

## Docent Dates

### Wed April 9

Pasadena Bus Trip

### Mon April 14

Book Group Meets  
2 PM, Luria

### Wed April 16

Council Meeting:  
Nicola Gherson on  
the Tibetan Prayer  
Wheel. Lecture: Adele  
Nachman Memorial  
Lecture, endowed by  
Efrem Ostrow, offers  
Edward Dolnick,  
author of *The Forger's  
Spell: A True Story of  
Vermeer, Nazis, and  
The Greatest Art Hoax  
of the 20th Century.*

### May 7

Ken Gonzales-Day

### Mon, May 19

Book Group meets to  
discuss books for Fall.

### May 21

Singh Memorial  
Lecture: Francis  
Neuman. Topic TBA



*Beatrice Wood*  
*Not yet shock proof,*  
ca. 1932  
Watercolor  
on paper  
14 ¾ x 13 ½ in.

FOR INTERNAL USE ONLY

Dear Docents,  
April is abloom  
with renewed  
energy. We have  
been enjoying  
Provisional lunch-  
eons, and thank our  
hosts for opening  
their homes to us  
as we welcome our  
new docents. What  
wonderful encour-  
agement, too, for  
our Provisionals,  
as they prepare

to give their first Highlights Tours just eight weeks from now.

Supporting Education Department programming, Atelier on April 4th will offer an inspired conjunction of *Michelle Stuart, Heavenly Bodies*, and *Alice Aycock*. Our bus trip to Pasadena on April 9th will include both Asian and Latin American art exhibitions.

On Saturday, April 12th, SBMA again will participate in national Slow Art Day, with Ten-Talks at ten minutes after the hour throughout the day in different galleries to draw visitors into the rewards of looking long and deeply at a work of art. The Book Group will discuss Camille Paglia's *Glittering Images* on April 14th. Also at mid-month, we will have a new lunch destination when the Museum Café will re-open, with Fire and Ice catering offering a menu designed for SBMA.

At our one Council Meeting this month on April 19th, the slate of candidates for the 2014-2015 Board will be introduced, Nicola Gherson will present her research paper on the *Tibetan Prayer Wheel*, and Edward Dolnick will deliver the Adele Nachman



Vikki Duncan  
President

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Memorial Lecture, endowed by Efrem Ostrow.

This month, the *Daumier* Team will lead us through the prints of the Salon. The Techniques Team will launch tours based on their half-year of research and field visits with artists. In total, 10 Adult Teams will be touring. At the same time, the Science and Art Team of two, Irene Stone and Loree Gold, will continue their Special Request tours with groups of 4<sup>th</sup> and 5<sup>th</sup> graders as a new component of Student Touring.

As I look at all the activity, I think of two things: first, a heightened awareness in observing fastidious calendaring to meet our touring commitments. Second, I share Patsy Hick's appreciation of the synchronicity and the enrichment of our experience by docent-made connections among exhibitions, lectures, research materials, reading, and current media.

I am struck, too, by the renewed energy of our Council. Many of you have signed on to be part of new spring and summer teams. Matching individual interest with measurable motivation, many of you also are writing papers, providing exhibition-related content for our web site. Your deep involvement is well-met in the encouraging and practiced editorial hands of Research Chair Barbara Boyd and Web Master Mike Ramey's strong grasp of binary digits. Our thanks to you for your roles in our fresh growth.

Happy Spring, Everyone!

Vikki

## From our Vice President



Molora Vadnais

Half Moon Caye, Belize



**Molora is currently AWOL.**

Don't forget the bus trip, April 9, 8:30 from the bottom of Garden Street.

\$80 check (includes lunch) to SBMA Docent Council.

Email Molora if you need a pickup from Carpinteria or Ventura.

Gracias! 🍷





Christine Holland  
Adult Teams Co-chair  
with Mary Eckhart

There has been flux and change in the tour teams and exhibition dates, but all is flowing with Docents willing to step in and help.

