. SBMA, Museum Purchase. Image courtesy the artist and Hales Gallery. © Jane Wilbraham

Reading and Book Signing by Author Mary Tonetti Dorra

Tuesday, November 2, 4 pm PT



During this intimate book signing, author Mary Tonetti Dorra shares her personal experience and gives a reading from her upcoming book *Two Lives on Four Continents: A Double Memoir*.

This double memoir tells the story of how Mary and her husband Henri Dorra, two people from different worlds, found each other and created a unified life.

Mary Craig Auditorium. Free SBMA Members/ \$5 Non-Members. Reserve or purchase tickets at tickets.sbma.net.

Community-based Practice in Cultural Heritage Conservation: The Kamehameha I Sculpture of Hawai'i

Saturday, November 6, 1 pm PT

While the story of bronze sculpture is often told through the evolution of casting technologies and stylistic development, investigating human relationships with figurative sculpture is equally revealing. In this presentation, Dr. Glenn Wharton, Professor of Art History at UCLA and Chair of the UCLA/Getty Program in the Conservation of Cultural Heritage, discusses his three-year collaboration with residents in a semi-rural Hawaiian community to research the material and social history of the Kamehameha I sculpture on the Big Island. *Mary Craig Auditorium. Free. Reserve tickets at tickets.sbma.net.*

Alison Saar: The Alchemy of Metal and the Magic of Casting

Thursday, November 18, 3 pm PT

Esteemed sculptor Alison Saar discusses the ancient and transformative powers of metal and its casting. Referencing Western mythologies as well as Fon and Yoruba deities, the artist cites her monumental commissions and smaller cast pieces, including her bronze sculpture *Inheritance* (2009), currently on view in the exhibition *Fire, Metal, Monument: Bronze*. *Mary Craig Auditorium. Free. Reserve tickets at tickets.sbma.net.*

Alison Saar, *Inheritance*, 2009. Bronze, cotton, wood. SBMA, Gift of Sarah Jane Lind in honor of Atkinson Gallery, Santa Barbara City College. © Alison Saar, Images courtesy of L.A. Louver, Venice, CA



Art Meets Science in the Study of Bronze Sculpture (via Zoom)

Saturday, December 11, 11 am PT

Francesca G. Bewer, Research Curator of Conservation and Technical Studies Programs at the Harvard Art Museums, examines a series of unexpected discoveries about the almost alchemical processes of transformation inherent to bronze across ages and cultures. This talk reflects the interdisciplinary, collaborative work involved in the technical study of bronzes and their preservation. *Free. Reserve tickets at tickets.sbma.net.*



KIDS & FAMILIES

Family 1st Thursday

Thursdays, October 7; November 4; December 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, October 10; November 14; December 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*

Día de los Muertos Student + Community Altar Display

Saturday and Sunday, October 23 and 24, 11 am – 5 pm PT

MEMBERS

Member Holiday Festivities

Sunday, December 12, 3 – 5 pm PT

Members of all ages are invited to enjoy family-friendly activities, gallery tours, and music while viewing the current exhibitions. In addition, enjoy holiday shopping with a special double discount in the Museum Store. Reservations are requested as space is limited. Events subject to change due to Covid conditions. To reserve a spot, call 805.884.6490, email membership@sbma.net, or visit tickets.sbma.net.



DIGITAL MEMBERSHIP CARD

Download your SBMA digital card on your mobile phone and take your Membership with you wherever you go! Whether visiting SBMA or taking advantage of reciprocal benefits at the Supporter level and above, Members now have the ability to download their Membership card digitally. Digital cards contain up-to-date information on exhibitions, Member benefits, and your online SBMA Store discount code.

If you need a new link to download your digital card, email membersupport@sbma.net.

Enter to win a prize package over \$200 in value when you download your digital Membership card. To enter, download your digital card, if you haven't already, by November 30, 2021. One Member household who has downloaded their digital card will be randomly chosen to receive the prize package, and will be notified in December 2021.



