

enter...

The Art Duck

December 4, 2008 4:30 PM: An SVMA volunteer docent is alerted to the presence of a duck in the back gallery—the Ray Jacobsen retrospective.

SVMA docent: (*approaching quietly*) Marvelous work... isn't it?

ART Duck: (*Glances up.*) Yes. Amazingly diverse. These abstract sand paintings—experimental... and so pastose. (*turns to the opposite wall*) The earlier work too—O'Keeffe through and through—but the folds, the penumbra, so wonderfully handled.

SVMA docent: Did you see the other Sonoma Treasure Artists. Twenty-eight altogether.

ART Duck: Oh yes. Abundantly talented, the whole lot. But fundamentally similar, don't you think?

SVMA docent: Similar? What do you mean? Why, we have visual artists, musicians, dancers, educators....

ART Duck: Yes but no one representing the...uh, aquatic arts.

SVMA docent: The what?

ART Duck: (*glimpsing his reflection in a display case*) You know the type—feathers, webbed feet—masters in the art of paddling. Some would say...treasures.

ART DUCK's words of the month:

PASTOSE: thickly painted. Adjective of the noun impasto.

O'KEEFE: Georgia O'Keeffe, (November 15, 1887 – March 6, 1986) American artist associated with the American Southwest chiefly known for paintings in which she synthesized abstraction and representation in paintings of flowers, rocks, shells, animal bones and landscapes. A master of tonal transition.

PENUMBRA: a partial or middle shadow between regions of complete shadow and complete illumination. From the word umbra, which means shadow.

To a Standing Ovation, Lia Transue Bids Farewell

THE SVMA COMMUNITY GREETED news of Executive Director Lia Transue's resignation as a maestro's finale—silence at first, then a resounding ovation. So integral has Lia been to SVMA's personality and growth, that we reach deep to imagine the future of the small and excellent museum she has worked so hard to shape during her eight-year tenure.

And a noteworthy tenure it is! The Museum's formative years saw Lia donning a hardhat through two major renovations while orchestrating the impressive growth of the museum's membership, now the North Bay's largest. Over sixty exhibitions including Picasso, Goya, and Rodin, as well as exhibitions celebrating multicultural and contemporary art would travel to Sonoma under Lia's guidance. Personally, she curated the museum's first international exhibition and introduced new and emerging talent such as Sandow Birk and Jonathan Barbieri, efforts which earned her a seat on the board of the California Association of Museums. Throughout, Lia was instrumental in securing major gifts to the museum and developing superb educational and music programs.

SVMA, like the precocious, fast-growing teen it is, has had no shortage of demands, and in Lia, no more patient and nurturing parent. Though honored in 2008 as one of Sonoma's "Individuals of the Year," SVMA more aptly deems her mother of the year. Hers would be difficult to call a "job"—or even a position—rather a 24/7 lifestyle. We greet her words, "the time has come for me to pursue other interests in my life" with a bittersweet smile—and an understanding nod.

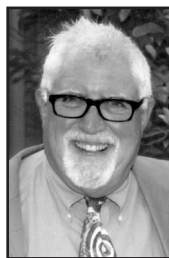
Continued on page 7



Departing SVMA Executive Director Lia Transue

On the Move!

WE ARE IN THE MIDST of our usual transition from fall to winter and the weather is grand and life at the Sonoma Valley Museum of Art has a special holiday hum. Though not the usual vibe because we are in the midst of losing a special part of our museum—SVMA's Executive Director Lia Transue. Lia has given her heart and soul to the cause of culture and art in



Simon Blattner

Sonoma for the last eight years and has decided it is time for her to move on to other pursuits. She has brought to the job a big spirit, élan, a formidable work ethic, as well as lots of other attributes that will be hard to replace. In fact, she is irreplaceable. Of course, we will move on, but it will not be the same and we will miss Lia desperately. I

Continued on page 7

Letter from the president: Simon Blattner

Museletter Edited by

Douglas Fenn Wilson.

People and Events

Editor: Harriet Derwingson

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SONOMA VALLEY
SVMA
MUSEUM OF ART

see more

Legacy Circle Launch

IN CELEBRATION OF THE museum's 10th anniversary, SVMA announces a wonderful new entity—our Legacy Circle!—a way for the Sonoma Valley Museum of Art to acknowledge and honor those who plan to direct future funds or assets to the museum. SVMA has long sought a way to step up and say thank you in advance (should you wish) for a promised gift, either already part of your estate planning, or “in the works.” Our new Legacy Circle represents the perfect

vehicle. Venerable co-chairs are Gerry Snedaker and Simon Blattner, on board to help educate our friends to the possible tax and other advantages of planned giving.

How do I become a member? You are already a member if you have made arrangements for a gift to the Sonoma Valley Museum of Art in your will or trust, or through some other form of deferred giving. Simply notifying us of your charitable plans places you in our Legacy Circle. To notify us, call Jessica

Rege, Development Manager, at 939-7862, or e-mail her at jessica@svma.org.

There are many ways to establish legacy gifts, and we would be glad to put you in touch with a planned giving professional for a one-hour free consultation, as well as provide additional material for your review. The simplest way to establish such a gift, if you have not already made provisions, is to consider the following language when developing or reviewing your will or trust:

“I give and bequeath to Sonoma Valley Museum of Art, located in Sonoma, California, \$ _____ (fixed amount); or _____ % of my estate; or all the residue of my estate, including real and personal property.”

The coming months will bring more news about SVMA's Legacy Circle. Please join President Simon Blattner and other friends of the museum as a Legacy Circle member!

