

## New in the Galleries

### Two New Paintings by Minnesota Artists

Bob Marshall

Paintings by two living "Minnesota" artists currently hang on the east wall of Gallery 361. They are both recent acquisitions and offer an intriguing contrast you can use on tours to showcase the difference between representational and abstract art. Especially since the representational piece appears abstract and *vice versa*.

*Cover* is the first work by Theresa Handy to enter a museum collection. A luminous glow emanates from a flat horizon line, punctuated,



on closer inspection, by five utility poles and two small clusters of trees. The poles provide scale,

but are not the focus. The sky that transitions from an almost-black to a soft amber, like *bokashi* in a Japanese print, and the land that echoes this gradation, but in earth tones, form two color fields that float on the canvas. It is Rothko-like, both in its form and its spirituality, and becomes haunting, the more you look.

Where is this landscape? Handy lives in St. Paul, and after graduating from the University of Wisconsin in Milwaukee in 1995 she was an artist in residence in Nebraska; so she is quite familiar with the big sky and empty, open spaces of the Midwest. More to the point is this observation from a *City Pages* review of Handy's 1998 exhibition at the Kellie Rae

Theiss Gallery: "In her work, the landscape is a mood, not a place, and leaving may not be as easy as it looks."

For those interested in Handy's work, she will have a show running at Theiss (400 First Avenue North) from November 29 through January 10. Her new works still "use the landscape as a vehicle to express our spiritual connection to the land," but the paintings are even more minimal. She states that "the few trees and utility poles remaining felt like crutches and distractions," so she has "eliminated everything except the sky, land and water," focusing on "their colors, patterns and textures." The horizon lines of another Minnesotan, George Morrison, come to mind. Look at this painting, then look at the face of the *Amida Buddha*, and you will see what Handy means about the utility poles.

Steven Sorman's *Besides as Before* is as busy as *Cover* is quiet. Born in Minneapolis, Sorman began making the prints for which he is best known shortly after graduating from the University of Minnesota in 1971. He taught at MCAD then moved to Marine on St. Croix before leaving Minnesota for New York in 1994. Sorman's style has changed dramatically over his 30-year career, but his work has always been abstract.



*Besides as Before* is a typical example of his work in the late '80s, which a catalogue described as "biomorphic shadows, spiraling lines, Futuristic vortices evoking a horizonless inner landscape where natural forces reveal themselves."

Sorman himself says, "I paint what isn't. What is in my painting is not directly observed from nature, but I like it to look like it's real. I am expanding reality, not skirting it." So, is that a duck sitting in the middle of *Besides as Before*? "It's not a duck," Sorman says, "but if you want it to be a duck that's okay...I like the arts to promote the idea that something can be many things at the same time."

Sorman's title is as ambiguous as the lines on his canvas (actually linen). "I don't like titles that are self-important or try to obfuscate. I like nuanced turns of phrases, things that seem ordinary." "Besides as before" are simple words ("prepositions that we don't consider important," Sorman points out) but if you think about them you find yourself puzzling out possible

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meanings, just as you puzzle out the almost familiar-looking shapes in the painting.

Sorman believes that if a painting is not interesting to look at, it can't be a good painting. But a painting can communicate in different ways: some tell a narrative story; others are simply about how paint is applied to the surface. "It's like language," Sorman notes; "metaphor and fact are two different things."

Ask your group, or ask yourself, how do *Cover* and *Besides as Before* visually communicate? What is metaphor, and what is fact?

## The Judaica Gallery

### Stained Glass Window

*an interview by Linnea Asp*

Early in October, the Judaica Gallery closed for the installation of a stained glass window in the north wall above the ritual object cases. The window is from a neoclassical building at 3400 Dupont Avenue South in Minneapolis designed by Jacob "Jack" Liebenberg and Seeman Kaplan in 1928. The Adath Jeshurun Congregation that commissioned the building, moved to a new synagogue in Minnetonka in the 1990s. The current owner, the First Universalist Church of Minneapolis, had major remodeling done in 2002, and its stained-glass windows were removed.