We have 5 team members for the Contemporary exhibit (May 25 –Sept 14), and 4 team members for the Daumier exhibit (June 1 – October 5). The tour team for Beatrice Wood had to be cancelled due to insufficient sign-ups, but we hope you will include her works in your Highlights and Ten Talks tours.

Please contact me if you are interested in giving Family Tours on Sunday afternoons this summer.

In February 2014, Docents toured a total of 367 visitors on a total of 60 tours, with an average of 6.2 visitors per tour. Visitor numbers remained steady for all categories of tours. There were 2 *Highlights* tours scheduled which had 0 visitors due to few visitors in the museum. Otherwise,

attendance numbers were strong.

There were 4 evenings of *Ten Talks*, with a total of 104 visitors on 8 tours.

There were 4 *Special Request* tours given with 20 visitors total.

We continue to provide a valuable service to the museum and our community.

Congratulations to all. —

## From our **Provisional Instructors**



Ralph Wilson,  
Provisional Co-chair with  
Mary Ellen Hoffman

The March Madness preliminaries are drawing to a close, and our 8 provisionals are preparing for the final round—the much-anticipated Highlights Tour. The coaches have upped their locker-room pep talks (though these players are having no trouble with the game plan), and the assistant coaches have been very helpful with conditioning the team. Christine Holland expertly introduced the nuances of the European playbook, and Rachael Kriepps has been putting them through drills with the full court press known as VTS. Other trainers have been helping with the student touring slam dunk.

Needless to say, with the help of the fans and supporters, every member of this team will be a winner! —

Provisional Instructors:

Kathryn Padgett, Mary Ellen Hoffman, Ralph Wilson



From our **Nominations Chair**

Kathryn Padgett  
Nominations Chair

Nominations Committee proposes the following slate of officers for the 2014-2015 Docent Council Board:

President:	Molora Vadnais
Vice President:	Joan Dewhirst
Secretary:	Linda Adams
Treasurer:	Denise Klassen
Membership:	Mei Chih Ho
Adult Teams:	Christine Holland & Teda Pilcher
Student Teams:	Kathy Eastman
Provisional Chair:	Ralph Wilson & Mary Ellen Hoffman
Research:	Barbara Boyd
Evaluations:	Paul Guido
WebMaster:	Loree Gold
La Muse Editor	Lori Mohr
Nominations	Vikki Duncan

Nominations will be accepted on the floor and then closed at the April 16<sup>th</sup> meeting. A formal election of the officers will be made by majority vote at the May 7<sup>th</sup> Docent Council meeting.

We are grateful for all individuals who are willing to dedicate their time to the Docent Council Board and understand that these dedicated volunteers are vital to the continued effectiveness of our organization.

Kathryn —



Barbara Boyd  
Research Chair

### **MORE CONGRATULATIONS ARE DUE TO OUR RESEARCH HEROES!**

In addition to the several research papers for Totally 80s and for Heavenly Bodies that have been sent up for vetting and will be returned and posted on our website in the very near future, the Provisional Class has produced a wonderful assortment of enticing research papers. It has been a pleasure to read their work, papers that contribute to our archived resources!

#### **Provisional Class authors and their topics:**

Ann Marshall, Martin Kersels, "Charms"

Jay Frederick, Greek "Black Figured Hydria"

Kim Smith, Unknown English "Portrait of Thomas Gainsborough"

Marc Brody, Jean-Baptiste Carpeaux "Portrait of Gerome"

Marci Friedlander, Armand Guilaumin "Haystacks"

Mary Winder, Davis Birks "Blackboard #10"

Monica Babich, Giovanni Paolo Pannini "Saint Paul Preaching Among the Ruins"

Wendi Hunter, Brian Bress "The Architect"

Robert Gibson, Joan Brown "Gypsy Nativity"

#### **Next up watch for research papers on a group of Asian subjects:**

Molora Vadnais, The "Gandhara Buddha"

Jean McKibben Smith, "Yamantaka" (Our Jean has been very busy indeed!)

Jean McKibben Smith, Background Paper on "Jainism"

Jean McKibben Smith, "Pichhavais" of the Emerson Collection

Jean McKibben Smith and Sneh Singh, "Krishna and the Cowherd Girls in the Autumn Full Moon"

And more to come....