SBMA *Education Donors*

The Santa Barbara Museum of Art gratefully acknowledges the generosity of its donors for their contributions to the Museum's Education Programs:

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HOLIDAY GIFT GUIDE

The Museum makes an amazing gift for the holidays! Consider any of the following ways to give the gift of art and support SBMA this year:

- Take advantage of your Member discount at the Museum Store, and choose from the wonderful selection of art books and objects, jewelry, and more. Explore the Gift Guide online at sbmastore.net, or visit in person during your next visit.
- Give the gift of Membership, and share a years-worth of art experiences—including the much-anticipated exhibition *Through Vincent's Eyes: Van Gogh and His Sources*, opening February 2022. All Gift Memberships include a custom metal SBMA bookmark, while supplies last.
- Make a donation in honor of a loved one this holiday season. Consider a thoughtful gift that makes a true impact in the Santa Barbara community by supporting the critical needs of the Museum. Visit sbma.net/donate to make an honorary gift, or email annualfund@sbma.net.



SBMA WOMEN'S BOARD EXECUTIVE COMMITTEE AND *Mystery in Masterpieces*

The Women's Board is pleased to announce the election of Julie Blair as new President and Executive Committee for the 2020–21 fiscal year, and acknowledges Leisa Cosentino for serving as President of the Women's Board last year.

Mark your calendar for April 23, 2022 for the return of *Mystery in Masterpieces*! In high style surrounded by great works of art, guests unleash their inner detective to unravel the *Mystery* and follow the clues hidden in the *Masterpieces*. This unique and popular fundraising event combines an elegant evening of sleuthing with spirited competition and exceptional prizes.

Mystery in Masterpieces



Women's Board Executive Committee (L-R): Susan McLean, Vice President Social Activities; Christine Nachman, Vice President Membership; Martha Townsend, Secretary; Leisa Cosentino, Parliamentarian/Nominations; Julie Blair, President; Paula Farrington, Treasurer; and Isabel Wendt, Vice President Development. Not pictured: Claudia Dunn, Vice President Communications

GRAND REOPENING WEEKEND

For those Members who joined SBMA or the Museum's Grand Reopening on August 14, and to all visitors on August 15, thank you for celebrating and supporting SBMA during this momentous time in the Museum's history. For those of you who have yet to visit, the Museum looks forward to welcoming you soon. Please enjoy some of the moments captured during the weekend's festivities, and thank you for being a part of this memorable and wonderful experience!





THANK YOU

Contributing to the Santa Barbara Museum of Art helps build a community that is connected, enriched, and enlivened by art. SBMA gratefully acknowledges the individuals, organizations, and foundations for their generous support of exhibitions, acquisitions, operations, and education programs during the fiscal year ending June 30, 2021. Included are the names of those who made gifts of \$2,500 or greater, in cash, stock and pledges. Bequests and memberships are incorporated into the total contributions.

Please contact Karen Kawaguchi, Director of External Affairs, at 805.884.6428, with any edits or omissions.

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Marcia and John Mike Cohen
Christine and Michael Holland
Gina Jannotta
Carol MacCorkle
Sandy and Douglas McCartney
Gretchen and Marshall Milligan

\$25,000+

Jane and Kenneth Anderson
GRoW @ Annenberg
Joann and Stan Benson
Binns Family Fund
Jill and John C. Bishop, Jr.
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California Arts Council
California Office of the Small
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Beth Gates-Warren and Robert
Boghosian
Jane Gottlieb and David Obst
Kim L. Hunter and Paulo P. Lima, Ph.D.
Hutton Parker Foundation
David and Stefanie Jackson
Michelle Joanou
Rebecca Kapustay and David Ludwig
Norman A. Kurland and
Deborah A. David
Julia Louis-Dreyfus and Brad Hall
Manitou Fund and Nora McNeely
Hurley and Michael Hurley
Sara Miller McCune
Mimi Michaelis
Rosemary and Nicholas Mutton
Charles and Betsy Newman
Ivan and Genevieve Reitman
Regina and Rick Roney
Rose Community Foundation
Santa Barbara Beautiful
Barbara and Wayne Smith
Anne Smith Towbes
Sheila Wald
Isabel and Paul Wendt
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Patricia Yzurdiaga