The window is made of rolled cathedral opalescent glass from Kokomo, Indiana. The imagery in the window includes a central oval cartouche with a hand inserting a coin into a *tzedakah* box, another cartouche with a landscape in the lower central part of the window, a number of round medallions with iconographic symbols of the twelve tribes of Israel around the outside of the window, plus two menorahs and two *megillahs* (scroll cases). The glass is a combination of plain green and golden background pieces and jewel-tones of aquamarine, blue and green.

Questions were submitted to Dr. Evan Maurer and Jennifer Komar Olivarez about the window.

*I understand that Gaytee Studio did the restoration work on the window. What was done to the window to ready it for the gallery?*

Gaytee Stained Glass studios removed six of the windows from the synagogue/church. Two of the Institute's generous donors, Beverly and Bud Grossman, paid the removal cost for one window, which was then given to the Institute by the



First Universalist Church of Minneapolis, the legal owner of the window. The Institute chose two oval cartouches which we wanted for our window, so they are not necessarily with their original window. Our window was one of the three front façade windows that was originally two separate windows in two different floors, but

meant to be read as one long vertical window from the outside.

The original plan for installing the window was to show only one of the cartouches temporarily in the gallery. Then the idea was proposed to permanently install as much of the window as possible in the space above the ritual object cases on the north wall of the gallery. This plan was enthusiastically followed and Gaytee Stained Glass was enlisted to both restore the window and resize it.

This meant combining the two windows into one and removing some of the sections (mainly of the bottom window and around the outer edges) that were mostly plain colored glass and not necessary for interpretive purposes, in order to fit as much of the object in the space as possible without compromising the design of the window.

This is the only window in our collection from the building. Others are planned to be acquired and installed in other Twin Cities locations, such as the Jewish Historical Society of the Upper Midwest and the Minneapolis Jewish Community Center, as well as the current Adath Jeshurun Congregation building.

*I have questions about the images in the window. What is the significance of the image on the lower central portion, which includes a landscape with a meandering river, clouds, rays of sunlight, a rainbow, a Star of David, and the word "HARMONY" beneath?*

Unity and harmony of the natural world as created by God and our hopes that through our positive action the world can continue to be healed.

*There are seven small circular symbols arranged around the perimeter of the window. What are their meanings?*

This information is still in progress – however, from lower left to lower right, tree (Tribe of Asher); serpent (Tribe of Dan); two sheep (tbd); Star of David (modern symbol of Judaism); man with burden (tbd); ship (Tribe of Zebulun); a question is if it is a wolf or lion – wolf, Tribe of Benjamin; lion, Tribe of Judah).

*I recognize the other images, which consist of two menorahs and two megillahs (scroll cases). Do you have anything to add about them?*

The menorahs are temple menorahs, which have seven lights, and are distinct from Hanukkah menorahs, which have eight lights plus a *shamash* and are used exclusively in the home.

*The religious and cultural objects in the cases correspond with the holidays and rituals described in the fantastic color brochure in the gallery. Will these artworks stay on display semi-permanently? Is there a regular rotation of objects?*

As we have added more objects to our collection, through both donations and purchases, we have less of a need to use loan objects in the cases, but we will continue to borrow objects as necessary and rotate objects on a regular basis. We have found that the thematic display is the most logical for our visitors at the present time, in learning about the Jewish holidays and their ritual objects.

*The marriage contracts on display right now are beautiful. How often will other artworks in the gallery be changed?*

We generally have one or two changing displays per year on the south wall of the gallery.

*Will you continue to occasionally set up temporary cases in the gallery such as those I remember with tzedakah boxes, and illustrated scrolls?*

This will continue intermittently depending on availability of appropriate objects and other factors.

The ritual objects cases below the window include menorahs, *megillahs* and *tzedakah* boxes. The new window is a wonderful addition to the gallery. I hope you have fun integrating its imagery into your tours!

## A Special *Ketubah*

Sharon Richardson

Several *Ketubahs* (marriage contracts) are currently on display in the Judaica Gallery. Hanging on the eastern wall is one created by Judy Freeman, a Twin Cities artist. Judy has taught art and art history, both of which have inspired her artistic career. She has studied in Europe and Israel, gaining an understanding of both contemporary and traditional Jewish values.