#### **Thanks are due to our already very busy Provisional Instructors who in their spare time have produced excellent research papers:**

Ralph Wilson's paper on Charles Arnoldi's "Landfisher" is already posted for you to see; Mary Ellen Hoffman has written a research paper on our 17th century Ming Blue and White Porcelain, "Tall Vase with Garden Rock, Birds and Flowers," as well as a background/techniques paper on Chinese ceramic production in the Neolithic through the Ming eras, and on Porcelain production.

As many of you know, Gail Elnicky has posted an excellent paper, including a Glossary, on the various photography techniques as seen in our photography exhibitions such as *Heavenly Bodies*, for example. And there is more to come! What a stellar effort by our excellent researching Docents!! The Council is indebted to you all!

## Baptism by Fire: A Provisional Docent Takes the Leap

*By, Mary Winder*



Arriving early at the museum to observe the student touring teams, I sat on the wooden benches in the lobby, listening and conversing with a team of Docents discussing their touring strategies. A class of 6th graders was coming through. As it turned out, there was no one scheduled to tour the Lararium and the model of the Roman House. I had written research papers in our Provisional course on both subjects.

It took me less than thirty seconds to decide. I volunteered. What had I gotten myself into? I had more than a few student tours under my belt—as an observer, as a Provisional—not as a touring Docent. The team set about offering valuable advice on specific facts the students like to know about Roman children. They also informed me of the contents in the Lararium cabinet, explaining how to share and have the students handle some of the small 2000 year old relics. The Docents' encouragement and wisdom inspired me to jump at the opportunity to introduce art and history to the 6th graders.

The students were brilliant, fully engaged and fascinated about the lives of Ancient Roman boys and girls their age. They learned about the process of twice daily worship of gods and ancestors at the Lararium, and why worship was important to Ancient Romans. When the student's understood what the Ancient Romans believed the gods could do for them, it became clear as to why they worshiped so many.

After explaining that one of the reasons for ancestor worship was because the belief that continuation of the family was paramount, the students began to share their own family stories. Students began to open up and talk about people in their lives that they are grateful for, and discuss the opportunities they currently have that Roman children would never experience. The idea clicked that some ancestor of the student had come before them, and that that was the reason they were currently standing and enjoying the museum in Santa Barbara, studying this ancient lifestyle.

The Roman house model was a big hit because it was so easy to connect the architecture design with the museum atrium. In the discussion of why it was important for the Ancient Romans to store rain water in their homes, students were reminded of the current drought we are experiencing in Southern California, in Santa Barbara. Connecting human experience through art to the understanding of their lives today gave students some sense of a human continuum that they could take away with them to their school and family discussions.

I received such wonderful feedback from the Docents after my tour. Not only are the model of the Lararium and the Roman House true treasures, but so are the Docent teams that give so fully and freely to the Provisionals. Their input that morning was invaluable, and even though I was volunteering to help out, I feel I got the most out of the morning.

Thanks for the wonderful opportunity. 🍷

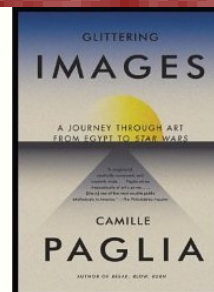


Photo submitted by Ann Robinson

## Docent Book Group



Please join us for our April book club meeting on Monday, April 14 at 2pm, in the Luria Activities Center. We've chosen an easy, provocative book that I liken to the ultimate Highlights Tour: *Glittering Images: A Journey Through Art from Egypt to Star Wars* by Camille Paglia.



According to Amazon.com, *Glittering Images* "leads us chronologically through the paintings, sculptures, architectural styles, performance pieces and digital art that have defined and transformed our visual world. She combines close analysis with background that situates each artist and image within its historical context — from an Egyptian tomb to Titian's 'Venus With a Mirror;' from an elegant French Rococo interior to Jackson Pollock's abstract 'Green Silver;' from Renee Cox's daring performance piece 'Chillin' with Liberty' to Eleanor Antin's amusing conceptual art project '100 Boots.'"

