

Docent Dates

December 5

9:15 Docent Coffee
10:00 Meet/Lecture

December 10

Holiday Party
Paul Guido's House
2:00—4:00 PM

December 12

Board Meeting

January 9

Board Meeting

January 14

Book Group Meets

January 16

9:15 Docent Coffee
10:00 Meet/Lecture



Marion Kavanaugh Wachtel, *Eucalyptus Trees*, n.d. Watercolor 24 1/8" x 19 3/8"

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December is a month filled with generosity and Docents exemplify the very spirit of December by sharing their time and passion with museum visitors, celebrating the joy of art. This spirit of generosity is also expressed by our respectful treatment of one another in myriad ways throughout the year: through our willingness to liberally share touring information, coordinate educational activities, participate in peer evaluations, mentor Provisionals, conduct research, maintain an information-rich website, and provide clear governance. For all this giving we do, the true gift we enjoy is being a SBMA Docent.

Monday's visit to LACMA provided an opportunity for 22 of us to explore vastly different forms of art. The primary focus was a private, docent-led tour of *Bodies and Shadows: Caravaggio and His Legacy* one hour prior to the official museum opening. Subsequent to the tour, all of us got to enjoy the art of Stanley Kubrick, Ken Price, Robert Mapplethorpe, Ed Ruscha, and Walter De Maria to name a few. We also had time to meander under Michael Heizer's *The Levitated Mass*, and cross the street to see segments of the Berlin Wall (at 5900 Wilshire, segments of the real Berlin Wall have been donated to Culver City's Wende Museum of the Cold War and will be part of the museum's Wall Project, commemorating the 20th anniversary of the fall of the Berlin Wall). And of course, we had to sample the sumptuous vittles sold by the LA mobile kitchen scene. Many thanks to



Kathryn Padgett

Vikki Duncan for her thorough and adept organizing of this delightfully eclectic, artistic experience and the rare opportunity to view these old master paintings by Caravaggio right in our own backyard.

This month's spotlight is focused on Molora Vadnais, who is systematically reviewing all things related to the museum's Lararium replica. She is creating a well researched, information-rich experience for our 6th grade visitors. She's hired a craftsman to construct a historically correct wooden replica of a Roman home and will be working with an artist to paint and furnish it. Specific objects are being placed in the Lararium drawers and written information will be provided to support each object. During her travels, Molora has purchased additional items useful in enhancing the education. Talk about dedication to a project!

The Education Office is very impressed with all that Molora has done and is doing in making the Lararium experience both interesting and historically accurate. Our 6th grade visitors will reap the benefit of her dedication.

I look forward to seeing everyone at the next meeting on December 5th. Rachael Rossner, Curatorial Fellow, has prepared a very interesting presentation on California Plein Air Painting. This lecture will help prepare us for the upcoming show on California Impressionism, as well as set the stage for the lovely art we will be seeing at Paul Guido's home during the Holiday Party. Make plans to participate in celebrating this joyous event on December 10th from 2:00 to 4:00 P.M. As always, we will enjoy holiday festivities, fellowship, good food, and this year's mentors introducing the Provisional Class.

Parking at Paul's is limited, so if possible, please carpool.

I wish everyone a joyful and blessed holiday season. May you experience all things good and wonderful during this very meaningful month. 🍷

Message from Vice President Vikki Duncan



On Monday after Thanksgiving, docents on our LACMA bus trip had a feast for the eyes on a private tour of the *Bodies and Shadows: Caravaggio and His Legacy* exhibition. Our LACMA docent called Caravaggio "the Picasso of his time" for his influence on the look of painting in those works from Italy, France, Spain, and the Netherlands included in the exhibition. We also explored other special exhibitions. One of our group said that the *Stanley Kubrick* exhibition was "really big" and "good," revealing the composition and imaginative designs of the film artist working before the availability of computer-generated visuals. Docents and guests commented on the international scope, variety, and unexpected mix of techniques displayed in the *Drawing Surrealism* exhibition. All three exhibitions, along with the Ken Price retrospective, *Ed Ruscha: Standard*, and *German Expressionist Cinema* continue their runs into January 2013.