Her works include one called *Fifty Stars of Israel* presented to that nation as it celebrated its 50<sup>th</sup> anniversary. Judy creates artworks for many occasions, including anniversaries, bar/bat mitzvahs, births, baptisms, and weddings. Her use of calligraphy adds to the beauty of each work. Among her techniques is the use of airbrushes, which creates a multicolor, three-dimensional design. Judy's artwork graces the walls of museums, universities, synagogues, stores, charities, offices and fine homes on four continents.

In the Jewish tradition, a *Ketubah* is a marriage contract signed by a couple before their wedding that defines the groom's legal and financial obligation to the bride. Two



thousand years ago, women were considered no more than men's personal property. The *Ketubah* was a major step in establishing a woman's rights. The groom promises to serve, cherish, sustain, and support the bride. It is interesting that whereas the entire *Ketubah* is

written in Aramaic, a language of the Babylonian Jews, the date is written in Hebrew. Today, many couples prefer to write their own contract reflecting their perspective on the relationship based on love, trust, and mutual respect. The text is written on parchment or another high quality paper that could be framed to hang on the wall or placed on a table as a unique masterpiece.

This past August 25<sup>th</sup> Judy invited docents Marran McNulty, Susan Tasa, Bonnie Ulman and Sharon Richardson to visit her home studio in Edina. We spent a wonderful morning browsing through her art galleries sharing ideas and exploring her many art works. We had the opportunity to use an airbrush to create incredible images with vivid color tones sprayed on paper. As a parting gift, Judy gave each of us a beautiful handmade memento of our visit.

## You Would Like a Tour on *What?*

Tom Byfield

Our touring season has begun and the amiable cadence of conveying the groups through our hallowed labyrinths is in progress. Mostly these tours are comfortable old friends. We give them often and they hold no terror. But once in a while we are assigned one that is so enigmatic it would turn Carrie Nation into a babbling alcoholic. This kind of tour involves a group that has its own explicit but nearly impossible agenda which leaves you pondering the joys of catching a quick one-way flight to Azerbaijan.

My Waterloo came two years ago when I was assigned a tour for ten physicians' wives. They wanted to see works of art that addressed the medical aspects of those pieces that I would select for them. I was elected for this honor probably because in a former reincarnation I had some peripheral association with the medical profession.

Now most docents are very smart and would leap at this challenge like an under-funded politician to PAC money. I, on the other hand, am dumb as a stump, having the IQ of mayonnaise, and this tour had me sucking for air. Of course I would use the Goya with Dr. Arrieta, but where to go from there? Bracing myself, chin up, shoulders back, chest out, bowels churning, I cobbled together a tour in no more time than it took Magellan to reach Guam.

We started at the Daddi, which was done about the time of the Plague. I explained that physicians had no clue as to its cause, but would offer to their more prosperous patients ground-up rubies and pearls as a treatment. The theory being the efficacy of the drug is directly proportional to the cost, an assumption that is not unknown today. I mentioned as an aside that the Dark Ages were a result of YK1 problems. My attempt at levity soared like a tractor.

In the Connecticut Room, we discussed remedies of the 1700s, which included filleting two fish and strapping them to the bottom of one's feet to cure a fever. When one lady asked me what kind of fish were used, I told her I didn't know, but common sense would dictate they were sole. Bloodletting was an important tool in the armamentarium of any upstanding physician of the time. This was an effort to balance the four Humors, black bile, yellow bile, blood and phlegm. "By the way," I said, "their trade journal was the *Bleeder's Digest*." More groans.

Van Gogh provided a lively dialogue on the possible causes of his mental problems. The psychiatrist's wife had a thoughtful observation. "He was nuts, but in moments of lucidity, painted like a madman." Seurat, with his unusual technique, elicited a comment from the wife of an ophthalmologist. "His painting is like the color blind charts my husband, Orville, used." She also said, "Orville's were more interesting." In the Indian gallery we looked at Shiva, Lord of the Dance, where we considered the tragedy of birth defects.