It's not necessary for you to have read the entire book to attend. This is a great book for dipping into. Please RSVP to Laura DePaoli at [LDePaoli@verizon.net](mailto:LDePaoli@verizon.net) or 565-9471 if you plan to attend.

Our final meeting of the year will be on **Monday, May 19**. We won't be reading a book for that meeting. Everyone is invited to bring and talk about an art related book that they recommend. We will also vote on books to read for next fall. —



Stephanie Amon submitted this photo of our own Molora Vadnais, giving a gallery talk about photographs by Sabine Pearlman at wall-space gallery. Molora was one of two invited discussants who talked about the current exhibition to a packed gallery, and she did an amazing job. More than 40 people were in attendance, including our Photography Curator Karen Sinsheimer. On top of her great talk, Molora is also writing an essay to be added to our exhibition binder for future visitors as they look at the work for the first time. —

By David Barboza and Graham Bowley

Reprint with limited use, New York Times October 28, 2013

When the hammer came down at an evening auction during China Guardian's spring sale in May 2011, "Eagle Standing on a Pine Tree," (right) a 1946 ink painting by Qi Baishi, one of China's 20th-century masters, had drawn a startling price: \$65.4 million. No Chinese painting had ever fetched so much at auction, and, by the end of the year, the sale appeared to have global implications, helping China surpass the United States as the world's biggest art and auction market. But two years after the auction, Qi Baishi's masterpiece is still languishing in a warehouse in Beijing. The winning bidder has refused to pay for the piece since doubts were raised about its authenticity.

In the same auction session, buyers failed to fully pay for nearly half of the most expensive works sold. This pattern of nonpayment was repeated for expensive works sold across mainland China in 2011.

"The market is in a very dubious stage," said Alexander Zacke, an expert in Asian art who runs Auctionata, an international online auction house. "No one will take results in mainland China very seriously."

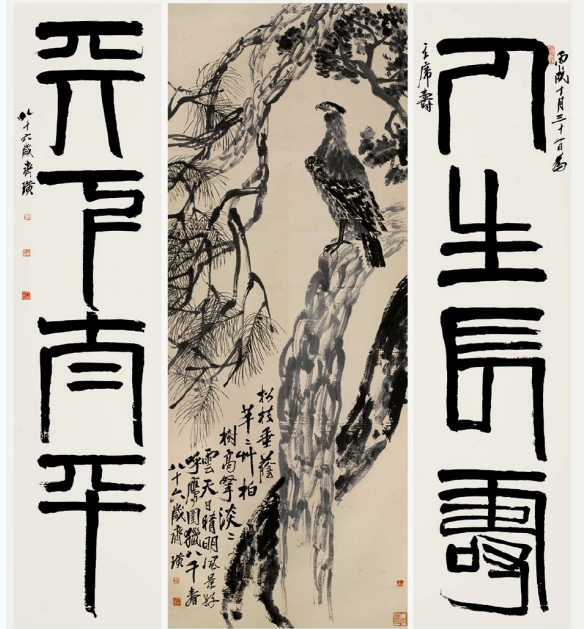
Indeed, even as the art world marvels at China's booming market, a six-month review by The New York Times found that many of the sales—transactions reported to have produced as much as a third of the country's auction revenue in recent years—did not actually take place.

Just as problematic, the market is flooded with forgeries, often mass-produced, and has become a breeding ground for corruption, as business executives curry favor with officials by bribing them with art. Fraud is certainly no stranger to the international art world, but experts warn that the market here is particularly vulnerable because, like many industries in China, it has expanded too fast for regulators to keep pace. In fact, few areas of business offer as revealing a view of this socialist society's lurch toward capitalism as the art market.

Like many luxury businesses in China, the explosion of buyers for art here has been fueled by the pent-up consumerism of the newly rich. The demand is so great that last year, in a country that barely had an art market two decades ago, reported auction revenues were up 900 percent over 2003—to \$8.9 billion. (The United States auction market for 2012 was \$8.1 billion.)