In our own museum, Ten Talks continue, and will be held each



Caravaggio, *Portrait of Maffeo Berberini*
1596-1597

Thursday this month (Dec 6, 13, 20, 27) at 6:10 and 7:10 PM. On Sunday, December 16, at 2:30 PM, Nicholas Baume, the Director and Chief Curator of the Public Art Fund in New York City, will speak on "Making Art Public" in the Curator's Choice series of talks. These talks are held in the Mary Craig Auditorium and are free to SBMA members, \$10 for Non-Members, and \$6 for Senior Non-Members.

Our Holiday Party and introduction of Provisional Docents, Monday December 10th, from 2:00-4:00 PM, will be at the home of Paul Guido and Steve Blain, and is one of our most anticipated events each year. It also has been a small celebration to receive the many replies. This year, I am looking for more volunteers to serve our wine and champagne so that each docent who fills our glasses also will have time to enjoy the party. Thank you to each of you who have volunteered to help set up, greet guests, and close out our celebration. To help with our party planning, please reply by **December 4th**. To volunteer or rsvp, please email me at vikki.duncan@verizon.net or phone me at 805-685-5692 or 714-349-4277.

Looking ahead to 2013, we are proposing a trip to San Francisco on the weekend of February 23-24th with reserved tickets for the Vermeer exhibition *Girl with a Pearl Earring* and *Rembrandt's Century* at the De Young Museum. If you are interested in going, please email me vikki.duncan@verizon.net by **December 7th** and I'll add you to the preliminary reservation list. Based on replies, including your suggestions for not-to-be-missed exhibitions, places to visit, and dining, we'll continue confirming our plans.

Thank you to everyone who has contributed to our docent activities this fall and offered suggestions for activities still to come.

Best wishes for this season of celebrations. 🍷

Student Touring



Ann Robinson
Student Teams Chair

If you think you are seeing and hearing more students moving through the museum on docent-led tours this year, it's not just your imagination. I have actual numbers to share that will validate your perceptions. Statistics are not my forte, but as Student Team Coordinator, I grin and bear it. So imagine my excitement in comparing student numbers between 2011 and 2012. The 2012 student touring numbers and classroom presentations far exceed last year's; in fact, they are quite remarkable. During October through December 2011, we had a total of (27) grades with 638 students touring. The PowerPoint team presented slide shows in (15) grades with 360 students participating.

Fast forward to 2012 and the figures are staggering. For the same period, we saw a total of (43) grades with 1,048 students touring the museum, and PowerPoint presentations in (34) grades with 904 students participating.

These numbers shows the importance of every link in the chain: the education staff, our PowerPoint teams, and touring docents. Its a team effort.

So to all of you who see the awe in our students as they experience the art, as well as the excitement and energy they bring to this museum, thank you for your commitment and dedication in offering the "wonder of art" to the students of SB County. 🍷

By Molora Vadnais and Laura DePaoli, Co-chairs, Adult Teams

Molora Vadnais



In October, docents gave 56 adult tours. Seven planned tours had no visitors, although two of these were Ten Talks. There were three special request tours: one European, one Highlights, and one Artful Recluse.

Our average number of visitors per tour rose from 5.7 last month to 10 this month. However, the Artful Recluse exhibit is largely responsible for this increase. Highlights and Focus Tours combined averaged 5.89



Laura DePaoli

visitors per tour, still up from last month but not by much.

Ten Talks was down slightly for October: 67 visitors attended the 7 tours offered for a total of 9.6 visitors per tour. However two tours had no visitors.

When we break our weekdays from weekends, we show the following: For Highlights, the average number of visitors per weekday tour was 4.69. For Saturdays it was 2.4 visitors per tour and Sunday, the average was less than one 1 visitor per tour. Focus tours were just the opposite: Weekday tours averaged 6.47 visitors, Saturday 12.75, and Sunday 7.25 visitors per tour. So, the initial analysis shows that Highlights are better attended on weekdays than on weekends, but Focus tours are better attended on weekends than on weekdays. And, Saturdays are better attended than Sundays.

We will keep looking at this data to determine patterns that may be helpful in organizing our schedule to fit the no-longer free Sundays.