We stopped briefly in the African Gallery to see the *Nkisi Nkondi* and, of course, talked about the many uses of acupuncture. While there, we peeked at the Ife *Shrine Head*, which led to a discussion of cosmetic surgery and its importance to world peace. Later in the tour, when the fun was at

its grimmest, we went into Art of the Americas where we looked at many Mayan artifacts. They also practiced blood-letting but for a different purpose. They cut into some pretty delicate parts hoping to appease their many gods. They particularly identified themselves with the jaguar, as do I, especially the XJ8 model. One woman recounted her trip to Mexico and the aftermath. We had a jolly good time putting a name to the malady – Montezuma’s Revenge, The Aztec Two-Step, The Mayan Miasma, and my favorite, The Inca Dinka Doo.

After a few more stops, in an hour that seemed to pass by with all the speed of a sloth on Librium, I mercifully ended it with an apology for being less than kind to doctors of yore, and even those before yore. The women were, for the most part, gracious and accepted my *mea culpa*, although a couple continued to look at me with expressions usually reserved for a decomposed mouse.

In what optimistically are called humor columns, this writer has always tried to maintain a low level of competence and has consistently failed to live up to that standard, I see now that this one is no different.

## Walker Art Center News

*Linnea Asp*

You may have heard that the Walker Art Center will close on Feb. 15, 2004 for approximately one year. That led me to wonder what our colleagues there will be doing while the galleries are closed. I called the Walker, and Lara Roy, Program Manager, Tour Programs, cheerfully updated me on the news. Those of you in the docent class of 1998 will fondly remember Lara as one of our devoted teacher/lecturers during training. Lara explained that the Walker would keep its tour guides connected, engaged and actively part of the process during the yearlong closure. In fact, the Walker has named this period “Walker Without Walls.” Many activities will be scheduled to explore art without boundaries in the community.

Tours will continue at the Minneapolis Sculpture Garden, yet will be expanded to include the winter months. Snowplows will clear areas of the garden to make it easier for visitors to experience the art. In addition, tours of the sculpture garden can include an Art Lab component – hands-on art activities held in the “Walker on Wheels” trailer.

Tour guides may also be scheduled for three different Classroom and Community Connections activities depending on their desire to work with adults or children and favored content or presentation style. One program will resemble that of a speaker’s bureau. Tour guides will give talks to various community groups and corporations. The focus will be the history of the Walker Art Center, expansion plans, the construction process, what’s next at the Walker, and about continuing arts programming in the community.

A second option for tour guides is to bring art to the classroom. This will be limited to schools located in Ramsey and Hennepin counties. Tour guides will facilitate discussions of slides or digital displays of curriculum sets put together by Walker Art Center staff. These presentations will

also include simple hands-on art activities.

The third option available to guides is a presentation and discussion of contemporary museum architecture. This will include the general process of designing museums, including how architects solve myriad issues involved in creating museums that are successful not only at displaying art but that also meet other needs. These include creating spaces for gatherings of various sorts, performance art, retail, and food services. This outreach program will be tailored for students of various ages and adult audiences.

In addition to these services to the community, tour guides will be involved in some of the internal planning necessary to prepare for the reopening of the Walker. This will include rewriting tour guide manuals, and attending continuing education lectures.

It sounds like having a closed building will by no means leave the Walker’s tour guides idle! I guess flexibility continues to be the mantra of docents and tour guides at both the MIA and the Walker. Don’t forget to take the opportunity to visit the current Walker Art Center and its many exciting art shows and events before February 15, 2004, when it begins the metamorphosis into a new form.

## Roving Reporters

### Frederic Church’s *Olana*

*Sharon Bigot*

Every other year, my husband Alfred and I take a car trip out East. During the course of this trip, we usually stop in at our favorite winery in the Finger Lakes area of upstate New York. This September, we decided to travel along the Hudson River and visit some of the historic homes and landmarks located on its banks. The home we most highly recommend *Docent Muse* readers visit is Frederic Church’s *Olana*.

Frederic Church was born in Connecticut in 1826. He moved to Catskill, New York to study painting with Thomas Cole in 1844. In May of 1845, Cole took him across the Hudson (to the east side of the river which was directly across from Cole’s home) to sketch the extraordinary views from a high shale bluff called Red Hill. Here Church painted *Twilight among the Mountains (Catskill Creek)*. That same year, Church exhibited at the National Academy of Design in New York. The rest is, as the saying goes, history.

