

# IMAGINE MORE



The SBMA Board of Trustees started looking at the need to address overdue improvements in 2009. It soon became clear that major renovations would be needed if our building was to serve the community in the 21st century.

A committee of Board members and engaged citizens worked with outside consultants to determine both what was needed and what was possible. In 2012, the Board authorized a \$42 million capital campaign to fund major and essential structural improvements, plus an additional \$8 million to establish a permanent endowment for future maintenance.

The drawn-out process of drafting architectural plans and obtaining permits from the relevant city authorities followed—a process that finally concluded just this month.

The task before us now is to raise the \$50 million needed to pay for the necessary construction and resulting future maintenance. We are fortunate to have a Board that is totally committed; a Campaign Committee and Advisory Committee that have done everything that's been asked of them; and professional staff that hold it all together and support our inspiring leader, Larry Feinberg. What we still need, though, is your support. Please consider what this museum means to you and to our community and be as generous as you can, and please spread the word: *Imagine More*.

  
Joan Davidson

  
Marshall Milligan

## Let The Wallbreaking Begin!

With that declaration, *Imagine More* Capital Campaign Co-chair Marshall Milligan broke new ground with a "Wallbreaking" ceremony on Saturday, November 14. A dozen members of the Museum community wielded mini-sledgehammers and smashed symbolic first holes in the walls of McCormick Gallery, signaling the start of the most important construction project in the SBMA's 75-year history.

Nearly 400 people from the Santa Barbara community attended the event, which included a construction-themed photo area, interactive art projects, and a wall-signing. The art projects and signed walls will be buried for posterity behind the new McCormick Gallery walls in time-capsule fashion.

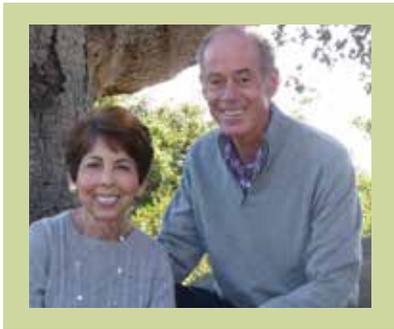
The Wallbreaking ceremony marked the opening of the public phase of the *Imagine More* Capital Campaign. Museum officials shared the news that they have exceeded the \$18.6 million goal required for Stage I of the project. Renovations will be undertaken in five stages over five or six years. The first stage will include:

- Replacement of roof
- Seismic retrofitting for earthquake protection
- McCormick Gallery renovation
- Creation of Contemporary Art Gallery above McCormick
- Renovated art shipping/receiving and preparation/conservation facilities

Larry Feinberg, Robert and Mercedes Eichholz Director and CEO, explained that the vast majority of proposed improvements are essential to the safety and continued usefulness of the building. "The Museum is made up of six separate buildings, some of which were constructed under very old, obsolete codes," he noted. Larry added that, through creative design, the critical structural improvements will allow for "an enhanced Museum experience for our visitors, including 25% more gallery space."

Marsh and his co-chair, Joan Davidson, extended thanks to the many volunteers and early donors to the Campaign. "Now we invite all of Santa Barbara to help us raise the additional funds required to complete the renovation project."

# Our Donors, Past and Present



In the words of Museum supporters Connie Frank and Evan Thompson, "We have been fortunate to observe some of SBMA's arts education

programs. Public schools today can't afford art and music instruction, so for many kids this is their only exposure. When a child makes a pot or a painting, it gives him a sense of accomplishment and can open a new world. This is what education is, and it is a wonderful thing for the Santa Barbara community."

Connie and Evan are based in Los Angeles but are gradually turning their focus to Santa Barbara, where they have had a home since 2009. They consider the Museum one of the attractions. "I have seen most of the world's great art museums," notes Evan, "and given its size and the size of its community, SBMA can hold its own." "The special exhibitions," adds Connie, "are wonderful."

Connie and Evan have been happy to support the programs that Education Director Patsy Hicks has shown them. As one example, they cite the Art After-School collaboration in which at-risk students identified by the Police Activities League learn art fundamentals from a Museum Teaching Artist and explore current SBMA exhibitions.

When Larry Feinberg approached Connie and Evan for support of the capital campaign their direction was clear: Their commitment was to be for the education programs, including a generous capital gift to underwrite the planned new classroom that will make students' experiences at the Museum even richer.



"Teachers have told us of kids from difficult situations who find a place of refuge in the Museum's programs," Connie

adds. "To see the excitement on their faces, how attentive they are, to see them learning about artworks and knowing they are taking this back to their families—this is why Evan and I are excited to be a part of SBMA."

