

# M I N G E I

## I N T E R N A T I O N A L M U S E U M

BALBOA PARK, SAN DIEGO



CAROL HINRICHS:

### **COMMENTS FROM THE CHAIR**

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We are six months into this fiscal year and it is time to see how we are doing, how each of us is meeting our tour requirements. The basic obligation is that each docent give 24 hours of tours (usually one Public Tour or Free Tuesday slot a month) plus an additional 6 hours a year. The additional requirement was added last year to help cover tours without unduly burdening some over-achieving docents. Those six hours can be three two-hour Public Tours, scheduled tours that you volunteer for, which are usually 1 hour each, or any combination that totals six hours. The data needed will be available soon for your executive committee to learn how effective this has been.

You can check your own record by going to our website and selecting SEARCH YOUR SCHEDULE. It will show the tours that you have signed up for, though not those you trade or substitute for at the last minute. The most accurate record continues to be the Docent sign-in notebook at the front desk; it is up to you to accurately note your tours in that notebook. The Timesheet that you fill out for Alex Hart reflects your many activities that support your tours, such as meetings and study. It lumps your travel time with tour time and is not the measure used to compare each docent's fulfillment of the 24 plus 6 hours/year requirement.

Our goal is to cover all of the tours and to make the requirements reasonable, spreading the responsibility around. Everyone has times when it is not possible to tour – family obligations, travel, health issues – but you can "bank" tours against the required number for the year by doing more tours when you can. For example, if you know that you will be unavailable for a month in the summer, check the web calendar under "Docents Needed" and volunteer for more than your monthly minimum at a time convenient to you.

Another alternative, if you cannot conduct tours for an extended time, is to discuss with me the possibility of being granted a Leave of Absence.

All of us together make up the cadre of docents who make the tour scheduling work, and each of us needs to be aware of the need to fulfill our basic obligation. Many docents, our over-achievers as designated by Alex, donate a disproportionate number of hours to conducting tours. What we hope is to encourage everyone to do as much as they can. Then, the over-achievers will be able to devote more time to other things Mingei and everyone will have the fun of being in the museum frequently.

In the last Newsletter, I said that I would have more information on the Migrant Workers tours. I am still researching this and will report to you when I have the information I need.

# IN THEIR OWN WORDS

## Classic and Contemporary Native American Art

by Johanna Pope, Education Manager



What is Native American Art? This question may seem straightforward, but in recent years the art world has found it necessary to take a closer look. Is this a movement? Perhaps. Is it worthy of investigation? We think so. Mingei International, with guest curator Jennifer Garey, has now joined a growing group of museums, including the Smithsonian's National Museum of the American Indian, the Denver Art Museum, and locally the Oceanside Museum of Art, that are presenting Native American artists as individuals whose work is diverse, personal, and powerful.

Mingei International's exhibition **IN THEIR OWN WORDS – Classic and Contemporary Native American Art** places oil and acrylic paintings by contemporary Native American artists Robert Freeman, Billy Soza Warsoldier, L. Frank, and Catherine Nelson-Rodriguez beside classic (a term Jennifer Garey finds more appropriate than *traditional*) pieces from the Museum's permanent collection. There is a natural conversation that cannot be ignored between the works in each gallery, works that are created by members of the same community, but expressed in very different ways. It tells a full story: classic craft and the narrative of the artist--a marriage of ideas, neither one being the absolute truth of the Native American experience-- but it's in exploring their relationship that the curtain begins to lift, allowing the continuum to be explored.

At first glance this exhibition might seem a far cry from what one might expect to see at Mingei International. And as docents who communicate the Museum's mission to the public, this is a valid concern. Mingei International is focused on objects of use, and in many cases that is still what you can expect to see. The Museum from the beginning has shown a greater variety of objects than pure Mingei, and since moving into the Balboa Park facility in 1996 has described its exhibitions as folk art, craft, and design. Furthermore, paintings have been shown throughout the Museum's history, and the inclusion of four contemporary painters is essential to the message of the current exhibition.