Frederic Church’s epic landscapes became so popular that he was paid \$10,000 in 1859 for *The Heart of the Andes*, the highest price at that time ever paid to a living American artist.

In 1860, Church bought the property adjoining Red Hill where he had sketched with Cole in 1845. The summit near his property, called Long Hill, became available seven years later. In the meantime, Church married, built a house called “Cozy Cottage,” and set up a working farm (managed by Theodore Cole, the son of Thomas Cole) on the earlier purchased lower part of Long Hill. Church’s plan for a



very special house to be built on the summit of his property underwent a radical change after a nineteen-month visit to the Middle East. The house inspired by this experience was named *Olana*.

*Olana* is named after Olane, a fortress-treasure house in ancient Persia. The Middle Eastern architecture, detailed geometric patterns on both the inside and outside of the house, fabulous views of the Hudson River, sky, Catskill mountains and elaborately detailed landscape, work together to make *Olana* Frederic Church's most memorable work of art.

Franklin Kelly, curator of American and British paintings, National Gallery of Art, Washington, DC, makes the statement: "To say that *Olana* is the single most important artistic residence in the United States and is one of the most significant in the world, is only to state the obvious. To say that it is a place of the rarest, most profound, and most moving beauty and complexity and that it is a place that must be experienced to be fully understood and appreciated, is more to the point. In the end, though, one can only say that *Olana* is unique."

(And, yes, the cloud-filled sky above *Olana* looked every bit as sublime as Church's landscape painting *Twilight in the Wilderness*.)

## **Crossing the Channel at the Met**

**Bob Marshall**

*Crossing the Channel* will be on display at New York's Metropolitan Museum of Art through January 4. Bob Marshall visited the exhibition and filed this exclusive report for the *Docent Muse*.

*The Raft of the Medusa* is the introductory work of the Met's exhibition, visible the length of a long corridor. It does not have its own room, as in Minneapolis, or its own dramatic lighting. It shares space with the AcoustiGuide vendors, and there are three more normal-sized paintings on a side wall. Without a frame, the Raft looks suspiciously like a poster or a reproduction painted on the wall – it baffles the spectator, but doesn't cause the jaw to drop as it did at the MIA.

The second gallery is small, a good size, if it doesn't get congested, for the Medusa studies – and the gory ones are front and center. It also contains Gericault's two portraits of monomaniacs, but the *Intensely Jealous Woman* is not the star she deserves to be.

The signature display of the MIA's exhibition was its Grand Salon, the double-length gallery where most of the larger Salon pieces were hung. The Met groups most of the same paintings together, but its gallery is somewhat smaller, the works are organized by subject matter, and the gallery is near the beginning of the show, not at the end.

As at the MIA, *Lady Jane Grey* is the focal point, at the center of a seven-painting wall of Brooding Violence: Turner's *Waterloo* to the far left, *Holyrood Chapel* far right. The Met's groupings tend to bend around corners, and here the bend embraces Martin's *Deluge*.

Grouped around another corner are all six portraits in the show (framed reproductions of Lawrence's Calmady children are featured in the gift shop). The closed end wall features the large landscapes – Huet, Turner, Constable – with Michallon's *Frascati* around the corner. A grouping of five smaller landscapes, centered on the Corot, finishes the room. The great Bonington is double-hung below the Isabey that faced it at the MIA, diminishing both.

The Met's Salon is less dramatic than the MIA's, but as one who gave tours of the Minneapolis Salon organized by History, Portraiture, and Landscape, I did appreciate the logic of the Met's approach.

Through the exit door from this large gallery one espies Constable's great *White Horse*, in the first of two small rooms devoted to The Romantic Landscape. The focus of the next gallery is Vernet's *Pontine Marshes*, which stands out from the much smaller works around it. The adjacent Michallon from the MIA nicely echoes Vernet's fallen trunk.