Adult Touring Reminder

As we move into this busy time of year, we want to remind everyone of the importance of checking, even double-checking, the touring calendar against your own personal calendars. During the holidays, it's easy to find ourselves over-scheduled, so please make sure you are aware of your tour dates.

Along those lines, the Board has requested that we outline a procedure for dealing with a scheduling **emergency**, that is, when you absolutely must miss a scheduled tour due to illness or other unforeseen circumstances preventing you from getting to the museum.

First, please call your fellow team members and team leader to see if one of them can possibly take the tour. If no one can cover, call or email Rachael to let her know, and call Visitors Services at 963-4364 so they can alert both desks that one of our scheduled docent tours will not take place.

Thank you and happy touring.

Molora and Laura



Note from Sue Skenderian, Evaluations Chair



Thank you to those of you doing tour evaluations, as well as to those of you Being evaluated. These are professional and thoughtfully-constructive assessments, focusing on the positive, whether you're doing Highlights, Focus Tours, Special Exhibitions or students tours. Keep up the good work and remember to contact your docent prior to the evaluation, giving them time to prepare.

As docents, we are proud in maintaining a high level of excellence in touring all visitors who come through our doors.



Sue Billig



Monday January 14 from 1:30 – 3:30 at Irene Stone's

Modern Mexican Painters: Rivera, Orozco, Siqueiros, and other artists of the Social Realist School by Mackinley Helm.

(205 pages, B and W illustrations, Dover Publications, 1941/1968)

This book will provide background for the upcoming South American exhibit. The author is a story teller. Like talking to a friend, he uses a flowing, casual voice to retell his experiences living among Mexican artists. He drank tea with Frida Kalo and visited artists in their studios. Helm seeds the story with a fictional, but real, artist named Dr. Atl, a leader and first dissenter. The fruit of the artists' work is the NYC Macy's Mexican art show of 1940.

Helm entwines the history of Mexico into his observations. The first attempts at painting in Mexico were done by monks and friars who decorated chapels with murals. Later, if your art was taught by the important Spanish artists, you could sell to Mexican aristocrats. The "moderns" were turned off by these poor imitations of imported ideas from Spain and Italy.

An engraver/cartoonist, Jose Posada, poked fun at the establishment using an animated skeleton, a calavera, to act out the problems of ordinary men. Diego Rivera read these.

As the pretensions of the upper class contrasted against the stark living conditions of the poor, the dissenters began using traditional art forms like retablos, wood blocks, or painted houses and garden walls.

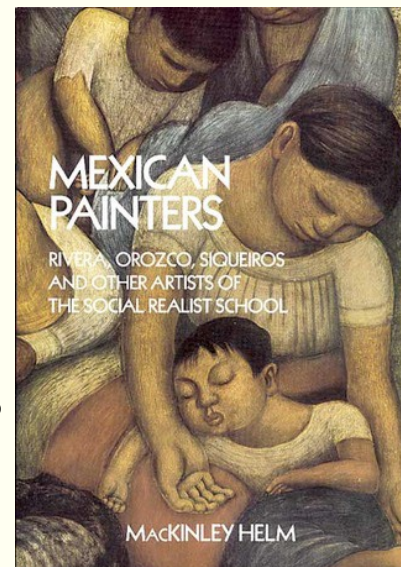
They found new subjects for art in the oppressed people of Mexico. Dictatorial presidents seldom realized their campaign promises, like land reform, so radical political ideas flowered. The first hammer and sickle was added to a painting in 1923.

Social Realism and the Mexican Renaissance were fertilized by the ideas and work of The Big Three, Rivera, Orozco and Siqueiros. Sown through the story are other names we know, like Tamayo and Martinez, plus many more fresh to us.

This book will grow our knowledge of 20th century Mexican history. It also will give us plenty to discuss. What is Social Realism? SBMA's mural by Siqueiros is a grand example of the art. What was Social Realism like in other countries? What were their subjects? How did they express their beliefs?

We welcome all docents—provisional, new or sustainers—to the book group. If you haven't read the book, you will want to, after joining our lively discussions.