The Sonoma Valley Museum of Art is working in partnership with the Sonoma Valley Fund, an affiliate of Community Foundation Sonoma County, to promote and manage future legacy gifts. ■

In Loving Tribute to Charlotte Lamb

By Lia Transue

THE SONOMA VALLEY MUSEUM OF ART community was deeply saddened by the loss of Charlotte Lamb on June 2, 2008. Hers, above all, was the vision, support, and nurturing that brought the museum to life. In a tribute delivered at the Museum on Saturday September 13, 2008, Executive Director Lia Transue shared the very personal way Charlotte's life enriched her own, and that of so many others.

I first met Charlotte more than 10 years ago at the Sonoma Community Center when I was director of the Art Department and Charlotte was president of the board. Not only did we become instant friends, but she became my trusted advisor, role model and mentor.

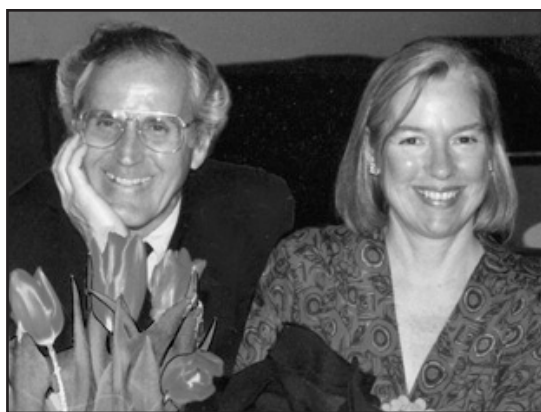
If you stop to look at the many contributions Charlotte and her husband Jim have made to this community in the short time they have lived here, you will find that there are few organizations that have not been touched by their generosity, passion, wisdom and support—local schools, non profit organizations like the Boys & Girls Club, the Community Center, the Sonoma Valley Museum of Art, the Mentoring Alliance, and the Green Music Center, to name a few.

Although soft spoken, those of you who knew Charlotte, know that she commanded a

room simply by entering it, her silence...every bit as powerful as her words. When she spoke, you listened; when she was silent, you listened harder. This quiet yet powerful visionary married intellect and diplomacy with grace and dignity. A self effacing leader, Charlotte not only talked about ideas, but acted upon them. Her style was not to wield power, but to lead by example, which inspired those around her to perform at their best. Often she spotted potential in those who did not recognize it in themselves. And she helped nurture that potential.

I myself, owe Charlotte a great deal of gratitude, as it was her guidance and support that gave me the confidence and strength to apply for the position of Executive Director of the Museum, during what was undoubtedly the most difficult time in our lives, when my husband and I lost our son Sebastian. Charlotte and Jim contacted us daily, made sure our oldest son Max was OK, made sure we had food or transportation, or just reached out to comfort us.

During the final days of Charlotte's life we visited her. There, safe and comfortable at



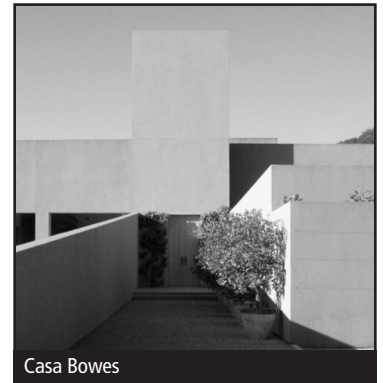
Charlotte Lamb (right) and husband Jim, 2006

home with Jim and her sister Eleanor, I was able to tell Charlotte how much she inspired me, what her friendship and support had meant to me, how much we loved her...how much we were going to miss her. We had done so much together over the years—dinners out, movies, concerts and vacations—and become not just friends, but family. Looking back, I am so thankful I was able to tell her what a profound impact she had on my life.

Today, surrounded by those who loved her, in the Sonoma Valley Museum of Art—undoubtedly one of her greatest achievements—we wish our fond farewells to our dear, dear friend Charlotte Lamb. ■

SVMA Donors Enjoy an Art and Architecture Coup

Lawrence Rinder, Executive Director of the University of California at Berkeley, recently toured a group of SVMA's most generous donors through Casa Bowes, the spectacular Sonoma Valley house built by Francis Bowes and her late husband John. The residence, designed by Ricardo Legorreta, is a minimalist tour de force housing a world-class collection of contemporary art including works by Richard Serra, Brice Marden, Agnes Martin, Richard Tuttle, Gerhard Richter, and Susan Rothenberg.



Casa Bowes



SVMA's Major Donors Taking in Casa Bowes's Art and Architecture



(right to left) Lawrence Rinder, Dick Buckerfield, Alber Saleh, Lois Gordon

A Triumphant Wet Paint "Village"

MARCIA LEVY, CHAIR EXTRAORDINAIRE of this year's Wet Paint, would like to say that it takes a village...and we sure had one: the many talented artists, the fabulous chefs, donors to the live and silent auctions, guests who "won" the auction items, our auctioneer, our patrons and honored guests who attended to support the museum, our corporate sponsors, the vintners, and Steve Ledson and his staff for the beautiful venue. Key to the event's flow were the many volunteers—the Wet Paint committee, volunteers before, during and following the event, bartenders, and last, but certainly not least, the terrific museum staff!

Wet Paint 2008 took a major risk by

changing so many things: the date, the format, the length and size of the auction, but fortunately, the key players mentioned above made it the most successful Wet Paint ever—a tremendous boost to the museum's operating budget for the year. As Marcia says, "It was a windfall that plugged a shortfall."

Thank you, Marcia, and your second-in-command Jim Levy for a production worthy of an Emmy, Oscar, Tony, or just about any other significant award you can name. And, as always, plans will soon be underway for Wet Paint 2009. If you are interested in participat-



Jim Levy, Masterful Master of Ceremonies



Marcia Levy, Wonder Woman Chair of Wet Paint '08

ing on the Wet Paint committee, please contact Karin Webber at 939- 7862. ■

The Charlotte Lamb Exhibition Reserve Fund owes the early achievement of its first phase goal to the following generous contributors.