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Susan D. Bowey
George H. and Olive J. Griffiths
Charitable Foundation

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Jackson Family Foundation
Herbert Kendall
Patricia McNulty Mitchell
Mary and James Morouse
Helene Segal and George
Konstantinow
Merrill W. Sherman
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\$10,000+

Albert and Antoinette Amorteguy
Elizabeth Edwards
Lorna S. Hedges
Donna Kelsey
Brad Lemons
Katherine and Judd Malkin
Siri and Bob Marshall
Irene and Robert Stone
Kathleen Weber

\$5,000+

Beatrice and Ken Ando
J. Robert Andrews and
Margaret Wilkinson
Anonymous
Bank of America
Thomas and Louise Brant Family
Titus Brenninkmeijer and
Valerie Holder
Sarah and Roger Chrisman
Ann C. Cooluris and Carolyn Diacos
Michael Davidson
George and Kate Diskant
Christine and Robert Emmons
Connie Frank and Evan C. Thompson
John and Cristina Gabbert
Priscilla and Jason Gaines
Anne and David Gersh
Paul Guido and Steve Blain
Pamela Gwaltney
Gregg Hackethal and Penny Jenkins
Perri Harcourt
Lisa K. Meulbroek and Brent R. Harris
Natalia and Michael Howe
Junie Prewitt Jinkins and Eddie Jinkins
The Klein Foundation
Louise and Stephen Komp
Elinor and James Langer
J. Paul Longanbach and Donald E. Polk
Lillian Lovelace

Charlene and Tom Marsh
 Gloria and B. Keith Martin
 Lorraine M. McDonnell and M.
 Stephen Weatherford
 Laurie McKinley
 Montecito Bank & Trust
 Marie Morrisroe
 Consulate General of the
 Kingdom of the Netherlands
 Nanette and Henry Nevins
 Ellen and John Pillsbury
 Sheila and Tom Prendiville
 Ridley-Tree Foundation
 Rozanne and Billy Rosenthal
 Maryan Schall
 Laura Shelburne and Kevin O'Connor
 Susan Shields
 Prudy Squier and Steve Sparklin
 Mary Jane and Ronald Steele
 Vicki and Patrick Stone
 Carol Vernon and Robert Turbin
 Barry Winick and Linda Saccoccio
 Linda and Doug Wood

\$2,500+

Betsy Atwater
 Richard C. Banks
 Leslie and Philip Bernstein
 Sheila and Michael Bonsignore
 Ginny Brush
 Wendel Bruss
 Susan and Claude Case
 Mary Jane and Andrew Cooper
 Joan and Robert Dewhirst
 Beth Rudin DeWoody and
 Firooz Zahedi
 Melissa and David Dvorak
 Paula and Gregory Farrington
 Jeanne and James Fulkerson
 Maison K
 Leslie Hindman
 Dee and Stephen Jones
 Judy and David Jones
 Debra and Robert Kasirer
 Margaret and Barry Kemp
 Mary G. and C. Robert Kidder
 Jacquelyn Klein-Brown
 Penny and Joe Knowles
 Barbara and Gene Kohn
 The Kovner Foundation
 Dorothy Largay and Wayne Rosing

Shirley and Seymour Lehrer
 Ellen Lehrer Orlando and
 Tom Orlando
 Karen Lehrer and Steve Sherwin
 Carol and Michael Linn
 Sandra Lynne
 Deanna Major
 Elizabeth and Robert Manger
 Diana and Donald Marszalek
 Susan Matsumoto and
 Melvin Kennedy
 Susan McLean
 Marsland and Richard Moncrief
 Frances M. Morrow
 Carol and Stephen Olson
 OSI Hardware, Inc.
 Cindy Pitzer and William P. Howard
 City of Santa Barbara
 Santa Barbara County Office of Arts
 and Culture
 Pei Shu and Zoe Reifel
 Stephanie and Fred Shuman
 Tracey Willfong-Singh
 Patricia and Erwin Straehley
 Lynda Weinman and Bruce Heavin
 Victoria Williamson
 Gregg R. Wilson and John A. Maienza
 Barbara Woods
 John T. Woodward, IV
 Grace Yoon
 Karen Young