Please RSVP to our hostess,
Irene Stone
2035 La Tunas Road 93103
962-7496
famstone5@gmail.com



PLEASE NOTE

Two meeting dates have changed: Jan 9 will be Jan 14; Feb 13 will be Feb 25.
Remaining the same are: April 2 and May 14

Philadelphia, Pennsylvania, October 27, 2012

By Ricki Morse



Leaving Penn Station in New York City on a Saturday morning, we moved silently through brilliant yellow and orange woods with an occasional jarring flash of scarlet. I had for years wanted to visit The Barnes Foundation, arguably the finest private collection of post-impressionist and early modern art in the western hemisphere. The museum Albert Barnes built for his collection was located in Merion, just outside Philadelphia, and left, with instructions to change nothing, to a local college. Through years of restricted-entrance parking fights with local residents (think Lotusland) and collection maintenance challenges, the city of Philadelphia gained permission to build

a museum for the collection in the heart of the city. I couldn't wait to see how they had met the challenge of mounting the collection exactly as Barnes had hung it in Merion, along with his metalworks, sculptures and furniture, to say nothing of the 181 Renoirs, over 50 Cezannes, dozens of Matisses, Picassos, Modiglianis, old master works, the whole shebang.

Well, they did it. Each room, each wall, replicates the Merion museum. What has changed is the lighting, much of it natural, and the layout of the rooms, providing unadorned sunlit passageways between some exhibit rooms. Early comments insisted that the paintings had been cleaned, but that is not the case. Rather the lighting is not only improved but regulated by maquettes of each room installed near the room's ceiling. This replica reads the natural reflected light, automatically increasing artificial light as needed, depending on natural light as often as possible, subtly maintaining optimum viewing conditions.

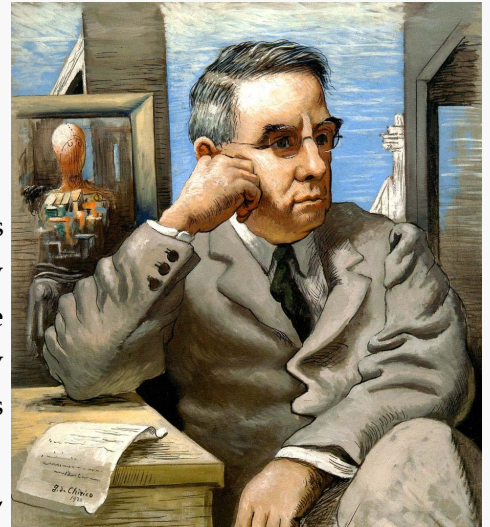
The passageways between rooms offer lovely views, comfortable benches, soft white walls, just the perfect setting in which to rest your eyes and mind and contemplate what you have just seen.

You are not surprised to learn that Albert Barnes (1872-1951) was fully as unique as his collection. Growing up on the wrong side of Philadelphia, he made his fortune with a silver-based treatment for ophthalmic disorders. His first foray into collecting was race horses, but by 1910 he turned toward art, initially hiring the American painter, William Glackens, to help him acquire modern art in Europe. As he became more adept in looking at art, he developed his approach, "to see as the artist sees."

Along with his increasingly sophisticated taste and understanding, he also developed a philosophy of learning based on John Dewey's experiential approach. He gave art classes to his manufacturing employees, enforcing his belief that intellectual knowledge is not paramount in understanding art. It is understood by intent observation. He noted the insightful observations of untutored line workers, and through leaving his collection to a Negro college, hoped to expand art appreciation beyond the elite of the art world.

But all of this is beside the point when you enter the elegantly simple structure now housing the collection. At first I was caught up in the textures of stone and fabric, wood and metal, which comprise the museum's surfaces. They are of a piece aesthetically, and the synchronicity is thrilling and hugely calming.

I just wanted to sit in the reception hall and soak in its quiet beauty. But when I moved into the first exhibition room, I was astonished—two Renoirs, a Cezanne, a Rousseau, a Modigliani, a pair of small Corot portraits, two small Soutines, an El Greco, all caringly balanced with metalwork pieces and a small 19th c. cabinet.