SVMA extends abundant thanks!

Pam & John Story, Arlene & Francis Keesling, Charlotte & Jim Lamb, Buffington Clay Miller & George Miller, Penelope MacNaughton, Kimberly & Simon Blattner, Brenda & Dick Buckerfield, Linda & Jim Kuhns, Judy & Les Vadasz, Cherie & Keith Hughes, Mikell Smith, Cal Vander Woude, Sandra & Kent Larson, Kathe & Fred Hodgson, Robyn & Michael Muscardini, Brennie & Larry Brackett, Diane Krause & Gerrett Snedaker, Ellen & Drew Bradley, Linda & Mark Brewer, Erin & Francis Collins, Jeanette & Whitney Evans, Diane & Todd Garrett, Lois Gordon, Lynne Lancaster & Allan Grosh, Ann & Robert Hunter, Estela Garcia & Xavier Lavoipierre, Marcia & Jim Levy, Carter Thacher, Sonoma Plein Air Foundation, Hugh Trutton, Mabeth & Bill Sanderson, Stanley Abercrombie & Paul Vieyra, Nancy & Hank Bruce, Harriet & Randy Derwingson, Susan & Joe DuCote, Pat Sajor, Diana Sanson, Paula Wolfert & Bill Bayer, Mirja & John Muncy, Diana Karren, Libby & John Brady, Cynthia Scarborough & Wayne Gordon, Karen Roche & Malcolm Jones, Douglas Fenn Wilson, Sue & Bob Anderson



Harry and Margaret Anderson astride Lia Tansue. The Andersons graciously lent major examples from their personal collection of graphic art for SVMA's highly touted fall exhibition: Johns, Rauschenberg, and the Aesthetic of Indifference.

I have been black and blue in some spot, somewhere, almost all my life from too intimate contacts with my own furniture.

– Frank Lloyd Wright

Thank You

Sonoma Valley Museum of Art wishes to thank the following for making Wet Paint 2008 wildly succesful:

OUR PATRONS: Kimberly & Simon Blattner • Charlotte & Jim Lamb • Marcia & Jim Levy • Buffy & George Miller • Sheila & Jack Nichols • Jane & Jerry Baldwin • Betty Brachman • Selma & Bob Blanus, Brennie & Larry Brackett • Brenda & Dick Buckerfield • Bettie & Jim Hall • Cherie & Keith Hughes • Ang Jones & Tim Mott, Arlene & Frank Keesling • Joanna & Daniel Kemper • Diane Krause & Gerrett Snedaker • Rosemary & Kevin McNeely • Terry & Chip Roberson, Laurie Paterson & Bill Hake • Mary & Michael Schuh • Pam & John Story • Vicki & David Stollmeyer • Calvin R. Vander Woude • Diane & Charles Bond • Ellen & Drew Bradley • Gerry Brinton • Nancy & Hank Bruce • Harriet & Randy Derwingson • Noreen & Stan Feig, Cathy Gellepis & Jim Ledwith • Lois Gordon • Phyllis & John Gurney • Alice Wiley Hall & Peter Hall • Donna & Jim Halow • Jane & Glenn Hickerson • Kathe & Fred Hodgson • Joy & Joel Kellman • Ginny & Larry Krieger • Lynne Lancaster & Allan Grosh, Sandy & Kent Larson • Maryon Davies Lewis • Ginger Martin & Fred Favero • Jane & Al Milotich • Robyn & Michael Muscardini, Birgitta & Dominic Paino, Coleen & Irv Rothenberg, Stephanie Pugash • Karen Roche & Malcolm Jones • Martha & Steve Rosenblatt • Sally & Toby Rosenblatt • Joshua Rymer & Tim Frazer • Diana Sanson • Carol & Jonathan Sebastiani • Barbara Sachs Senn & Dick Senn • Carole & Norm Silverman • Paul Vierya & Stan Abercrombie • Jaan Whitehead • Patsy & Rick Wynne • Brigitte & Karl Zueger

OUR SPONSORS: Infineon Raceway, Silversea Cruises, The Ledson Family, LaHaye Art Center – Jim Callahan, Horizon Air, Wine Country Party and Events, Patt's Copy World, Illusions Lighting Design

THANK YOU TO ALL WHO DONATED TO WET PAINT 2008: Silversea, Marcia & Paul Cook, Don & Daniela Brooks, Lawrence and Becky Stern, Kathleen & David Grieve, Nancy & Rob Chinsky, Bed & Breakfast Florence in Piazza Della Signoria, Residenza d' Epoca in Piazza Della Signoria, The Beverly Wilshire Hotel, Cherie & Keith Hughes, Pam & John Story, Cathy & Chuck Williamson, Brenda & Dick Buckerfield, Marcia & Jim Levy, Rob Larman, Estela Garcia & Xavier Lavoipierre, Wendy & John Isbrandtsen, Rocket Catering, Susana Speidel Jewelry Designs

OUR SPECIAL WINE & CHAMPAGNE DONORS Ledson Winery & Vineyards, Gloria Ferrer

LIVE AUCTION ARTISTS

Arminée Chahbazian • Donald Clement • Will Combs • Pamela Merory Dernham • Donald Farnsworth • Anne Hysell • Deborah Jacoby • Ken Kalman • José Antonio Fernández Muro • Sharon Paster • Carol Setterlund • Ann Weber Keith Wicks

SILENT AUCTION ARTISTS

Chester Arnold • Emma Luna • Brigitte McReynolds • Anne Pincus • Bob Van Breda Francesco Cafiso • Susana Speidel • Doane Hoag • Milton Avery