In the 2014-15 school year alone, 25,000 students of all ages took part in one or more educational programs offered by SBMA, either at the Museum or at the Ridley-Tree Education Center at McCormick House.



In the late 1970s, UCSB History professor Henry Smith asked curator Susan Tai where he might find prints by Kobayashi Kiyochika (1847–1915), which he used to teach about Japan's absorption of Western culture in the late 19th century. Susan had not heard of Kiyochika, but shortly afterward Museum director Paul Mills put her in touch with Santa Barbara residents Roland and Mary Louise Way, who had lived in Japan in 1948–49 and wanted to show her their collection of more than 200 woodblock prints—by Kiyochika.



This happy coincidence led to the Ways' gift of their collection to SBMA and a major traveling exhibition, *Kiyochika: Artist of Meiji Japan*, that opened at SBMA in 1988 before traveling to Phoenix, New Haven, and Birmingham, Alabama. Unfortunately, Dr. Way died a year before the show opened, but Mrs. Way expanded their

gift to SBMA with prints by even more famous Japanese woodblock artists, such as Toyokuni, Hokusai, Hiroshige, and 20th-century Shin-hanga masters, including Goyo, Shinsui, and Hasui that they had acquired in Japan and at auctions in London and New York.

As a result, there is rarely a rotation of Japanese woodblock prints in the Asian Art galleries where you will not find the credit, "Gift of Dr. and Mrs. Roland A. Way." The story, however, doesn't end: Adding to the Ways' gift, the Museum this year purchased a collection of 140 Kiyochika prints mainly depicting the Russo-Japanese War of 1904, a genre understandably not collected by the Ways.

Thanks to Roland and Mary Louise Way's generosity, and a bit of luck, SBMA holds one of the finest collections in the country of Kiyochika, last of the ukiyo-e masters and a versatile artistic witness to Japan's simultaneous devotion to tradition and modernity.

# From the Permanent Collection

We are embarking upon this renovation because, primarily, it is our responsibility to protect and preserve our permanent collection. Many significant treasures are entrusted to our care, including those here.

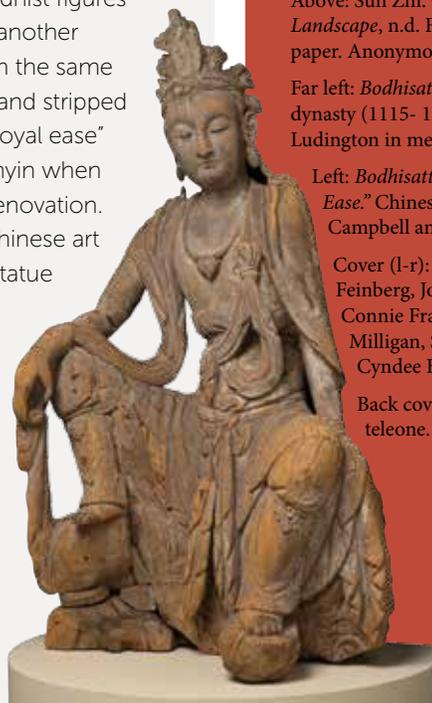
As you entered the Asian Art galleries from the Upper Level elevator, you were greeted at the end of the corridor, perhaps blessed, by the elegant, regal figure of Guanyin. Guanyin, which can be translated as “looking on, heeding the sound,” hears the prayers and cries of those in need—he is a *bodhisattva*, which in Buddhist theology is an enlightened being who pauses on the road to buddhahood in order to help other sentient beings.

Guanyin is typically shown wearing Indian princely attire (India being the source of Buddhism), which distinguishes him from the ascetic Buddha, who has forsworn luxury. The folds and knots in his attire are exquisite; note especially the scarf that circles across the chest and over the shoulder. His left hand holds the looping scarf with delicate, almost feminine fingers, while on his right the scarf realistically slips over the lotus pedestal he stands on.

With knee slightly bent and bare left foot pointing outward, Guanyin stands comfortably, gracefully, as he looks out over us with glass eyes, one wide open, one slightly askew. His slightly braided long hair curves onto his shoulders. Guanyin’s right hand is raised in the familiar hand gesture known as “*abhaya mudra*,” warding off fear and offering reassurance. According to legend, the Buddha once used this gesture to subdue an attacking elephant.

Unusual for a wooden statue from the 12th century is the extensive polychrome—red, blue and gold. But while those colors may be original, the figure was undoubtedly repainted numerous times by later devotees, even in the 20th century. The statue of Amitabha, Buddha of the Western Paradise, that sits in Guanyin’s headdress is a trademark of Guanyin.