Giorgio de Chirico, *Dr. Albert C. Barnes*, 1926, Oil on canvas, The Barnes Foundation.

The works are arranged according to Barnes's sense of "balance," a word he often used. He looked at line, color, texture, form for a harmonious effect, disregarding chronology and style. There is no signage, but you can use the wall folders to identify the works if you must.

As you move through the rooms, sitting for periods to soak in a particular work, you cannot help but be captured by his intent in the arrangement of works. Even more you are overwhelmed by the unexpected pairings. I began to notice unusual pairs of works: the two little Corot portraits, one of a pensive girl; a pair of five-inch square Picasso figure studies, the volume of the bodies seeming to burst the frames. Room after room held such Treasures of collecting forethought and curatorial cunning. I was delighted by a cubistic Diego Rivera portrait of Jacques Lipchitz and then encountered Lipchitz sculptures whose elliptical half disks had formed Rivera's portrait.




Room 23, North Wall, *Masterworks The Barnes Foundation*, Skira Rizzoli Publications, Inc., New York, 2012.

I felt as if I were part of some on-going conversation, subtle and many layered, which was being conducted all around me, to which I was not only a guest but also a participant. The unaffected joy of his collecting permeates every room. The astonishing quality of the individual works is stunning, and it was manifestly his intent to collect only first rate pieces. The cumulative effect, however, is not over-awing, but to the contrary, inviting. Each small room invited me to rest there, before Cezanne's card players or Van Gogh's postman and celebrate that we were invited to spend this little time together.

Having anticipated an experience something like the big museum shows at the Met or MOMA, I was taken aback by the quiet intimacy, the sense of sharing, the sense of a collector who truly looked at art. The Barnes Collection invites us to experience great works as friends, whose relatives we know, but who have something new to tell us, if we but look. And there could be no better place to not only look but see than the Barnes Collection.

I had an opportunity for comparison the following week. On Monday Hurricane Sandy hit New York City, canceling my flight home and slamming the apartment building I was visiting with 80 mile an hour winds. Tuesday morning my friend ventured out onto West 73rd Street to find most businesses closed and downed trees in almost every block. Subways and busses were not operating; cabs were scarce as there was no gasoline, or power to pump it, and the city was plugged with private cars as those living outside Manhattan tried to get in to work. As 18,000 flights had been cancelled, we clearly were not getting out until the end of the week. So what is a wandering Docent to do? It's obvious. Go to the Met. I spent all day Wednesday just wandering the nearly empty marble halls, drifting from 18th c. English silver into carved Polynesian deities, then admiring an Egyptian sarcophagus. I decided not to plan my tour, just to take advantage of the way side doors in every exhibit open onto other eras and types of collections. Of course, the experience was almost the opposite of the Barnes visit. The genius and variety of curatorial expertise was awesome. The world just got bigger and bigger as the afternoon advanced, both more curious and more available.

Somehow the Met's grandeur served to underline the unique contribution of the Barnes, the clarity of one point of view, the intimacy of the small rooms, the invitation to soak in a single painting, the opportunity "to see as the artist sees." 

Ralph Wilson's Paris Adventure



On a late September day one could have seen two SBMA docents huddled before Renoir's *Bal de moulin de la Galette*, quietly commenting on the use of color and swirling lines. Gail Stichler and my wife (Irene) and I were in Paris at the same time and arranged to meet. The Musée d'Orsay was our logical destination with its treasure trove of 19th century French art.

One of the unexpected surprises was encountering Monet's *Les villas à Bordighera*. Of course it wasn't ours, but the second version painted by Monet as a commission by Berthe Morisot. Wouldn't it be grand one day to have them hanging side by side?