CONTRIBUTING ARTISTS

Douglas Fenn Wilson • Margaret Hatcher

Our Celebrity Chefs

Sondra Bernstein, the girl and the fig
Carlo Cavallo, Meritage
Preston Dishman, The General's Daughter
Nick Demarest, Harvest Moon
Catherine Driggers, Olive and Vine
Justin Everett, El Dorado Kitchen
Jeff Jake, FARM at The Carneros Inn
Ed Metcalfe, Shiso
Norman Owens, Café La Haye
Peter Stewart, Deuce
Jeff Jake, FARM at The Carneros Inn
Betty Kelly, Wine Country Chocolates
John Raymond,
Raymond & Co., Cheesemonger

And a very special thank you to the entire Ledson team whose support has made such a difference to Wet Paint 2008:

Steve Ledson
Amy Ackerman
Michael Coats
Thaddeus Lassell
Pat Geary
Francisco Garcia
Ellen Wilson

We also thank the following that graciously donated wines to accompany our Silent Auction dinners:

Landmark Vineyards
Muscardini Cellars
Silver Pines Vineyards
Hughes Family Vineyard
Wellington Vineyards
Charles Creek Vineyards
Ellen & Drew Bradley
Deerfield Ranch Winery
Arrowood Vineyards

Thanks to all the wonderful volunteers who donated their time to make Wet Paint 2008 a success!

Wet Paint 2008 Chairs Chair, Marcia Levy, Auction, Melanie Schwartz, Artists, Diane Krause, Lin Lipetz, Celebrity Chefs, Diane Krause, Jane Milotich, Web and Catalog, Mara Kahn, Design and Production, Patrick Jude, Jim Levy, Silent Auction, Laura Stolkin, Operations, Lisa Murray, Fund A Need, Diana Sanson

The Teams AUCTION Cherie Hughes, Malcolm Jones, Susan DuCote, Pam Story, Laura Stolkin, Donna Halow, Diana Sanson, Bob Powers, Donald Clement
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- **Bars and Bartenders** Al Milotich, Chair, Fred Hodgson, Chair, Simon Blattner, Mary Catherine Cutcliffe, Randy Derwingson, Jennifer Greenslade, Dodi Middlebrook, Bob Powers, Steve Rosenblatt, Mike Schuh, Ethan Sides, Gerry Snedaker, Dave Stollmeyer, Rich Wynne, **Set-up, Decoration and Strike Crew** Bob Albright, Kenan Akay, Randy Derwingson, Bob Flahive, Brian Farwell, Phil Kahn, Ginny Trembley, Mary Catherine Cutcliffe, Joel Claros, Julie Jones, Robert Molossi
- **Concierge** Mary Beth Culler, Chair, Kathy Page, Helene Silver, Meg Stone, Sally Zimmerman,
- **Greeters** Gitte Sue Cochrane, Johanna Crosby, Pat Harrison, Jean Knight, Nancy La Rochelle, Tricia O'Hara, Monica Schaeffert, Nancy Sorensen, Maggie Kaplan, **Artist Support** Amanda Ahlborn, Erik Lindstrom, Marie Shelley, Tanya Reimer **Live Auction** Bob Stolkin, Chair, Karla Noyes, Zoe Orth, Debra Vaughn, Kelly Marie Gripp, Phillips Wagner, **Photography** Blaine Transue **Silent Auction** Mara Kahn

The Team also thanks Patsy Wynne, Ross Halleck, Barbara Beckmann Designs, WildFireWeb, the Board of Directors of SVMA and Brenda and Dick Buckerfield for their special contributions to Wet Paint 2008.

Our thanks also to... The Planning and Public Works Departments, City of Sonoma, Sonoma Police, CPA Valet, Ed Vaughn, United Site Services, Sonoma Garbage, Kathleen Hill, Bill Lynch, Sandi Hansen, Deb Carlen, Robbi Pengelly, The Sonoma Index Tribune and Sonoma Sun

SVMA Board of Directors Simon Blattner President, Marcia Levy Vice President, Jane Milotich Treasurer / Vice President, Buffington Clay Miller Secretary, Charlotte Lamb, Founding Board Member, Michael Muscardini Advancement Chair, Kathe Hodgson Past President, Xavier Lavoipierre Member-At-Large, George Bevan, Dick Cole, Lois Gordon, Malcolm Jones, Diane Krause, Kurt Krauthamer, Sandy Larson, Mary Schuh, Paul Vieyra, Douglas Fenn Wilson, Directors Emeriti, Jim Callahan, Vic Conforti, Advisory Council, Co-Chairs, Jim Kuhns, Rosemary McNeely

SVMA Staff Executive Director, Lia Transue, Administrative Assistants: Mark Fredricks and Lesley Hunter, Volunteer Coordinator: Natalie Rupiper, Development & Marketing Manager: Jessica Rege, A.R.T.S. Program Coordinator: Robyn Muscardini

SVMA also is very grateful to all who attended Wet Paint and participated in our Silent and Live Auctions, bought tickets in our Raffle, and supported arts education through Fund A Need. We know who you are, and you know who you are, and your support makes everything we do possible!

Wet Paint 2008

Riffing on Furniture: Gord Peteran and Donald Fortescue

by Douglas Fenn Wilson

NOT SINCE SVMA'S 2005 "THE CHAIR" has the museum staged an exhibition focused on furniture. Now, from Saturday, January 10, through Sunday, March 1, SVMA turns once again to the decorative arts with "Gord Peteran: Furniture Meets Its Maker," and "Donald Fortescue: Genius Loci."