This exhibition may challenge many of us, as the content is different from what we are used to. We are not accustomed to talking about paintings. However, paintings full of narrative lend themselves well to interactive touring styles that Mingei docents have been actively using for some time, and that now form the basis of our training program. As we know, interactive touring recognizes different ways people learn and process information, and then incorporates tactics that offer the highest level of engagement for all learning types. Interactive touring is now considered the pinnacle in museum education, which explains why such leading authorities in the field as MOMA, Yale, and Harvard are producing publications on the many approaches to interactive touring that are being used, including strategies for looking at art and other.

Mingei International's Education Department uses a method called Visual Thinking Strategies (VTS), based on research by Abigail Housen and Philip Yenawine on the different stages of aesthetic development. The rules are simple: ask three open-ended questions that entice viewers to take an active role in looking at art by engaging essential critical thinking skills -- *What's going on in this picture? What do you see that makes you say that? What more can we find?* The questions change slightly depending on the work that is being examined. Ideally, they are followed by factual information in which the visitor now has a vested interest. This method encourages participation and builds self-confidence in both students and adults, some of whom might otherwise feel out of place in an art museum, simply because of their lack of experience as observers. VTS is employed by our neighbors at the Museum of Photographic Arts, the Timken Museum of Art, and the California Center for the Arts. I would encourage you to explore VTS strategies or similar methods in touring this exhibition; there are rich conversations to be had, and new things to discover.

Continued on page 3

Title Image: *Elka #4*, Billy Soza Warsoldier, 2005-6

Continued from page 2

One concern that has been raised is the content of the paintings; *some of the works are personal, explicit, and full of adult content, so how should we handle touring students through this exhibition?* The best tactic is not to spend time on an object that is not age-appropriate for your audience. Instead, choose works that visitors can understand and relate to. For instance, the work of Catherine Nelson-Rodriguez deals with her personal experiences as a Native American woman: depression, love, loss, pain, and personal identity. While these works will likely be enticing for adults, they may not be the best choice for a 3<sup>rd</sup> grade class. But those same third graders are bound to enjoy decoding Robert Freeman's colorful cubist-inspired works, or Billy Soza Warsoldier's large wolf and mustang pieces, created with paint and a palette knife. For the most part, both Freeman and Warsoldier employ subject matter that our young viewers will recognize and be drawn to naturally.

Robert Freeman's *Lady in Waiting* is a great place to start with students. This piece challenges the notion of what it is to be Native American in the 21<sup>st</sup> Century and includes symbols that students will instantly recognize. Begin by asking students what they know about Native Americans, and then use Freeman's work to explore these ideas. Students might expect to see a tepee, headdress, and desert landscape; but are they surprised by the television, high heels, and sunglasses? What message do they think Freeman is trying to communicate in this



"Oh My Beautiful Horses" Navajo c.1885-1900

*Lady in Waiting*, Robert L. Freeman, 1988



painting? Which specific elements in the work support these ideas (colors, lines, shapes, figures, symbols, and composition)?

This exhibition certainly lends itself to learning opportunities, and we are eager to explore this with our visitors. As part of the exhibition the Education Department will produce an Educators Guide (with insight and resources from Jennifer Garey), a Family Guide for use in the gallery, and multiple Public Programs, including a panel discussion with Robert Freeman, Billy Soza Warsoldier, and L. Frank, scheduled for April 9<sup>th</sup>. In addition, for the first time, the Museum will feature a room within the exhibition dedicated to additional educational resources. Located adjacent to the Theater Gallery, where our kiosk computers are kept, this space will be altered to include publications for children and adults, video and website links, hands-on activities, and a special seating area for younger visitors. I look forward to your comments on this space and will want your feedback on how our visitors respond to and use it.