Villas à Bordighera, 1884
SBMA 28.7 x 36.2 inches

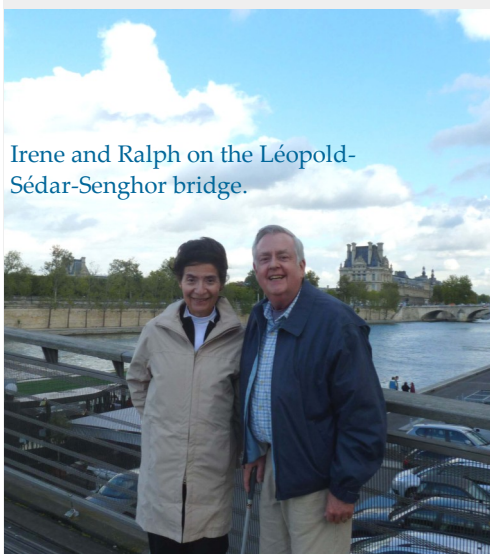


Les villas à Bordighera. Painted in the gardens
Musée d'Orsay, 1884. 45.9 x 53.7 inches

After feasting on the visual pleasures of the museum—imagine one gallery with only works which were in the first impressionist exhibition of 1874—lunch was a must in the lavish Musée d'Orsay Restaurant (*below*). After the culinary feast, the three of us crossed the Seine to visit more Monet. The day started out rather gray and damp, but after lunch the stunning Paris sky was filled with billowy clouds aligned as if for a race. We crossed the footbridge by the d'Orsay, the Passerelle Léopold-Sédar-Senghor, heading for the Musée de l'Orangerie and Monet's enormous murals *les Nymphéas* (Water Lilies). The museum has recently been completely renovated, and the paintings moved up to the ground floor where they now take full advantage of the natural light. In their presence one feels as if in a chapel, though

because of the large and often chatty crowds, there is a guard continually trying to get people to be quiet.

By day's end it was time for a caloric treat at Angelina on rue de Rivoli (*p. 9*), a century-old tea room in the Belle Époque style, which serves marvelous pastries and sweets. Always crowded, always delicious, always a must-do when in Paris.



Irene and Ralph on the Léopold-Sédar-Senghor bridge.



D'Orsay restaurant



Monet *Water Lilies*

Just another day in the lives of two SBMA docents! It was a treat spending the day in Paris with Gail...and the millions of other tourists. Irene and I have always traveled to Europe in September, following the high tourist season and prior to the cooler weather. It is now obvious that multitudes of other tourists have the same idea. Hence, we encountered some of the largest crowds

we've ever seen, not only in Paris but also in Florence and Venice. So as enjoyable as our journey through the d'Orsay was with Gail, it was anything but quiet and undisturbed.



Angelina



Gail and Ralph

A few days later Irene and I were in line at the d'Orsay when the doors opened, and we went immediately to the 5th level to see the impressionist and post-impressionist icons. Inasmuch as most people in museums seem to start at the bottom and work their way up, we found ourselves alone in the galleries for about 20 minutes before the hoards began to enter. It was a supremely satisfying time communing with these paintings with no obstructions, no noise—just the art and us.

An interesting hanging, which I'm sure the curator planned, was Whistler's *Arrangement in Gray and Black* (Whistler's Mother, *below left*) with her back to Manet's *Dejeuner sur l'herbe* (*right*). One could sense her thinking, "Sacrebleu!"



One other delicious juxtaposition in the d'Orsay, again on adjoining walls but on a lower level, is Manet's *Olympia* (p. 10) and Cabanel's *Birth of Venus* (p. 10), both from 1863. The intense, self-assured sexuality of the Manet challenges not only the viewer but also the writhing lasciviousness of the pseudoclassical Cabanal.



And one final discovery...locks of love. Apparently on bridges throughout the world there is a recent custom for a couple to place a lock on the bridge with their names and throw the key into the river to assure lasting love. What a wonderful sentiment, to the dismay of city councilmen who must periodically have the locks removed. After four decades of marriage, Irene and I felt we could skip this ritual, but we nevertheless left Paris with a love for the city and a desire to return—together.



Christine Holland's Visit to The Rubin Museum of Art



While in New York for a pre-hurricane wedding, I had the opportunity to visit a small (for New York) gem of a museum, providing a gateway to Himalayan Art. The Rubin Museum of Art is really worth a visit if you are in NYC. Their collection, displayed beautifully on three floors, includes paintings, sculpture, textiles, ritual objects and prints spanning a period from the 2nd to the 21st century. There are docent tours every hour during the afternoon, as well as tours for various special needs visitors once a month. The museum hosts many social and educational events and the bookstore is superb. Their website is worth a visit, a great source for learning and appreciation, and they provide info about several other superb websites. I've listed them below.

