

IMAGINE MORE



Greetings from the *Imagine More* team! One of the truisms of capital campaigns is that ultimate success depends on securing a small number of gifts at high levels. While this is accurate—and we continue to cultivate lead gifts in excess of \$1M—it is also true that we will need many commitments at ALL levels if we are to achieve our goal. In this regard we are humbled by some activity at the end of 2015:

- Docent Council Chair Joan Dewhirst made a special presentation to her peers in December and invited them to support the campaign. Our magnificent docents—volunteers one and all—give so much of their time and talent, yet their response has been terrific. As we go to press, 26 members have pledged a total of approximately \$200,000!
- Support groups are also essential parts of the Museum family. The longest tenured is the Women's Board. This special group has been raising awareness and significant philanthropic funds for the Museum for 65 years. Several members have pledged individual support to the campaign, which is wonderful, but in December the Women's Board collectively voted a five-year commitment totaling \$100,000 to *Imagine More*!

We are so very grateful to all who have made gifts—small and large—to this campaign. We invite those who have not to consider doing so.

Joan Davidson

Marshall Milligan

Taking Care of Our Art

Along with strengthening the walls and improving the layout, taking better care of the art we display and store is one of the overarching goals of SBMA's proposed renovation. How the art is handled, how it is stored, and the climate that surrounds it are all part of the Museum's responsibility to care for the objects it owns and those it borrows and to preserve its collection for future generations. At the same time, by upgrading its facilities, the Museum can both improve its environmental profile and cut down on operating expenses.

The Museum's climate control system largely dates from 1983, which means it is inefficient by current standards and is both challenging and expensive to repair when a part breaks down, which happens frequently. Installing a new HVAC system with fewer and more efficient air handlers will lower operating costs and contribute points toward a highly desirable LEED Gold Certification.

New storage equipment will allow more art to be stored on-site; and the storage vaults that now sit below the city storm drain level will be moved above ground, out of harm's way in case of flooding. In case of fire, all galleries, for the first time, will be sprinklered with a dry pipe system that prevents accidental water damage to the art.

One of the biggest improvements will be a new art receiving facility that will allow traveling art to be unloaded from a truck directly into either the main-floor McCormick Gallery, or an 11'x14' elevator that will move it to the new Contemporary Gallery on the upper level or a new Packing-Receiving-Shipping Room below. Near the Receiving Room will be a conservation lab—allowing work to be cared for on-site for the first time, without additional travel and handling.

Like a strong heart, these improvements may not be visible but they are essential to the long-term health of SBMA.

Our Donors, Past and Present



Mary Maxwell was so taken with Julie Joyce's recent exhibition of paintings by Peter Halley that she is planning the next "art quilt" she makes as an homage to his bright colors and precise

designs. Artistic inspiration is just one of the benefits the retired educator has gleaned from her SBMA membership since relocating to Santa Barbara from Cupertino 14 years ago. The Newcomers Club introduced Mary to the Museum's Women's Board, where she has made friends, found an outlet for her volunteer energies, and enhanced her appreciation for art, often through talks and tours by SBMA curators.

"Santa Barbara is an artistic environment, but the Museum allows us to see the best of the best. We have art here that you would almost never see in a community of this size. As an example, I think of how Karen Sinsheimer, through her passion, her knowledge, her exhibitions, gave me an appreciation of photography as fine art."

Not one to just receive, Mary has given back to SBMA, notably through serving as president of the Women's Board and chairing the popular Mystery in Masterpieces fundraiser in 2007. The Women's Board, now 60-strong and 65 years old, promotes community interest in SBMA and raises funds to support Museum programs—this year through its Off the Wall event in March. A former principal and administrative executive in the San Jose Unified School District, Mary is especially proud of the support the Women's Board gives Patsy Hicks's education programs.

When she learned about the **Imagine More** campaign, Mary quickly hopped aboard. "I'm not a big financial donor," she notes, "but I am excited by how much better the Museum will be. Not only will the building not fall down, it will have dedicated galleries for photography and contemporary art, better spaces for staff, and school groups—and its circulation oddities will be removed.

"I will be here the rest of my life, and a 'new, improved' Museum will mean a lot, both to this community and to me."

"What's wrong with my photos?," asked Arthur Steinman in the conversation that led, in 1983, to the most important gift of photographs in SBMA's history.

Then Curator Kathleen Monaghan had met Mr. Steinman a few years earlier when she borrowed a James Rosenquist painting he owned for an exhibition she worked on as a grad student in New York. They remained in friendly contact, but she did not know that Mr. Steinman, who owned a plumbing manufacturing business, collected photographs as well as paintings.

When SBMA Director Paul Mills added photography to Monaghan's portfolio as Curator of Contemporary Art, she told her artworld contacts, "If you hear of anyone trying to make an end-of-year donation of photographs, please let me know." The next thing she knew, Mr. Steinman was on the phone, offering Monaghan a plane ticket to New York and the chance to pick out a million dollars worth of photographs for Santa Barbara.