While the luxury-buying habits in China often mimic those in the West, the demand for art reflects uniquely Chinese tastes. While the rest of the world bids up Pollocks and Rothkos, Chinese buyers typically pursue traditional Chinese pieces, some by 15th-century masters, and others by modern artists, like Zhang Daqian, one of many who have chosen to work in that old style.

This very reverence for the cultural past is now contributing greatly to the surge in forgeries. Artists here are trained to imitate the old Chinese masters, and they routinely produce



Ceramic vases and jugs dry before being fired in the kilns at Xiong Jianjun factory, one of China's best-known makers of reproductions.



high-quality copies of paintings and other works, such as ceramics and jade artifacts. That tradition has intersected with the newly lucrative art market, in which reproductions that so many have the skills to create are often offered as the real thing.

It would be hard to create a more fertile environment for the proliferation of fakes.

“This is the challenge right now,” said Wang Yannan, the president and director of China Guardian, the nation’s second-biggest auction house. “In the mind of every Chinese, the first question is whether it’s fake.”

For years, much of the forgery went unnoticed as works passed from buyer to buyer, their prices spiraling up. But, increasingly, high-profile scandals are exposing the extent of the fakery and sowing doubts about the larger market. In one case, three years ago, an oil painting attributed to the 20th-century artist Xu Beihong, which sold at auction for more than \$10 million, turned out to have been produced 30 years after the artist’s death by a student during a class exercise at one of China’s leading arts academies.

Even more embarrassing was the government’s decision last July to close a private museum in Hebei because of suspicions that nearly everything in it—all 40,000 artifacts, including a Tang dynasty porcelain vase—were fake.

“There’s always been forgers on the market, but it’s a matter of proportion,” said Robert D. Mowry, a former curator of Asian art at Harvard who is now a consultant for Christie’s.

Concern about fraud and a cooling economy seem to have tempered enthusiasm in the Chinese art market. After peaking in 2011, reported revenues dropped off 24 percent last year, according to Arts Economics, a research company that studies the international market. This year is expected to be modestly better than 2012.

The Chinese auction industry and the government have taken notice, and say they are looking to clean up the abuses and stem further damage to consumer confidence, especially since the art market is actually perceived by many as one of the safer places to invest.

“A majority of Chinese people do not trust the Chinese stock market,” said Melanie Ouyang Lum, a consultant on Chinese art. “The housing boom has slowed tremendously. A lot of people are looking to art for investment.”

In fact, Zhang Daqian, a 20th-century artist known for his landscapes, is one of several Chinese painters who have joined Picasso and Warhol as the best-selling artists in the world even though their names hardly register outside collecting circles.

China has identified culture as a core area for economic growth, and a vibrant art market as a useful tool of soft power, promoting a view of Chinese society as a center of aesthetics and beauty and deflecting the international focus from political and human rights issues. The Chinese are handicapped in cleaning up the art market, though, by a weakness in their laws, which absolve auction houses of any responsibility if a work turns out to be fake.

The forgery problem helps account for the soaring number of payment defaults. In the past three years, a study of sales at mainland auction houses by the China Association of Auctioneers found that about half the sales of artworks worth more than \$1.5 million—a major portion of the market—were not completed because the buyer failed to pay what was owed. (For major auction houses in the United States, the default rate for works of the same value is negligible, several experts said.)

“It has something to do with the general environment in China,” said Zhang Yanhua, the association chairwoman. “As you know, China is still trying to build the rule of law in this country.”

Other explanations for the wave of defaults and late payments, experts say, include instances in which bidders got buyer's remorse or just bid up a price to increase the value of works by a particular artist they collect. Even when you factor in faulty revenue reporting, the rise in art buying over the past decade has been meteoric, with Chinese banks, state-owned companies and business tycoons continuing to invest in the boom. Art has become a kind of currency, and collecting is so popular in China now that auctions are often mobbed. On Chinese television, more than 20 programs offer tips on collecting and on identifying cultural relics, and late-night infomercials promise quick riches to viewers who purchase a \$2,500 collection of works by former students of renowned masters. Purchase today, the ad declares, and you can immediately secure a profit of \$100,000. With so much at stake, Chinese art dealers have rushed to Europe and America to buy back Chinese relics. There has also been a rash of museum thefts involving Chinese antiquities. And a black market in artifacts has emerged, with so-called tomb raiders digging up buried treasures that they can sell.