RUBIN MUSEUM OF ART


150 West 17th Street, NYC 10011

The website for the Rubin Museum of Art which allows you to explore multimedia resources and videos to find out about exhibitions and programs. www.rmanyc.org www.himalayanart.org.

Using this great general resource, you can search a virtual museum of Himalayan art that includes high-resolution images, essays, articles, thematic collections, bibliographies and activities for children. Also, every work in the permanent collection is assigned a number and you can use that number on the website to find out more about the specific work and other similar pieces.

www.tibetanlineages.org Biographies of Himalayan Buddhist masters

www.TBRC.org Research Tibetan Buddhism using this digital library of important Tibetan Buddhist texts.

www.exploreart.org Interactive site which reveals the stories, ideas and beliefs that inspired the art. 

Amanda McIntyre at the Albuquerque Museum



On route to a hike in the Navajo tribal lands of Chaco Canyon and Canyon de Chelly, my group stopped in Albuquerque, New Mexico. Wandering around Old Town, I happened upon the Albuquerque Museum, four blocks from our hotel, and what an exhibition they had!

The city is currently participating in The 18th International Symposium on Electronic Art, which explores the relationship between technology and art. The symposium is held every year; Al-

buquerque is the first host city in the U.S. for six years. The exhibition, "Machine Wilderness: Re-envisioning Art, Technology and Nature," asked a timely question: Can nature and technology co-exist?

Using myriad electronic, digital and even Play Doh components, the 27 artists created exhibits that moved about, clanged with sound, and even dripped through space. Matthew Herbert's *Heliotropic Benches* (right) were solar powered to creep about the museum floor. Fernando Orellano used play-Doh to illustrate how machines can overpower, yet the product becomes useless after it is packaged and stored. This art was created when he became fascinated with the petroleum wars during the last decade. The medium, Play Doh, apparently represents the worldly things that will one day accompany the car into oblivion. Outside in the sculpture

garden were more of these machines, many reacting to sunlight then becoming non-operational at sunset, quieting the squeaks and chirps. The garden was filled with about 30 of these sculpture and dioramas.

The Museum has over 100 docents, mostly retired folk who have moved to enjoy the climate of the Southwest. The Arts Commission has made a great effort to install and maintain site-specific works of art, much of it contemporary and colorful. They have a nice permanent collection, including a Georgia O'Keeffe and many fine works of Indian and tribal art.

Our group took an extra side trip—a tour of the city — with Two Guys & a Trolley, who created the only stucco vehicle to abide by the historical requirements. The "two guys" gave an accurate and at times hilarious play-by-play of passing sights, including the unique homes of a "far out architect" Bart Prince, the landmark sign of Route 66 passing through town and some examples of "Pueblo Deco" buildings.





After the hike, my last stop was at a rather unique display: the Rattlesnake Museum on the town square. Over 31 different species in glass containers with well noted descriptions as to habitat and reptile behavior. David Attenborough gave a worthy commentary.

Fortunately, I observed these snakes after our hike.



Touring Tip: Money Talk

Docents avoid it. Kids blurt it out. Visitors ask. "How much is this painting worth?"

There are two truisms in this scenario: 1) Talking with visitors about the market value of art makes the security staff nervous (the newsprint is still warm on recent brazen thefts in the Netherlands); and 2) As docents, we rarely know the monetary value of a particular piece.

Yet the public is fascinated with this topic. Here are a couple of ways one could respond while respectfully acknowledging the visitor's interest.

1. "Yes, isn't that a fascinating subject. You can go online to Christie's or Sotheby's and check out their recent auction sales. I don't really keep up with the current market."
2. "As docents, we don't really have that information. But I understand your interest...the art market is it's own world with lots of factors driving it."

Having addressed his/her interest, we can then transition back to the fabulous art that brought the visitor to the museum.

Directories are available to pick up in the Education office as of Nov 5.

Update: Provisional Cheryl Smith's
Phone Number:
805-689-0516

Comments?
Mohrojai@aol.com

Lori Mohr, Editor