Furniture, you say? Well...not quite knowing what to call these wonderful and engaging objects—some of them massive—is at the heart of their appeal. Tables, chairs, benches, doorways—objects familiar to all—are, in Peteran's hands, morphed into the unfamiliar. We don't quite know what to do with a table too irregular to support anything, or a chair in which no one can sit. The components are there—forms we navigate every day—but none of the functions. Rather they've found a home in the realm of art—a *mélange* of the familiar, the whimsical, and the macabre.

The superb artisanship in evidence in these pieces is testament to the twenty-five years Gord Peteran has been designing and making furniture-inspired objects out of his Toronto, Canada based studio. A faculty member of the Industrial Design program at the Ontario, College of Art and Design, he has also taught at Sheridan College in Toronto, the Rhode

Island School of Design in Providence, and the California College of Arts in San Francisco.

Funded in part by SVMA's Charlotte Lamb Exhibition Reserve Fund, the Sonoma exhibition is the final venue in a tour originating and organized by the Milwaukee Art Museum and the Chipstone Foundation, with support from the Windgate Charitable Foundation, the B.C. McCabe Foundation, and the Rudolph J. and Daphne A. Munzer Foundation.

Nesting nicely with Peteran's work, but narrower in inspiration, is an obsessively visioned collection of hand-crafted objects by Australian Donald Fortescue. While the pieces in this exhibition date back to 2000, the artist's muse goes back considerably farther—to 17th- and 18th-century curiosity cabinets where collectors of the day showcased surveyor and navigator's tools, biologist's collecting boxes, and early cameras. Bridging that epoch with our own—or more accurately, hyper-bridging—is Mr. Fortescue's artistic calling. Here is the old—traditionally handcrafted components in local materials, flash-coupled with the new—digital images, embedded video, and manipulated sound.

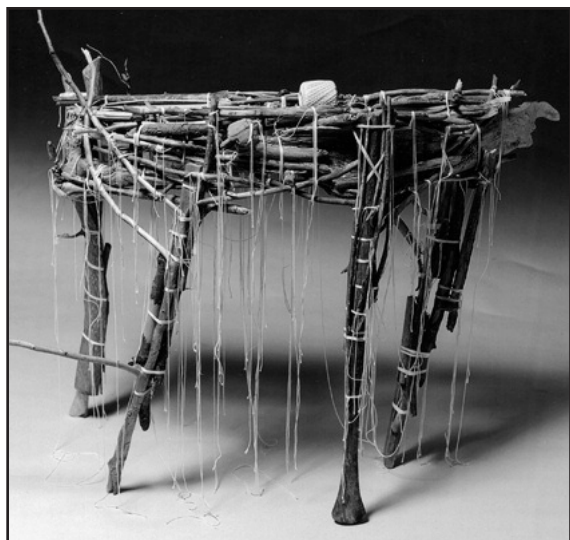
Donald Fortescue, who has exhibited internationally, was among the first artists to receive the Experimental Design Award from



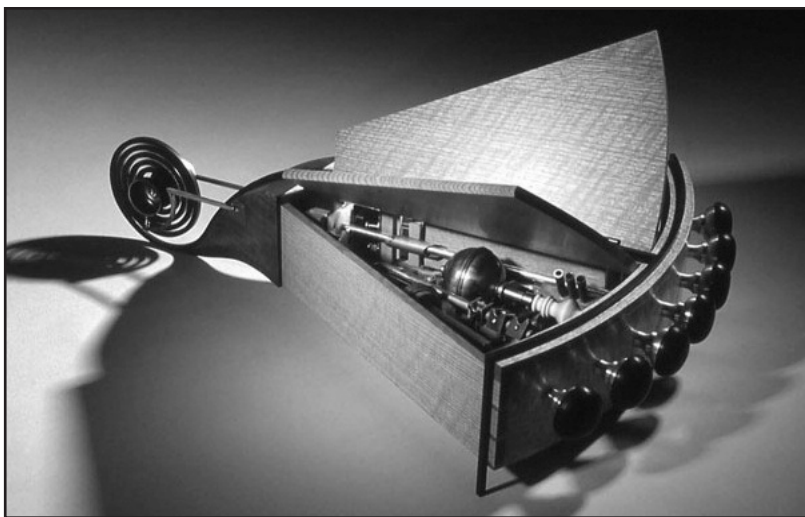
Sounding, Donald Fortescue; 2008; Collaboration with Lawrence LaBianca; Steel, rocks, polycarbonate, zipties, sound; 10' x 4' x 8'

the San Francisco Museum of Modern Art, which showcased his work in a one-person exhibition in 2001.

SVMA members are invited to preview both exhibitions' openings on Thursday, January 8, from 6:30 to 8 p.m. An artist talk with Gord Peteran will take place at the museum on Friday, January 9, at 6:30 p.m. ■



An Early Table, Gord Peteran; 2004; Twigs, string; 36" H x 40" W x 17" D (91.4 x 101.6 x 43.2); Courtesy of William Anderson.

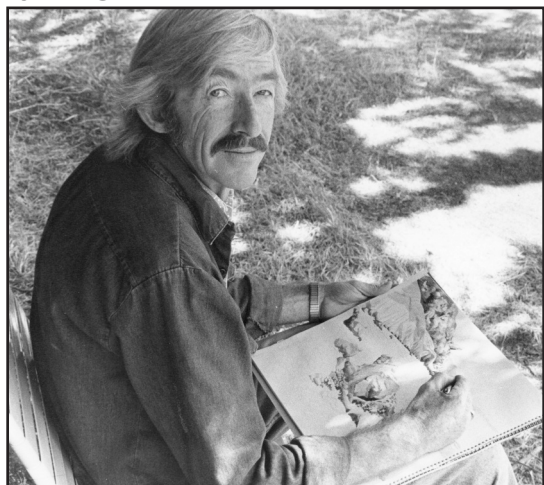


Musical Box (Glenn Gould Prize), Gord Peteran; 1996; Red oak, brown oak, steel, ebony, brass, aluminum, plastic, leather, rock, copper; 5 7/8 x 29 1/2 x 19 5/8 in. (15 x 75 x 50 cm); Courtesy of Glenn Gould Foundation and Glenn Gould Studio.