It turned out that the Steinman collection was coveted by the big museums on both coasts, but he told Monaghan, "I want to give them somewhere that they will really make a difference." Knowing the quality of



SBMA's painting collection, Monaghan chose classic works by the world's most famous photographers. The initial gift of almost 500 photographs featured the names you'd find in a history-of-photography textbook: Berenice Abbott, Ansel

Adams, Manuel Álvarez Bravo, Ruth Bernhard, Harry Callahan, Henri Cartier-Bresson, Imogen Cunningham, Edward Curtis—and that's just A to C.

After Karen Sinsheimer became SBMA's first full-time Curator of Photography, she continued the relationship, and the gifts continued coming for more than 20 years. There are now 843 photographs in the collection from Arthur and Yolanda Steinman. Almost every photography exhibition at SBMA has featured their gifts: the recent show of Latin American photographers included ten.

So far as Karen knew, Arthur Steinman never saw any of his collection in Santa Barbara. Fortunately, the rest of us have.

From the Permanent Collection

Only two things limit the subject matter of photography: the world we live in and man's imagination. To build a collection that has focus, Karen Sinsheimer, the Museum's Curator of Photography from 1990 to 2015, concentrated on acquisitions and exhibitions in six broad areas:

California



Art + Science



19th century



Latin America



Documentary



Western Pacific Rim



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

John Divola: As Far As I Could Get

Chaotic Harmony: Korean Contemporary Photography

Brett Weston: Out of the Shadow

Made in Hollywood: Photographs from the John Kobal Foundation

Meditations in Silver: Photographic Studies by Paul Caponigro

Brett Weston, *Shoreline, Mono Lake*, 1958. Gelatin silver print. SBMA, Gift of the Christian K. Keese Collection. © The Brett Weston Archive, L.L.C

Harold Edgerton, *Milk Drop Coronet*, 1957 (printed 1977). Dye transfer print, ed. 29/60. SBMA, Gift of Arthur and Yolanda Steinman. © 2010 MIT. Courtesy of MIT Museum.

Carleton E. Watkins, *Table Rock, 3,300 feet, Glacier Point*, ca. 1865-1870. Albumen print. SBMA, Museum purchase, Photography Acquisition Fund.

Sebastião Salgado, *Mexico*, 1980. Gelatin silver print. SBMA, Gift of Arthur B. Steinman. © Sebastião Salgado/Amazonas Images/Contact Press Images

Danny Lyon, *A Street in Albany, GA*, 1962 (printed 2008). Gelatin silver print, AP. SBMA, Museum Purchase. © Danny Lyon, Magnum Photos

Sanggil Kim, *off-line_Burberry internet community*, 2005. Chromogenic print. SBMA, Museum purchase with funds provided by PhotoFutures. © Sanggil Kim



THE CAMPAIGN

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Front cover from left: *Armor with Helmet and Face Mask* (detail), Japanese, 19th century. Lacquered iron helmet, mask, body and laced plates; patterned silk sleeves with stencil-dyed leather trim; silk cords throughout; metal; gilt wood; and horn. SBMA, Gift of Robert C. Ludlum.

Jean-Léon Gérôme, *Head of Tanagra* (detail), ca. 1890. Polychromed marble. SBMA, Museum purchase, European Deaccessioning Fund.

Frederick Hammersley, *Growing game*, 1958. Oil on canvas. SBMA, Museum Purchase with funds provided by an Anonymous Donor and the Ludington Antiquities Fund.

Back cover: Vincent van Gogh, *The Outskirts of Paris*, 1886. Oil on canvas. Private Collection in memory of Marie Wangeman.

Visit us at: campaign.sbma.net

Improving the Museum Experience

"What's going on in this picture?" you might hear the Docent ask the group of elementary students. Then, "What do you see that makes you say that?" The Docent then encourages her attentive audience to look closely at the painting and identify colors, shapes, and perhaps what story is being told.

Another Docent, leading a public tour for adults, is getting them to concentrate on *Outskirts of Paris* [see left]. "The Impressionists made art out of everyday life; where could artists go from there? Van Gogh injected a sense of emotion. In this work, the grey clouds are oppressive, the landscape barren, the people are isolated from one another, a weary lamplighter trudges toward us, the only bright color tiny spots of red that carry our eye to the distance..."

These are but two of the infinite experiences the volunteer army known as SBMA Docents bring to the public every day, every year. The 70 or so men and women gave 544 tours in a recent year, reaching 4,825 K-12 students and 933 adults. Every school in Santa Barbara and Ventura Counties has the chance to come to the Museum, with transportation costs paid for by SBMA.

Docents also extend the reach of the Museum, taking PowerPoint presentations to schools before their students visit and offering a Community Speaker Program that spreads the word about special exhibitions to local groups.

The current gallery closures due to the renovation haven't slowed the Docents one bit. The new exhibition, *Highlights of the Permanent Collection*, mixes objects that are normally segregated and allows the Docents to explore in one gallery how different cultures over different times have expressed themselves.

Each Docent prepares his or her own tour; so even after you've toured the *Highlights* show you can learn still more on a return visit from a different Docent. And if you can't make time for a tour, you can still take advantage of the program by checking out the Ten-Talks Docents offer every Chase Free Thursday Evening.