This is an exciting time to be at Mingei International Museum, and a time for growth, both as an institution and as individuals. I hope you feel that energy. **IN THEIR OWN WORDS** gives us much to explore and allows us the opportunity to connect with our visitors in a new way. This will challenge us, but I hope it will also inspire us. Your support is an essential part of this process, and we are as grateful as ever for your ongoing passion, dedication, and continued support.





# Lori Polak



*-Art is the colors and textures of your imagination. Meghan, Los Cerros Middle School, 1999\**

If the Meghan of the above quote is right, and there is certainly convincing evidence to support her statement, one of the prerequisites for a valid artistic statement is a lively imagination.

Watching Mingei docent and outreach specialist Lori Polak talk about her work and the materials that inspire her, there is no question that imagination is the core characteristic of her unique and creative art. Small pieces and threads of glass delight and excite her; they become part of the costumes of her whimsical glass people, the “Loriginals.” Her fertile imagination sees a hat, a belt, a skirt, or a pair of shoes. A thin thread of glass becomes hair or a squiggly line drawing that might find its way into one of her other creations.

The beautifully colored art glass, which she used exclusively last summer while taking an advanced class in fused glass at Bullseye in Portland, Oregon, has become a catalyst for experimentation. Small pieces of glass are placed together and fused into the finished product to create an unusual three-dimensional geometric design.



Larger pieces are combined to form a base for a votive candle, a wall piece, or a singular glass serving plate designed to showcase the hostess’s creativity with food. The Mingei concept of “the beauty of use” appears in much of Lori’s work.



Born in Mexico to a Dutch father and German mother, Lori remembers being fascinated by the art and handicraft classes she took as a child. As a young adult, her love for art took a back seat when she moved to Paris for a Master’s in Translation, then to California for a Master’s in Foreign Language. Marriage, two sons, and a teaching career left little time for art experimentation; but it remained a passion. Today, single and with her boys in college, she finally has the time to pursue her dreams.

Lori’s experience with the Mingei goes back to an early docenting stint at UTC. She came back in 2007, joining the docent training class that year; and, with her teaching experience, she was recruited to the Outreach Program. She loves working with children and helping them find their creative core. She hopes, in the future, to add a new dimension to her life by combining her art and teaching experience while working with hospitalized children.

Check out her website: [lpolakdesigns.com](http://lpolakdesigns.com)

\*<http://www.quotegarden.com/art.html>

by Barbara Reiland

# PURRRFECT-----

## CAT TIDBITS FOR MANEKI NEKO

by

PHYLLIS SAVIN



There are thirty-six breeds of cats in the world: the thirty seventh is featured in our exhibition, the Maneki Neko. Because the beckoning Japanese cat will be on exhibit, we'll receive much information about this iconic image. This article hopefully offers useful but unexpected cat facts.

For many years, cats were thought to have originated in Egypt around 3000 BC, but in 2004 a Neolithic gravesite discovered in Cypress revealed mummified human remains, buried with stone artifacts. Only eighteen inches away was found a small mummified kitten, their proximity too close to be an accident. Both graves date back to 9500 BC. Now, scientists believe cats descended from the African Wildcat, self-domesticated in Africa. As companions and expert rodent hunters, cats were eventually brought to Cypress and then grain-rich Egypt, where they became cunning exterminators, family pets, and a cult symbol. Cats stand now as the most popular domestic animal in the world; and amazingly, all these cats descend from just five African Wildcats. With their beauty, grace, and delightful antics, it's no wonder cultures everywhere have developed myths and legends about these furry felines.

In Japan interest in cats predates the Maneki Neko icon. Buddhist monks have long used cats to keep temples vermin free, and many monks venerate the cat after death. Today in Tokyo one temple, the Go-To-Ku-Ji, is dedicated solely to cats. If a black cat crosses your path, don't panic!! Think Japanese. In Japan, a black cat crossing your path predicts good

luck! Find a cat in Japan with a black spot on its body? A long departed ancestor's spirit resides within.