PHOTOS BY ELAINE BRODIE

Where Credit is Due: Sonoma's Legacy of Treasure Artists

by Douglas Fenn Wilson



Ray Jacobsen at work

ON NOVEMBER 1, SVMA PRIED OPEN Sonoma's most coveted treasure chest and showcased its contents—28 extraordinary local talents reaching back to 1983—pearls, gems, and sovereigns all—the shining bounty of our own community. The exhibit "Treasure Artists" lined the gallery walls, for the first time bringing together and animating the entire cast of honorees in carefully assembled tableaux featuring biographies, historical photos, newspaper clippings and memorabilia. For the visual artists, paintings, sculptures and ceramics enhanced their storyboards.

The joint curatorial effort of Lucy Hamlyn, Lin Lipetz, and Gerry Simmel merits each a treasure status all their own. Meticulous research, planning, and execution shows in every presentation—an organizational tour de force, with a lovely flow.

The exhibition's full title includes: "featuring the work of Ray Jacobsen"—perhaps the show's centerpiece—a special tribute to 1997's Treasure artist, a beloved painter, and long time SVMA supporter. Examples of his diverse and ever-exploratory legacy merited a close look. In much of the work Ray's hand is at once meticulous and controlled, as in the figure paintings of 2005-2007, and some of the cloudsapes. Yet less so in others, like the O'Keeffe-like landscapes of the 1980's. In the abstract sand paintings of the late 1980's, he seems to subvert control altogether—rather to push against it. This perhaps—the push and pull of his growth—is what engages, and wherein lies

a courage we can't help but admire.

Gracing the museum's Corridor Gallery was another honorary exhibit—a tribute to the late Gregor Goethals. Assembled by Lin Lipetz, the 13-panel display features mosaics, woven tapestries, political and satirical posters, and letters, all a testament to the extraordinary woman who for five years gave monthly art history lectures at SVMA after retiring to Sonoma from a twenty-year academic career at the Rhode Island School of Design (RISD).

The assembly of devoted, hard working artists in so many fields prompts the question: is "small

town" talent (anywhere in America) all that different from big town talent? Do some—perhaps many—of our Sonoma treasures merit larger reputations in places like New York or international hubs of culture? Or is it just the usual forces at work—random forces in which circumstances, luck and good marketing only touch down on a few. To many, a solemn nod comes quickly. Which points to a single truth—what we have in our own small community are treasures indeed! Treasures to be celebrated, which this exhibition so laudably did.

NOTE: Family and friends of Ray Jacobsen have endowed the "Memorial Ray Jacobsen Scholarship", an annual prize to support the higher education of local student artists. Interested contributors may inquire and make donations online at www.rayjacobsenart.com. ■



Ray Jacobsen: EARTH ENERGY, Oil on Canvas, 1973

To Standing Ovation, Lia Transue Bids Farewell

Continued from page 1

At her side throughout has been Lia's husband Blaine Transue, always ready with camera or technological expertise. His contribution too represents a steadfast gift of time and talent for which SVMA is deeply grateful.

As SVMA braces for its next spurt of growth, a single portrait-of-mind will surely hover in the galleries for years to come—its first Executive Director Lia Transue—a leader and spirit to whom we now give a deep and lengthy bow. ■

On the Move!

Continued from page 1

thank her from the bottom of my heart for her effort, diligence, and skill. As we search for a new director you may be sure that her imprint will remain for years to come.

On a happier note, our ballet event with the Smuin was a resounding success—a sell out! While raised seating might have improved visibility, still we are proud and pleased to have had the superb company in our house. In January we welcome a large and special exhibit from two of the best wood sculptors in North America. Our Canadian friend Gordon Peteran and the head of the wood department at the California College of the Arts Donald Fortescue will bring their best and biggest works to our floor. This ground-breaking exhibit will thrill and excite our audience. ARTS (Art Rewards the Student) follows in March and Rembrandt comes to our shores in the Spring. We are smokin'.

I would be remiss if I did not mention that my term as President of the Board of SVMA will end at our annual meeting in March. Succeeding me is the greatness that is Jane Milotich. She will not only be able, but sensational.

Lastly, at SVMA we are starting a Legacy Circle for those who will be leaving gifts to the museum at the end of their lives. These gifts have special meaning. We will be offering assistance to all of you who need help working with your estates. Any questions you may have, we'll be happy to answer. Legacy is the way to ensure that SVMA will be with us not only now but in the future. ■

Storys Host Museum Patrons

by Harriet Derwingson

ONE HUNDRED OF SVMA'S MEMBERS at the Director's Circle level and higher spent a glorious autumn afternoon at the beautiful, recently renovated home of Pam and John Story. Exquisite home, gardens and views, a full bar organized by Malcolm Jones and tended by the inimitable team of Gerry Snedaker and Fred Hodgson, fabulous nibbles by Rocket Catering, and wines by SVMA board member Michael Muscardini (Muscardini Cellars) were the order of the afternoon.