Gifts of Art

Anonymous (3)
 Ann and Tom Barwick Family
 Collection in honor of Richard West
 Dr. Asia Eaton and Maxwell Eaton
 Pamela Melone in memory of F. Bailey
 Vanderhoef, Jr.
 Steven Nash
 Estate of Merry Norris
 Constance and James Pollack
 Dennis Reed
 Lady Leslie Ridley-Tree
 Stephen Singleton and
 Christopher Teasley
 Jonathan Weiss and Mark Kanter
 Janis and Bill Wetsman
 Yanover Family Trust



Spotlight on **MARY ALBERT,** **SBMA SENIOR REGISTRAR**

The Museum welcomes Senior Registrar Mary Albert, who joined SBMA in February of 2021. Mary brings an extensive knowledge of collections management with over 35 years of experience gained at the Art Institute of Chicago, Museum of Contemporary Art Chicago, and Loyola University Museum of Art among others.

Collections management is an integrated approach to developing, preserving, documenting, and sharing collections of artwork. The new and expanded Collections Management Center at the Santa Barbara Museum of Art utilizes space more efficiently and cost-effectively while providing a customized environment to manage and store the Museum's collection. Of special note, the recently completed renovation project added spaces vital to the preservation of the collection. The new Conservation Lab provides a dedicated space for art specialists to treat and safeguard collections into the future. The Permanent Collection Study Center allows staff the ability to research objects from the collection with all the related records and documents stored nearby for easy access.

As Senior Registrar, Mary leads the registration department's professional staff regarding contracts, documentation, handling, storage, transportation, and installation of all works of art under the Museum's care. She works closely with the Curatorial and Facilities departments concerning best practices for the care and management of works of art in the permanent collection, as well as colleagues around the world overseeing the care of SBMA's objects while on the premises for special exhibitions. Registration, Preparation, Curatorial, and Facilities personnel are now able to work together seamlessly in the new spaces. Each individual has a vital role in the stewardship and presentation of the Museum's collection.



Bas-Relief at Palenque, Chiapas, Mexico



Stare Miasto, Poznań, Poland

SBMA TOURS

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

Chiapas, Southern Mexico

February 18 – 26, 2022

Charleston & Savannah

March 27 – April 1, 2022

Spain with Nigel McGilchrist

April 18 – 29, 2022 *waitlist only*

French & Italian Riviéras 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 *waitlist only*

Italy & Malta Cruise

May 12 – 20, 2022

Armenia & Georgia

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

September 2022

Spain & Portugal

September 14 – 25, 2022

Peru

September 21 – 30, 2022

“Rough times have shaken our lives in Mexico but we’ve been very disciplined in obeying restrictions during all this pandemic and we see good light and energy building up towards 2022!”

— Florencio Moreno



Florencio Moreno, cultural anthropologist, historian, and SBMA Tour Leader Extraordinaire

Tour schedule is subject to change. More tours may be added at a later date. 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 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



SBMA MEMBERS
receive a 10% discount
and Museum Circle
Members (Curators'
Circle and above) receive
a 15% discount 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: Inge Morath, *A Llama in Times Square, New York City, USA, 1957*, printed 1997. Gelatin silver print. SBMA, Gift of Arthur B. Steinman. © Inge Morath / Magnum Photos

COVER: Utagawa Hiroshige, Japanese, 1797–1858, *Arimatsu Tie-dyed Cloth, Narumi Station 41* (detail), from the series “Famous Sights of the Fifty-three Stations,” 1855. Color woodblock print on paper. SBMA, Museum purchase with deaccessioning funds provided by Peggy Maximus, Carol L. Valentine and F. Bailey Vanderhoef, Jr.

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