In modern popular culture there's Pokémon, the lucrative Japanese-inspired media franchise owned by Nintendo. Pokémon (abbreviated Japanese for pocket monsters) offers children and adults an amazing array of video games, trading cards, and collectibles. Our school children will undoubtedly recognize the Maneki Neko's resemblance to Meowth (for meow and mouth), an adorable Pokémon character. Meowth, among the few Pokémon characters with the ability to speak human language, predictably loves shiny round objects, especially coins. Meowth stands tall as one of the ten most popular pocket monsters.

But Meowth isn't the only media darling influenced by Maneki Neko. Of course, anyone who watches any television knows the Aflac Duck, a very real-looking duck, who comes to the rescue if you're hurt and miss work. In Japan it's the Aflac Maneki Neko Duck, which looks a lot like a huge, bath time plastic ducky, white with yellow trim, featuring one wing raised in a beckoning motion. A jingle accompanies the advertisement. You can find that ad by typing in "Aflac duck Japan," if you dare.

The Maneki Neko image has been used around the world. The Thai prosperity goddess, Nang Kwak, adopted the Maneki Neko's beckoning gesture. A Spanish beer, Mixta, used two beckoning cats in one of their ads. Microsoft Windows 7 introduced the Maneki Neko user icon. The list goes on. And so do these charming cats.

# Q&A

## Jan Rightmer talks to Christine Knoke



This reporter had the opportunity to interview the Mingei's Director of Exhibitions, Christine Knoke. The interview was structured with questions and answers that reveal her to be very interesting, engaging, and a wonderful addition to our Mingei staff.

### **Where did you grow up? Were you encouraged in the arts as a child?**

I was born in Los Angeles, but soon moved to Ohio and then North Carolina. Chapel Hill was where I attended school and graduated from high school. Although my parents pursued health and scientific careers, our family sought out museums and art venues on frequent vacations. Also, each summer I would spend three weeks with my grandparents in San Marino, where I became an enthusiastic return visitor to the Huntington Library and Gardens.

### **Tell us about your education and the jobs that led you to the Mingei.**

After high school, I was excited to return to California and enroll at UCLA, where I majored in Art History. Completing my bachelor's degree, I decided to take a couple of "gap years." At the end of two years I continued to pursue my love for art, museums, and the academic world at USC. USC had an excellent internship program that placed me in a paid intern position at the famed Norton Simon Museum. After completing my master's degree, I was offered a position there. The opportunity was excellent--the staff was small so I learned much, wore many hats, and worked in most areas of the museum. Eventually, I held the position of curator.

### **We would like to know more about your "gap years."**

This was a most exciting time, racing Porsches, waitressing, and volunteering at the Huntington. Yes, racing Porsche sports cars! My father had joined a racing club in Maryland, and when I went to visit once he took me to the track. I got taken for a ride and was hooked! When I returned home to Los Angeles, I

joined a similar club and signed up as a student. I was competitive for one year and won my class as well as the "Most Improved" driver that year. We would race at Willow Springs by Lancaster as well as in Las Vegas, Phoenix, and Laguna Seca. It was a fun experience that gave me confidence and determination. I was one of only a few women who raced, and I thrived on pushing myself to do something kind of scary! I spun out twice but luckily didn't damage my car. I drove my Porsche 924S all through college and put over 200,000 miles on it: it was a great car!

### **What challenges you in your current position at the Mingei? What is your favorite part of the job?**

The Mingei has many changing galleries that make it necessary to keep on top of the exhibition schedule. The staff is great, every day is different, and I really look forward to coming to work each day.

### **What are your travel experiences?**

My parents are avid travelers and took my brother and me to many places, both in the US and abroad. When I worked at the Norton Simon, I was sent as courier to cities and museums in Europe. How great to be asked to deliver or carry back a priceless piece of art from Paris or London!