The interest in addressing the market's weaknesses may have played a role in China's recent decision to loosen longstanding rules that restrict Western auction houses from access to the Chinese market. Now Sotheby's has a joint venture with a state-run company, and Christie's won a license this year to become the first international auction house to operate independently in China—developments that may serve to foster competition and higher standards in the market. Ms. Zhang, the head of the auction association, said bringing in the Western auction houses was like putting a crocodile in a pond.

"It makes the fish swim faster," she said.

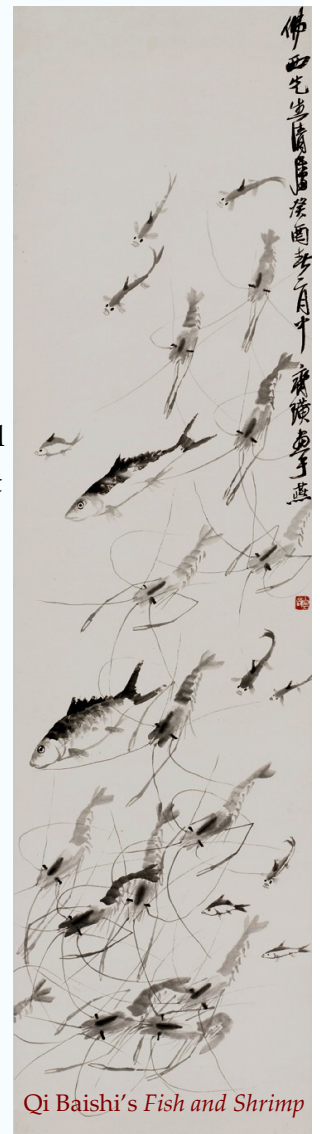
Less than a decade ago, the Chinese art market was still quite sleepy, a legacy of the Cultural Revolution when luxury items were viewed as bourgeois and the Red Guards raided homes, seizing and destroying art. Ma Weidu, a major collector based in Beijing, recounted how easy it still was in the 1980s to secure small artifacts. People gave them to him for nothing, he said, or traded them for a few cigarettes. Occasionally, he would pay a small fee.

"They'd say: 'Take it all. All I want is a washing machine,'" he recalled.

The auctioning of art remained rare until the early 1990s, when the government lifted restrictions on the sale of cultural relics. Still, the art market did not begin to take off until 2004, fueled by rising incomes. Now there are more than 350 Chinese auction houses that deal in fine arts. The two largest—Poly International Auction company, and China Guardian—are billion-dollar enterprises with offices in several cities, including Tokyo and New York, and close ties to the country's ruling elite.

But as the market has grown, so has its dark underbelly. Price manipulation is rampant, analysts say, as collectors and investors, perhaps an art investment fund with large holdings in a particular artist, bid up a work to boost the value of their entire inventory. Sometimes, experts say, auction houses themselves throw in fake bids. The Chinese have a name for the price-boosting process. They call it "stir frying."

While some collectors care deeply about their art, even exhibiting it in their own elaborate private museums, many buyers are primarily investors looking to flip a work for profit, experts say. Objects are sold and resold. One painting by Qi Baishi, "Fish and Shrimp," (*right*) sold four times at auction in the 10 years ending last December, the price climbing to \$794,000 from \$30,000 in 2002, before trailing off last year to \$552,000.



Qi Baishi's *Fish and Shrimp*



*The stool and dressing table were a set, carved from jade and said to date from the Han dynasty, some 2,000 years ago. Their sale at auction in Beijing two years ago drew \$33 million and lots of fanfare. But then experts began pointing out that Chinese did not sit on chairs during the Han dynasty (206 B.C. to A.D. 220). They sat on the floor.*

Resale opportunities are a priority for many buyers. At an auction in Beijing last month, four men from Guangzhou bought several paintings worth tens of thousands of dollars. "Most people you see here, we don't have a real job, we are traders," said one of the men, in a white bomber jacket. "We buy them and resell them to educated, wealthy people."