Guanyin is the most beloved of all Buddhist figures in China, so it is not surprising to find another example in the SBMA collection. From the same region and period, but slightly larger and stripped of paint, our seated Guanyin in the “royal ease” position will rejoin the standing Guanyin when the Asian galleries reopen after the renovation. Every major museum collection of Chinese art features Guanyin, and Santa Barbara’s statue can stand with any of them.



In addition to art from its permanent collection, SBMA has brought important exhibitions of Asian art from around the country to the Central Coast. Among the highlights from recent years:

*Puja and Piety: Hindu, Jain, and Buddhist Art from the Indian Subcontinent*

*The Artful Recluse: Painting, Poetry, and Politics in Seventeenth-Century China*

*Noble Tombs at Mawangdui: Art and Life in the Changsha Kingdom (3rd Century BCE – 1st Century CE)*

*An Enduring Vision: 17th to 20th Century Japanese Painting from the Gitter-Yelen Collection*

*Eternal China: Splendors from the First Dynasties*

Credits:

Opposite top right: Kobayashi Kiyochika. Japanese, 1847-1915. *Mt. Fuji at Dusk from Edo Bridge*, 1879, from the series “Views of the Sights of Tokyo.” Color woodblock print. Gift of Dr. and Mrs. Roland A. Way.

Opposite inset right: Kawase Hasui. Japanese, 1883-1957. *Shiba Zojoji Temple*, 1925, from the series “Twenty Views of Tokyo.” Color woodblock print. Gift of Dr. and Mrs. Roland A. Way.

Above: Sun Zhi. Chinese, active late 16th –early 17th century. *Landscape*, n.d. Fan remounted as an album leaf, ink on gold paper. Anonymous Gift.

Far left: *Bodhisattva of Compassion, Guanyin*. Chinese, Jin dynasty (1115- 1234). Wood with polychrome. Gift of Wright S. Ludington in memory of Charles Henry Ludington.

Left: *Bodhisattva of Compassion, Guanyin, Seated in “Royal Ease.”* Chinese, Jin dynasty (1115-1234). Wood. Gift of Ina T. Campbell and Wright S. Ludington.

Cover (l-r): John Coplin, Mayor Helene Schneider, Larry Feinberg, John Bishop, Joan Davidson, Evan Thompson, Connie Frank, Ken Anderson, Nancy Schlosser, Marshall Milligan, Supervisor Salud Carbajal, Astrid Hammett, Cyndee Howard.

Back cover: Social Media raffle winner Marygrace Monteleone.



## THE CAMPAIGN

### SANTA BARBARA MUSEUM OF ART

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Number 2



## Improving Circulation

While the need to rebuild the roof and walls of the SBMA is the driving force behind the capital campaign, the plans call for another benefit that will be more obvious to Museum visitors: Galleries will be renovated, added and, for the first time, made to flow from one to another.

When visitors walk up the steps from State Street and enter Ludington Court, they will see three vistas—left, center and right—taking in the length of the Museum in each direction. More important, ahead and to the left will be a new grand staircase, inviting an ascent to the second floor, where a new Contemporary Art gallery will be visible from below.

A foyer at the top of the stairs will offer the visitor three options: left to Photography, straight to Contemporary, and right to Asian Art. The Museumgoer who turns right will have three new, large rooms of Asian Art to explore before reaching an art-lined corridor that will lead back to the start.

Visitors arriving at the the Alice Keck Park Wing entrance will enter through a two-story-high glass façade and have a clear vista through to State Street. A new staircase will allow visitors a comfortable ascent to a balcony where a ramp will connect the Ridley-Tree Gallery at the south end of the Museum to the Davidson Gallery at the east end. This will not only permit the visitor to make a circuit of the main floor without doubling back, it will provide wheelchair access to all galleries without a lift. The two small galleries that are currently separated by a corridor—Von Romberg and Emmons—will be linked, allowing for a more coherent presentation of smaller shows.

Architect Bob Kupiec describes the proposed renovation as “gallery-hungry.” Without altering the Museum’s existing footprint, the space to display art will be increased by almost 25%. Another improvement sure to please: the plans call for adding 10 new unisex bathrooms.

**If you would like more information about SBMA's capital campaign or want to know how you can contribute, please call or email Ron Dufault, Capital Campaign Director, 805-884-6468 or [rdufault@sbma.net](mailto:rdufault@sbma.net). He will be glad to hear from you.**

**For more photos, videos and information about the “Wallbreaking” ceremony, please visit us at: [campaign.sbma.net](http://campaign.sbma.net)**