### **What do you enjoy doing in your leisure time?**

I enjoy antiquing, going to movies, visiting with friends, and getting to know my new home, San Diego. I live in Kensington and love being so close to Balboa Park and all that downtown has to offer.

### **Do you have any words for the docents?**

Being a docent is hard work, and I am so appreciative of our dedicated, energetic, and passionate docent group. Thank you for all that you do, and please keep giving me feedback and sharing your ideas with me: I love it!

*Photo by Anthony Scoggins*

# WORD FROM THE BOOT CAMP

## *The Trainees speak out*

by Jody Abssy



Our Mingei Docent Training Program is like a stimulating, joyful, and tough athletic training program.

Think about it.

Every Monday is Mingei Monday. Forget travel. We are dedicated. We are in training.

We hoist our ever richer trainee binders as they grow. They fill with precious information that causes us to stretch our minds, hearts, and hands in new directions. We go downstairs and backstage to bring the culture and the content of the Mingei into better focus.

Inspired by our intrepid (indefatigable) instructors and coaches, Rena, Johanna, and Jackie, we strive to acquire and polish new skills in the classroom and on the floor of the museum. We shadow the "pros" and observe the game in action, eager to step onto the playing field. Our mentors cheer us on.

Let us not forget the five-minute relay race we all ran.

It was our first time on the track. The clock was ticking.

There we were, handed the mike, and charged with luring the crowd to our chosen object to ogle and ooh. We got them thinking about line, color, shape, and function by asking them questions.....that they were instructed not to answer. A few "sticky" notes of information that could not be physically observed....and then, the handoff of the mike to the next teammate after a gracious segue. Whew! Off to the showers!

We put our muscles into wrestling with the concept of *Mingei* as our understanding of it evolves. As we stretch and grow, we strive to remain flexible so we are ready for the unexpected, which we anticipate **will happen** in real time.

We learn to value our dynamic and spirited teammates as we get to know them and the strengths they bring with them from former occupations and lives lived around the globe. We spar with each other to come up with the best possible answers to the questions that arise.

"I'll never look at a basket again without thinking of the hands that made it."

"Who knew it took so many people and so much planning to choose and display the ever changing exhibits?"

"I never knew the Mingei had its own dedicated library for member use."

"We have no time to eat, pray, love. It's research, read, and practice."

"They didn't tell us it would be so much fun!"

"Who knew we would develop so many new friendships?"

We are grateful for all the new experiences the Mingei Docent Training Program is bringing our way. We look forward to becoming full-fledged members of the team.



## COLLECTING CENTRAL AND EAST EUROPEAN FOLK ART:

**Kathleen Kish Interviews**

### **DR. KATALIN KÁDÁR LYNN**

*Photo: Robert Cerello*

**What led you to collect the wonderful pieces that I saw in your house in the California Wine Country, some of which you have contributed to our Romania exhibition, and also donated to the Mingei collection?**

I've always been drawn to the beauty of folk art and remember as a teenager admiring the dowry chests of the Pennsylvania Dutch and painters like Peter Hunt. Thanks to my travels in Central and East Europe, I realized that the folk art that I so admired had European origins.

My first career was in the fashion business; and on my business trips to Europe, I would always visit Budapest, rent a car, and drive off to the countryside, not only to look for antiques but also to learn more about each region. As it became easier to travel to the other parts of the former satellite countries, I expanded my travels to take in Romania, Bulgaria, and Slovakia.

**Your collection seemed to exemplify the Mingei concept of "beauty of use." Did you, in fact, collect the pieces to use?**

I absolutely collected the folk art with the intent of living with it. I've collected folk art pieces since the early 1970s and have always integrated them into my home décor. I can't say that all the items I collected were for my personal use. The 3 pallets of handmade, hand stamped (with the Hungarian coat of arms) 19th-century bricks that I bought in a moment of madness now grace the Kapcsandy Family Winery and home entrance in Yountville. I have gifted a fair number of pieces to various museums because, if I cannot use them or display them in my home, I am loath to leave them in storage. They need to be seen and appreciated.