President Simon Blattner thanked guests for their continuing support, and announced that the Charlotte Lamb Exhibition Reserve Fund had reached its financial goal for 2008, thanks in part to an exceptional gift from the Storys, who heightened their generosity by hosting and underwriting the party. The Story's gift also enables SVMA to inaugurate funding to support new educational programming

The purpose of the Exhibition Fund is to help bring to SVMA exhibitions that might otherwise not be affordable. Recent outstanding

exhibitions made possible by the Fund include works by Goya, Picasso, and Rauschenberg. In addition, SVMA will now be able to commit well in advance to important traveling exhibitions, such as the



John and Pam Story

up-coming Rembrandt exhibit, and plan more ancillary programming such as lectures and catalogs for major exhibits.

SVMA memberships, which comprise a separate fund, provide the backbone of the museum's operations and represent a significant portion of the annual operating budget. Memberships also create the museum "family" of volunteers, art lovers and donors. Bene-

fits increase with each level, to encourage members to upgrade to a higher category. Director's Circle Members (\$1,000 per year), in addition to all of the other benefits available to lower level memberships, receive an invitation to an annual special event as a way to say, "Thank You!" for your support. For a list of benefits at all levels, visit www.svma.org and click on Membership. ■



Alber Saleh at Story party

"I've never believed in God, but I believe in Picasso."

— Diego Rivera

Did You Know

**SVMA's exhibition
"Picasso Ceramics"
attracted 4719 viewers—
the most highly attended
exhibition to date.**

A Museum Adance!



Smuin Ballet warming up at SVMA



Smuin's "Christmas Dance" (above and below)



PHOTOS BY CHRISTINE HANSEN

TWICE IN THE LAST TWO MONTHS SVMA has shed its cloak of art, shined its floors, and become a theater of dance. The past has seen new year's fox trots, and Goya tangos, but nothing the likes of this—San Francisco's Smuin ballet twirling and soaring across the gallery, onlookers in the hundreds, all enthralled. The troop's creator was the late choreographer Michal Smuin, who viewed dance as a living and changing art form. His particular skill, merging classical ballet with contemporary dance forms, was in evidence in the evening's wonderful repertoire: Dances with Songs, a medley set to tunes by the Beatles, Elvis Presley, and Nat

King Cole and The Christmas Ballet, a two-act performance set to contemporary holiday songs. And for that gorgeous spill of chocolate treats (Olive and Vine Catering) we thank underwriters Simon Blattner and Jack Clark.

SVMA's second act as Museum turned Dance Hall transported a younger, and slightly hipper crowd to Havana's social clubs of the 1950s. This final, celebratory party (SVMA's Tenth Birthday) was graciously underwritten by Estella and Xavier Lavoipierre, Pinnacle Vodka, Robledo Family Winery, and La Salette. Dancers came out in droves, driven to move by the Cuban band Orquesta La Moderna Tradición, a 12-piece ensemble in which violins and flutes

fused with driving Afro-Cuban rhythms. Their sound includes traditional ballads and salsa and timba grooves, but what they do best—and what sent the crowd wild—was their Cuban danzon and swinging cha-chas. As parties go, this will go down as hard to beat. ■



Thank You Sonoma Plein Air Foundation!

President Keith Wicks (far right) presents a generous check to the Sonoma Valley Museum of Art and two other beneficiaries—Sonoma Community Center and Sonoma Arts Guild. SVMA received \$10000 to support its ongoing Art Rewards the Student Program, ARTS. Pictured in the foreground, representing all three community organizations are the Community Center's Cathy Swett, the Art Guild's Thena Trygstad, and SVMA's Lia Transue.



Brenda Buckerfield



John and Pam Story



Simon Blattner and Kathe Hodgson

SVMA extends a special Holiday toast to the very generous donors to the Charlotte Lamb Exhibition Reserve Fund, some of whom unwittingly stepped in the path of our roving photographer.



Lois Gordon and the late Charlotte Lamb



Jim and Linda Kuhns



Stanley Abercrombie



Buffy Miller

May We Introduce...

SVMA is pleased to introduce three members of our Board of Directors who have recently joined our ranks.



George Bevan, a San Francisco Bay Area native, earned a Bachelor of Arts in International Politics, with a Minor in Planning, Public Policy and Management from the University of Oregon in 1996. After a brief career in marketing, he zeroed in on architecture, earning a Master of Architecture degree from the California Polytechnic University, Pomona, in 2001. There he received the 2001 AIA medal for Excellence in the Study of Architecture. During his residency in Southern California he worked for Michael Folonis and Associates in Santa Monica, CA where he designed custom houses specializing in mid-century and experimental modern.

In 2001 he returned to the Bay Area to take a position at Studios Architecture, San Francisco, where, as senior designer, he oversaw an eight-million-dollar residential project as well as numerous commercial projects in Mexico, France and Japan. In 2002, George moved still closer to his calling, founding Sonoma-based Bevan and Associates with a specialty in residential projects. George Bevan is an associate member of the American Institute of Architects.



Cherie Hughes and her husband Keith are founders and co-owners of Hughes Family Vineyards in Glen Ellen, California. After many years in Texas, they returned to live in California in 2000 and established the winery which produces Zinfandel and Syrah wines from grapes grown exclusively in their certified organic vineyards. Before becoming involved in the daily operations at Hughes Family Vineyards, Cherie was better known as Dr. Hughes, a clinical and consulting psychologist with a specialty in children and adolescents. She earned her doctorate in Psychology from Southern Methodist University in Dallas, and two masters degrees, one in Communication Studies from Northwestern University, the other in Clinical Psychology from SMU. Her B.A. is from Miami University in Oxford, Ohio. Cherie serves on the Board of Directors for the Sonoma Valley Mentoring Alliance and is on the Alumni Advisory Board for the School of Arts and Science at Miami University. She has also served on the boards of the Mental Health Association of Dallas and the Executive Board of Dedman College at SMU.