Analysts say that flipping artwork contributes to the market's nonpayment problem. Before an auction, a buyer might find a collector interested in a piece and bid successfully for it, but refuse to pay if the deal with the collector falls through. And then there are the payment problems that arise because China's art market is, economically speaking, so young, and its rich are so recently minted.

"There is still a big difference between East and West in understanding whether raising a paddle at an auction is actually a binding contract or not," said Philip Tinari, director of the Ullens Center for Contemporary Art in Beijing. "Some young starlet buys a bunch of paintings at an auction, walks out and says, 'Nos. 13, 11, 7, 6, 5 those are the ones I don't want.' It happens all the time."

Auction houses have typically papered over the nonpayments, reporting aborted transactions as true sales, even posting record prices and seldom correcting the record.

This has misleadingly burnished their revenues, making the market seem hotter and propping up prices, industry experts said. The practice has so alarmed the Chinese authorities, who worry that it could undermine the credibility of the market, that the auction association and state bodies like the ministries of commerce and culture stepped in a few years ago.

As part of a larger program of reforms, the association now collects nonpayment data and publishes its findings in an effort to expose malefactors. It not only encourages auction houses to blacklist buyers with a history of not paying, but also recommends that the houses require steep deposits from potential bidders. The government has canceled or suspended the licenses of 150 auction houses between 2008 and 2011 for a variety of problems, including the sale of fake items. Even with the fraud and fakery, many collectors and investors say there is too much excitement and profit in the market to warrant dropping out, especially when new money keeps showing up at auctions, ready to buy.

"In the newspapers, there are always stories of someone buying something for a dollar and selling it for a million," said Rui Zhang, who runs the art market and management programs at Tsinghua University in Beijing. But Jiang Yinfeng, an artist, critic and curator, said that the people who suffer in such an overheated market are often those with little experience in such matters. "Some of my friends use their houses as collateral to buy art items," he said. "Some of them take high-interest loans."

One engine driving the Chinese art market has been the culture of gift-giving, which prompts provincial officials to arrive en masse in Beijing during the Mid-Autumn Festival in September, further clogging the



*At a time when some other markets are drawing fewer investors, packaged collections of paintings in the traditional style are advertised on infomercials as having a huge potential returns.*

congested streets as they ferry presents of art, alcohol and other items to senior government officials.

But art is also used in more elaborate bribery schemes. In some cases, an official will receive a work of art with instructions to put it up for auction; a businessman will use it as the currency for a bribe, purchasing the art at an inflated price and giving the official a tidy profit.

“Unlike cash, the value is less obvious,” said Zhang Pingjie, a curator at the Himalayas Art Museum in Shanghai.

Whether the given work is real often doesn't matter, experts say, because the buyer intends to spend lavishly anyway. And were the scheme to be discovered, the minimal value of a fake would mean a lesser punishment. The bribery of public officials with art is so widespread that the Chinese have coined a term to describe this kind of aesthetic corruption. They call it “yahui” or “elegant bribery.” One such bribery case occurred several years ago when the city of Chongqing cracked down on the gangsters who controlled its buses, taxis and gambling parlors.

In 2009, the authorities detained the man who had protected the criminals: the city's own deputy police chief, Wen Qiang. Searches of Mr. Wen's properties turned up watches, wine and other items typical of graft around the world, including \$3 million in cash wrapped in oil paper and submerged in a fish pond.

But investigators also discovered a surprisingly expansive and expensive collection of art at Mr. Wen's mountainside villa and another home he kept at the Crabapple Moon Residences. He had been given, they said, more than 100 works, including fine ivory sculptures and a Buddha head carved from stone. Valuable calligraphy scrolls were stored in a ceramic container. A painting attributed to Zhang Daqian rested on a bookshelf. Mr. Wen was executed for his crimes the next year.