Whereas the MIA show went out with a bang, the Met's closes with rather a whimper: the largest space of all, with baffle in the center and smaller works on the walls. Seven horse paintings all in a row. Four nudes. Works of varying quality illustrating Byron, Scott and Shakespeare. On one side of the baffle is *Missolonghi*, the Met's chosen poster girl; Roqueplan's *Equinox Tide* is on the other.

There is, however, one felicitous corner grouping amid this hodgepodge. Delacroix's *Fanatics*, which to my eye seemed a bit lost among the oversized works in the MIA Salon, is paired with Wilkie's similarly scaled, and similarly wonderful, *Village Holiday*. Next to the Wilkie, as at the MIA, is Boilly's *Moving Day*, then Bonington's magical *Verona*. In a stretch, these could all be called "street scenes." More to the point is that they are four wonderful works of art that contain most of the show's themes within their frames.

Off to the side of this large gallery, requiring a detour, is a long narrow room with a catalogue study table in the middle and *The Ascendancy of Watercolors* on the soft green walls. The display is, again, more spacious than the MIA was able to offer – an advantage for works that require, and often repay, close observation. The best addition: examples of Gericault's London lithographs.

So, did one show do a better job of telling the story of British influence on French art in the post-Napoleonic era? Not really. In Minneapolis you needed a Docent, at the Met an AudioGuide to tie this academic, even esoteric, exhibition together. Was one show more beautiful? I'd vote for the MIA's.

And by the way, if you're going to New York over the holidays and plan to revisit *Crossing the Channel*, keep in mind:

\* The MIA's *Christ Driving the Money Changers from the Temple* shines in the second gallery of the Met's El Greco show.

\* The Met's Sanford Gifford exhibition reprises his works from the American Sublime show, seen here last year.

\* The newly opened Dahesh Museum shows a number of works by Channel Crossing artists in its *French Artists in Rome* exhibition.

## Keeping in Touch



### **Letter from the Docent Chair**

We often hear that as we age we need to keep our minds active. I think that as docents, we don't have to worry too much about that. It seems that there is always something new to learn, a new challenge to conquer. Each Monday someone presents to us interesting information meant to complement our growing knowledge of art. When special exhibits come, we again face the challenge of mastering a whole new range of information. Each tour gives us an opportunity to discover something new about some work of art in the museum. Our learning never stops.

I was given a special learning opportunity this past September when I attended the Docent Symposium in Chicago with Carol Burton, Barbara Scott and Debbi Hegstrom. I was struck with the sheer number of docents attending from all over the country (over 500!), and with their enthusiasm and desire to continue learning. Some of the talks were given to inform and challenge us while others were given to help us in finding new and practical ways to give tours. Lunch and dinner conversations gave us the opportunity to hear from individuals what was happening at other museums, while touring the Chicago museums gave us the chance to experience first hand some tours by fellow docents. Through this experience, I have come to appreciate the great job our museum is doing in educating us, and it made me more aware of the excellent opportunities we have here.

One of our newest opportunities this fall is the *Sacred Symbols* exhibit. Approximately 80 of the 181 objects come from our museum, and all are wonderful. Touring this exhibit is again giving me the chance to learn something new. I encourage all of you to visit the show and get acquainted with some of our own objects such as the bean man from Peru, an anthropomorphized image of a bean! He is great. Or notice the Nazca pigeon and how he carries his worms with him painted on his front. My favorite is the oldest object in the show, the *Birdstone*, from c.2500 BCE. It looks like it could have been made in modern times.

As I get to know more and more of you, your enthusiasm for what you do is contagious. I think that happens across the board here at the MIA. We are here because we love what we do. We learn, and we pass it on to others. We don't need to worry about our minds growing stagnant. There is not a chance for that to happen as we live this challenging life of a docent. It's great working with all of you, and I look forward to the rest of the year as your docent chair.

*Peggy Dietzen*

### **News from the Museum Guide Office**

We have decided to postpone the beginning of the next docent training class until the fall of 2005. We carefully considered current docent numbers, construction schedules, touring needs over the next few years, and staff and financial resources to come to this decision. We are grateful to have another year to prepare lectures and materials for our revised docent-training program.

As you know by now we are revising the course in order to teach world art history from a fairly chronological perspective rather than teaching cultural areas as separate units.