**Are you continuing to acquire pieces? Is it easier or harder now to shop for such items in Central and East Europe?**

About twenty years ago, I took a serious look at the "market" and realized that quality folk art from the 18<sup>th</sup> and 19<sup>th</sup> centuries was rapidly disappearing. While the secondary auction market still had some good items, I had to travel to the rural areas of Slovakia, Romania, and Hungary to further build my collection. I have bought from private collectors in Romania and Hungary as well; but most of them are now in their 80s, and their children do not share their passion for folk art. I have built relationships with Roma dealers in the countryside, and I have relied on a close friend, a serious collector of pottery, to look for pieces for me.

**Do you have any tips for would-be collectors?**

There are still some auctions that they can follow in Vienna and in Budapest. For museum-quality folk art from the Monarchy there is one dealer in Vienna – but the prices are extraordinarily high. There is also a dealer in London who specializes in European folk art. For a new collector or even someone who wishes to add to a collection, I'd recommend a guided trip such as the one Joyce Corbett takes guests on annually to the rural areas of Ukraine, Romania, and Hungary, where pieces can still be acquired at fairs or from dealers. You will receive good advice on the quality of the pieces you are considering (look out for "new" antiques). To ship antique pieces abroad you need an "export permit"; each country has a different process for this. If you buy at auction, the pieces which cannot leave are clearly marked "protected" by the cultural authority. If you buy otherwise, you do have to be careful. I have brought out all items I have purchased with permission from the proper authorities. There are reliable shippers who will be

**Continued on page 9**

### Collecting Folk Art: continued from page 8

happy to obtain your export permits and handle all paperwork for you. You need a customs broker in the United States to clear your shipment, and you are good to go. Just don't buy a half-ton wine press like I did, or a Szekler gate, or you will soon be filling a container.

### Can you say something about the value of ethnographic/folk art per se?

In our increasingly homogenized culture, the folk cultures of the world are fast disappearing. The ethnographic / folk art such as I collect is composed of everyday pieces, made for regular or holiday use by local craftsmen. These are items you can see were used and used well for several generations. The fact that they are beautifully ornamented shows that even the simplest of peasants loved beauty; and this was a small way that they could, with limited means, put some beauty into their hard lives. I think this area of collecting is so satisfying because before the existence of the kind of communication and transportation systems we have now, villages and ethnic groups developed their own unique style of painting or decoration. In Romania, you can tell a piece is from the village of Toroczko simply by looking at the style of painting. In Hungary the same is true of Mezőkövesd, where the Matyó people have their unique style. Similarly, the Donau Schwaben, who traveled from Ulm downriver, deep into Hungary, Serbia, and Romania, took their unique style of folk art along. This is so exciting to me, the notion that a small group of people in a village would intentionally develop a signature style of pottery or decoration unique to them.

### Is removing folk art from its place of origin and inserting it into a "foreign" environment justifiable?

That is a very good question in terms of national patrimony such as the Elgin marbles of Greece, but I am not sure it is relevant to the type of folk art I collect because, outside of a few pieces that might go to ethnographic museums, most of what I've collected would probably end up in the county dump. As rural lives became a bit easier and economically improved, people would gravitate to the new, for comfort and utility. In the past thirty years folk art collecting has

allowed the art forms to be preserved. I prefer to think that, rather than being in a foreign environment, these pieces are now preserved for future generations, giving us an opportunity to view the history of their village, ethnic, or religious group through the prism of their art.

### Would you care to comment on the Mingei's collection of Central and East European objects?

I think the mission of the Mingei is admirable. It brings international art and artifacts to an audience that in many cases would not have access to the folk art of the world, particularly that of less traveled parts of this globe. It would be wonderful if the Mingei would further expand its Central and East European collections, as they fulfill a unique place in the preservation of these wonderful artifacts. There are plenty of museums where we can view Impressionist paintings, but very few (virtually none) where we can view the art of the diverse and fascinating peoples of Central and East Europe.