“Who is in the auction market?” asked Li Yanjun, an art expert and authenticator at Beijing Oriental University.

“Government officials,” he said. “They hide and have people bid for them, or buy up their works.” —

## The Last Page



# museum cafe

handcrafted artisan food

**Docents will receive a 10% discount by showing our Museum badge!**

## salads

add protein to any salad:

natural chicken breast 4 / seared salmon 6

baby beets & candied walnut 9.50

frisee, mache topped with goat cheese, candied walnuts, roasted baby beets, drizzled with a muscatel vinaigrette

mediterranean orange & endive chopped 9.00

lettuce, endive, kale, orange segments, pomegranate seeds, red onion, mint, tossed in a light green olive dressing

quinoa & grilled vegetables 9.50

toasted quinoa, grilled market vegetables, greek feta, baby arugula, charred lemon dressing

house greens full 7.50 / side 5.00

greens, tomato, cucumber, carrot, shaved parmesan, croutons

choice of dressing:

muscatel vinaigrette, buttermilk dressing, lemongrass vinaigrette

## soup du jour

roasted tomato 5.50

oven roasted tomato, with basil oil, croutons, sea salt

## sandwiches

served with house made pickles

chicken banh mi 9.00

red curry roast chicken, pickled carrots & daikon, tiger slaw,

sambal-honey aioli, on crusty roll

museum club 9.50

roast natural chicken, applewood bacon, avocado, tomato,

lettuce, mozzarella, pesto aioli

grilled market vegetable 8.50

grilled marinated vegetables, balsamic onions, crisp romaine,

tomato, fontina, sprouts, charred sweet corn aioli

steak & vermont 10.00

oven roasted new york strip, olive-pepper tapenade, caramelized onion, vermont white cheddar, watercress, garlic-horseradish aioli

croque-monsieur panini 10.00

rustic sourdough, classic bechamel, parisian ham, gruyere served with tomato soup, dijon

chicken torta panini 9.50

grilled natural chicken, charred pasilla chile, onions, creamy guacamole, roasted tomato, shaved cabbage, cotija cheese, chile aioli

quesadilla y mas 8.50

flour tortillas stuffed with jack & cotija cheese, pasilla chile, onions, served with charred tomato salsa, tomatillo-avocado salsa

add protein: steak / chicken 3

half sandwich & soup or house greens 10.50

grilled vegetable sandwich

museum club sandwich

## tasting platters

artisan cheese plate 16.00

selection of 3 cheeses accompanied with fig jam, fruits, toasted nuts, honeycomb, crostini, sliced baguette

triple cream / manchego / petit basque / aged goat

mediterranean plate 14.00

white bean hummus, chimichurri, marinated olives, feta,

grilled flatbread

ensalada Ibiza 15.00

olive oil citrus poached salmon on heirloom tomato carpaccio,

asparagus, green olives, egg, fried capers, mache lettuce, grilled

bread, Sal de Ibiza, sherry vinaigrette

## savory pastry

smoked ham & onion tartlet 6.00

ham, caramelized onion, gruyere, organic eggs & cream

three mushroom tartlet 6.75



portabellas, oyster, shitake mushrooms, caramelized onions, brie,  
organic eggs & cream

au forestier flatbread pizza 10.00

sauteed wild mushrooms, brie, fresh mozzarella, caramelized  
onions, arugula salad, shaved parmesan, truffle oil drizzle

## sweets

brownie el imposible 4.50

bittersweet chocolate, double shot el imposible espresso,  
organic eggs & dairy

3 pecan shortbread cookies 3.50

3 sea salt chocolate chip cookies 3.50

double lemon bars 3.50

lemon juice, meyer lemon zest, organic eggs, shortbread crust

citrus ricotta olive oil cake 4.50

brown butter tart with blackberries 4.25

## specialty coffee & tea

our exclusive single source coffee from the  
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iced tea

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*Lori, Mohr Editor*  
[Mohrojai@aol.com](mailto:Mohrojai@aol.com)