Cal Vander Woude retired to Sonoma after spending more than thirty years in Palm Springs, CA where he worked in real estate as well as owning and managing an art gallery. As a private art consultant and dealer, he developed an international clientele. Born and raised in Iowa, Cal studied at Hope College in Holland, Michigan, Oriel College in Oxford, England, and earned graduate and post graduate degrees at Michigan State and Loyola in Los Angeles, California. To Sonoma he brings considerable museum experience, having helped develop The Palm Springs Museum of Art's Performing Arts Department and participating in the same institution's Education Department. He also served as Art Curator for the Barbara Sinatra Center for Abused Children in Palm Desert and SVMA's "Sonoma Collects II" exhibition in 2004. The National Council of the Metropolitan Opera in New York was fortunate to count him among their board members for two terms. Cal says: I arrived in Sonoma just in time to watch the "birth" of SVMA and intend to make sure it's a success! ■

NOW ABOARD—two new staffers!



Lesley Hunter, Administrative Assistant

LESLEY HUNTER, SVMA'S

new Administrative Assistant, grew up in the East Bay's Walnut Creek. A self-proclaimed "road scholar," she spent her youth backpacking, road-tripping and hitchhiking throughout the USA. Landing in North Berkeley, she worked at BAM Publications in Oakland

and Bill Graham Presents before taking on—yep—the Grateful Dead! Thirteen years with Grateful Dead Productions saw her rise from Mail-order Manager to Tour Merchandise Coordinator, and finally to Licensing Director. When "the Dead" closed their corporation in 2003, Sonoma State University trained and employed Lesley as a FileMaker database developer, a field in which she worked as a consultant until joining the staff at SVMA in May 2008, just in time for Wet Paint!



Karin Webber, Volunteer Coordinator

SVMA's new Volunteer

Coordinator Karin Weber was born in Berkeley and raised in the Oakland hills. She graduated from Chico State in 1983 and began a professional career at Doyle Dane Bernbach in San Francisco. An itch to see the world prompted

her to take a job with American Hawaii Cruises, followed by a position with Princess Cruises, which took her around the world. Later, at Tauck World Discovery, she advanced to Tour Director and experienced world culture at its finest. On terra firma for the last ten years, Karin now lives in a bungalow on the west side of Petaluma. Most recently she has served as a volunteer coordinator at Jack London State Historic Park in Glen Ellen. Having rallied many a volunteer brigade, Karin is very happy to be part of SVMA. ■

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SVMA Calendar

► SATURDAY, JANUARY 10 –
SUNDAY, MARCH 1, 2009

Gord Peteran: Furniture Meets Its Maker

*Also featuring Genuis Loci, works by
Donald Fortescue*

Subversive, Funny, Sinister. Adjectives not normally used when describing furniture. But these are exactly the words one could use to describe the works of Canadian furniture maker, Gord Peteran.

Members Opening: Thursday, January 8

6:30-8pm

Gord Peteran Talk: Friday, January

9 – 6:30pm

Donald Fortescue Talk: Sunday February 1st,
5:00PM

Advance tickets for both programs are \$10 for members, and \$15 for non-members.

► SATURDAY, MARCH 14 – APRIL 5, 2009

A.R.T.S.: Art Rewards the Student

Members Opening: Thursday, March 12

6:30-8pm

Educator's Evening: Thursday, March 12

4:30-6pm

► SATURDAY, APRIL 18 – JUNE 7, 2009

*Sordid and Sacred: The Beggars in
Rembrandt's Etchings*

This exhibition features rare etchings by Rembrandt van Rijn executed between 1629 and 1648.

Members Opening: Thursday, April 16

6:30-8pm

Lecture: Friday April 24, 2009 at 7:00PM,

Rembrandt: His Life, His Art, His World
with Ann Wiklund

► SATURDAY, APRIL 18 – JUNE 7, 2009

Al Farrow – curator Chester Arnold

Members Opening: Thursday, April 16

6:30-8pm

► SATURDAY, JUNE 20 – AUGUST 16, 2009

*Puzzles as Art – curators Nancy Mintz &
George Miller*

Members Opening: Thursday, June 18

6:30-8pm

► SATURDAY, JUNE 20 – AUGUST 16, 2009

*Warner Jepson : Video Images– curator
Jim Callahan*

Members Opening: Thursday, June 18

6:30-8pm

► SATURDAY, SEPTEMBER 5 –
NOVEMBER 1, 2009

Sonoma Biennial 2009: Juried Exhibition

Members Opening: Thursday, September 3

6:30-8pm

*Cultural Encounters: Beyond Geography
and Ethnicity*

Curated by Anthony Torres

Members opening: Thursday, November 12

6:30-8pm

Art History classes with Ann Wiklund
continuing spring 2009...

Icons of Twentieth Century Art:

Picasso to Pollock

From the fractured figures of Pablo Picasso to Jackson Pollock's drips and splatters, the first 50 years of the twentieth century offers never-ending excitement and innovation in the visual arts. The first class of this three part series will explore the worlds of Picasso and Henri Matisse. The second will examine the anti-art movement called Dada and the strange world of the Surrealists. In the final class we will take a close look at many of America's giants—Georgia O'Keeffe, Edward Hopper and finally the Abstract Expressionists led by Pollock and Willem de Kooning. Join the fun as you gain appreciation for this period of challenge and change.

Session 1:

► MONDAY, JANUARY 12, 1-4 PM

*Picasso and Matisse: Art before
World War I*

Session 2:

► MONDAY, MARCH 16, 1-4 PM

Duchamp to Dali: Dada and Surrealism

Session 3:

► MONDAY, APRIL 20, 1-4 PM

*O'Keeffe to Pollock: The View from
America*

The Art History course is available only to SVMA members for \$25.

Seating is limited so please register ASAP!

To register, please call 707-939-7862 or email admin@svma.org.