Thank you for your feedback on our preliminary plans and the first couple of lectures.

Based on your feedback and staffing considerations, and given our own experiences rethinking how we need to present parts of the collection, we have decided to return to presenting introductory content once a week for two years. As with the most recent class, we will ask junior docents to partner with a VTS class during year one. In year two we will require that each junior complete 20 general tours (instead of some of the specialty checkouts, which they will do the following year). This means the in-focus sessions, which will double as continuing education for all docents, become a year-three addition. New docents will be required to attend three in-focus lecture series (e.g. Art of Africa, Art of the Americas, and Modern Art) and demonstrate an ability to lead tours in each area.

In preparation for the new training we are also researching and beginning to develop a database of digital images to support presenting these new lectures with PowerPoint technology. This would enable us to make the images and key points available to docents for study purposes following each lecture.

In the meantime, our goal is to follow every docent on a tour and follow up with an evaluation. We see this as an opportunity for us to have a dialogue with you about touring practices. We're sure you're aware that we put a great deal of emphasis on interactive touring – which includes asking open-ended questions as appropriate and encouraging visitors to look very closely at works of art. This is an opportunity for you to do some self-reflection on your tours and touring style.

Evaluation is an essential part of our docent touring program, but also one that we have been unable to attend to due to other demands. We have a new, streamlined evaluation form that goes through all the aspects of touring on which we'd like you to focus. We will give each of you a copy of the form now, so you know what to expect. We will notify you two weeks in advance of your tour evaluation date. Also, feel free to talk to one of us if you have any questions. We are looking forward to this process and hope you are too!

We are so glad that all of you continue to be so committed to the docent program and the museum. Your hard work is very appreciated throughout the museum and the many communities you serve. Thank you!

*Sheila McGuire and Debbi Hegstrom*

## **Honorary Docents' News**

As usual, Honorary Docents have been busy with book clubs on the third Wednesday and with general get-togethers on the fourth Wednesday of the month (both at 10:30 a.m.). We welcome all honoraries at these meetings, but give a special invitation to new honoraries to participate in our programs.

In November, book club only will meet. The book is *Number One Ladies' Detective Agency*, and we'll be at Margie Mullen's.

No meetings in December – time out for the holidays!

The January book is *Pope Joan* and we'll meet at Liz Boylan's.

Our general meetings during the winter will be at the MIA and the programs are as follows:

January, Ted Hartwell – “Werner Bischof”

February, Lisa Michaux – “Whistler”

March, Richard Campbell – “Russian Avant-Garde

Artists' Prints, Posters and Books 1912 - 1925”

A super line-up, we think, and we give a big thanks to our great curators. Any questions, call Barb Diamond or Pudge Christian.

## **From the Editor...**

Here's the winter issue of the *Docent Muse*. I hope you enjoy reading it as much as I have enjoyed putting it together. Feel free to contact me with ideas, articles, suggestions, and comments. You may reach me by phone (763-551-1558), e-mail (jasphus@aol.com), or my docent mailbox. Please note the publication dates and deadlines for later issues, and keep in touch!

*Linnea Asp*

### ***Docent Muse* Publication Dates**

#### *Spring 2004*

Publication date: week of February 23

Deadline: Monday, February 9

#### *Summer 2004*

Publication date: week of May 17

Deadline: Monday, May 3

## **Calling All Art Adventure Guides, Collection in Focus Guides, Docents, and Staff**

Come celebrate our unity/diversity with memories of the past at this year's

### **Winter Celebrations Luncheon**

An award-winning luncheon buffet  
\*\*\*with scrumptious assorted desserts\*\*\*  
prepared for us by D'Amico.

**December 15, 2003**  
**in the Villa Rosa Room**

Mark your calendar now and watch for the formal invitation in your mailbox soon.

It's so much fun to look at photos.

Please take time to search through your personal photographs for any snapshot of you from the past celebrating something special, *i.e.*, any holiday, event, or get-together (the older, the better).

Please label with your name (in case we don't recognize you) and put it in either mailbox anytime before December 8th.

We will safely return them after the luncheon.

*Barbara Edin and Maria Eggemeyer*  
*Social Committee*