### SAXON WOMAN'S COAT

Transylvania, dated 1889  
Embroidered and embossed sheepskin, fur, and wool  
Lent from the collection of Dr. Katalin Kádár Lynn

**docent musings:**

***From Susan Polakiewicz:***

I just found out that Carol Harlow and the new trainee Louise Wesley both taught at St. Augustine's High School. The Mingei was their favorite field trip museum, and they confided to each other that they wished they could be docents there someday.....now they are!



***From Susan Allan:***

This is how I amused myself when I was wakeful on our Southeast Asia trip:

The traveling trio - Miriam, Rena, and Susan - traversed Thailand, Cambodia, and Myanmar in a variety of vehicles. Vans were Toyota or Mercedes, of which the older models had more leg room.

In Bangkok we used the free water taxi from our hotel to attend an ancient church on the other side of the river. We rode the sky train, an elevated metro type, to walk thru the night market. A vintage train stopped at every village after we crossed the bridge over the river Kwai. The passengers were a mix of locals and tourists, with special seats reserved for monks. On a rice barge which had been converted to a hotel, we cruised the Chao Phraya river. A long-tail boat finished the trip to the ancient capital of Ayuthaya. To reach the most sacred Wat in northern Thailand, we climbed 300 stairs.

Planes came in many sizes - from 4 seats in a row to 8 across. We flew as much as we drove. In spite of waiting in airports, it was quicker to fly than drive. We are now experts at security inspections. To expedite our transfer from Bangkok to Myanmar, I used a wheel chair.

As a group we were escorted from one terminal to another in a lumbering two-story airport vehicle. Head of the line thru customs and other formalities was a fun experience.

For the best place to see the sunset in Mandalay, we rode a commuter ferry across the river. Among the mass of humanity, we found young teens eager to practice their English. On the return trip we shared a four-plank wide exit bridge with bicycles and on-coming crowds. In Pagan we declined a horse and buggy drive. The narrow two-lane roads are poorly maintained but lined on both sides by trees, so are pretty.

Our last stop was Inle Lake, where a long, narrow, motorized canoe took us to our hotel. Each seat had its own umbrella to shade from the sun. Another canoe, propelled by a standing man with his leg wrapped around his oar, showed us floating gardens and villages on stilts. The next day our motorized canoe took us to more villages, an assortment of craft demonstrations, and more temples. At the last temple we met another tourist who asked if we knew Bea Roberts!

Truly it is a small world.

\*\*\*\*\*

**PROGRAMS:**

**APRIL 11**

Program: 10:30 a.m.  
"BOLD EXPRESSIONS in AFRICAN AMERICAN QUILTS from the Collection of Corrinne Riley" by Christine Knoke, Director of Exhibitions

**APRIL 25**

Docent Auction,  
Chair: Ellen Koutsky

**MAY 9**

Program: 10:30 a.m., "The History and Techniques of American Quilts" by Julia Zgliniec, instructor, historian, and quilt appraiser

**MAY 14**

(Sat.) 5:00 - 7:00 p.m.,  
Members' Opening Reception for "BOLD EXPRESSIONS in AFRICAN AMERICAN QUILTS from the Collection of Corrine Riley"

**MAY 23**

Program: To be confirmed

**JUNE 13**

Program: To be confirmed

**JUNE 27**

No Meeting. Only one meeting/month in June, July, and August

## **docent doings**

### The Christmas Party

Photos by Humberto Viveros



### Stephen Huyler's India trip

Photos by Carol Hinrichs



Photos by Rena Minisi



**MINGEI INTERNATIONAL MUSEUM**  
**BALBOA PARK, SAN DIEGO**  
**1439 El Prado-on the Plaza de Panama**

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