

JULINE CHEVALIER, HEAD OF IPE

(Interpretation and Participatory Experiences)

A summary of a conversation with Jane Mackenzie

Your background?

I grew up in Charlottesville, Virginia. I majored in French and Art History at the University of Virginia before getting my Masters in Arts in Education at Harvard. I worked at the Nasher Museum of Art at Duke University. The Museum is only 10 years old and I helped start the education programs.

Your biggest surprise when you came to Mia?

I was surprised and impressed by how lively the museum is. To see how full of life and energy this place is and how many people are here daily is so gratifying.

What is your job as Head of IPE?

Debbi and Ann report to me so I'm one step removed from supervising Docents and Guides. I hear from Debbi and Ann about how things are going and make sure we are all on the same track connecting with the public.

What's the Interpretation part?

A lot has to do with things like labels. We're revamping all the labels in the permanent collection. We're nearing the end of the Third Floor. Then we'll start on the Second Floor. It's a team effort. Labels are reviewed by the curators. I read every label to make sure information is accessible, the big questions are answered, and the language is approachable.

Other projects?

As part of a team I work on *ArtStories*. It's a major part of Interpretation. They are found on the iPads at Mia. (Curious about Art Stories? Search artstories.artsmia.org)

Other responsibilities as Head of IPE?

I manage up to fifteen interns who work here in the summer. I also plan and implement the *Try It!* spaces - the hands-on spaces under the staircase which are related to special exhibitions. I'm hoping to create other *Try It* spaces! Managing and updating the Art Carts are my responsibility, too.

The Docent program - any big projects or initiatives in the next six months?

My long-term project is the tour feedback process to be developed in the Design Thinking Workshop. I'll send out information about the workshop soon.

SAVE THE DATE

Wednesday, February 17

2:00 - 3:30 p.m.

OR

Thursday, February 25

6:30 - 8:00 p.m.

Design Thinking:

Tour Feedback Workshop

Choose to attend either session

Friends Community Room

Thursday, Mar 3 - 11:30-1:30 p.m.

Docent Forum

Friends Community Room

Bring a bag lunch

Sunday, April 17

Twin Cities Art Museum Guides

World Café (TCAMGC)

Click link [here](#) for workshop information and registration.

Thursday, Apr 21

Jungle Theater Evening: Constellations

Celebrate spring with a night on the town! Join fellow docents for wine and appetizers before attending this award-winning play. This romantic journey follows a simple encounter between a woman and man while exploring the difference between choice and destiny. Limited to 40 attendees. Details and invitation soon.

Monday May 16 - 11:30 a.m.

Spring Docent Luncheon

Villa Rosa Room (*Tentatively*)

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There were new instructions about touring this fall – how have they worked out?

First, I want to be sure I thank everybody for really trying the new ideas. Everybody gave the coat carts the ‘old college try’ before it became obvious that it doesn’t fit our needs. Also, the way Emily and Rebecca are sending over groups, the colored lights don’t make as much sense as I had originally thought. We’re still going to look for a better solution for coats. Having Rebecca available to us four days a week has been a huge help. She and Emily have developed a rhythm and are very efficient.

Emily and Rebecca really have it together.

Any other thoughts about managing that space?

It’s an on-going conversation with many voices to listen to. The space was not designed to accommodate hundreds of children at a time. If those of you in the trenches have any ideas, I want to hear from you. Problems with the IPE website, let me know. Feel free to email me anytime: jchevalier@artsmia.org

Anything additional you would like people to know?

I’m so impressed by the Docents and Guides with their dedication, their depth and breadth of knowledge, their experience, and how generous everyone is to give their valuable time. I know we don’t say how much you are appreciated often enough, but we could never serve the tens of thousands of people we do without you. Thank You!



Juline Chevalier with her Mia favorite:
The Artist's Mother Opening a Door
Edouard Vuillard

DESIGN THINKING: TOUR FEEDBACK WORKSHOP

Debbi Hegstrom

You are invited to participate! We welcome your ideas! Please plan to attend one of the following workshops: Wednesday, February 17 – 2:00-3:30 p.m. OR Thursday, February 25 – 6:30-8:00 p.m. Friends Community Room.

Juline Chevalier will facilitate a fast-paced and fun, hands-on Design Thinking workshop to develop new and innovative ways to gather tour feedback from visitors and IPE staff. In this workshop Docents and Guides will work together to develop and refine ideas to create tour feedback tools that best meet your needs.

Like many leading-edge museums across the country, the staff of Mia’s Learning Innovation division are looking at ways to reinforce the impact our programs have on learners. We want to know to what extent we are helping promote 21st-century skills like critical thinking, global awareness, and creativity.

Design Thinking is a human-centered approach to innovation, which applies the tools and processes from the design disciplines to complex problem solving. It is a flexible tool for finding creative solutions to challenges of all sizes and shapes. At the core of design thinking are five steps – empathize, define, ideate, prototype, and test – all leading towards action and creation.

We look forward to seeing you at one of the workshops! We will send out registration information soon.

VMS VOLUNTEERS

We have long relied on the VMS Volunteers to be on the front lines to warmly greet our visitors with a smiling face, help them navigate Mia, and find our tours.

Now they have a new role! Along with supporting our book tours, they are being trained to promote the **NEW Book Lovers private tours**. (A group can select a book and then schedule a day and time to have a customized tour at the special rate: \$75 for up to twenty people.)

Take a moment to let our VMS Volunteers know how important they are.

THE LIVING ART OF NATIVE AMERICA

Kay Miller

Before each of her tours of the newly-installed Native American galleries, Jill Ahlberg Yohe, Assistant Curator of Native American Art, thanked the Dakota people. It is their homeland where we stand. She encouraged docents to acknowledge our debt to the Dakota people when touring Native American arts. Her team recently completed text panels in the galleries that lay out themes ideal for tour development.

Living arts/living objects

“In the Lakota-Dakota way, there is no word for art or artists because it was a life way,” said Dakota Hoska, Native American Curatorial Fellow. “It was intrinsic to the way you existed in the world. It was a natural extension of being human, of giving honor to the Creator, giving honor to the community, and giving honor to the animals who honored you with their life.”

Spiritual values are imbedded in the Naskapi *Hunting Coat*, (2012.27), made by an Innu woman who interpreted her husband's mystical dream of a successful caribou hunt on the coat. Its soft, supple hide, tiny sinew stitches and impeccable designs testify to the woman's skill as a master artist. The coat would have been a gift – not to her husband – but to summon the “caribou person,” who was so drawn by its beauty that it willingly gave its life to feed the hunter's family. “This was a reciprocal relationship,” Ahlberg Yohe said. The Innu understood the caribou as equals. The hunter wore the coat just one year, knowing that no caribou would be lured by last season's fashion. With its sacred task accomplished, such coats were then given or sold to Native traders or French Voyageurs, who were wild about them.



Complex Trade Routes/Cosmopolitan people

Native people have been using extensive trade routes developed millennia before European contact in the 1400s. Far-reaching land and water routes linked native communities separated by vast geographic distances throughout the Americas. Disparate groups exchanged materials, ideas and designs, just as Asian and Europeans did via the Silk Road. When Europeans arrived here, they grafted their trade routes onto successful native networks.

The *Cape* (2007.102.1, G259) is a stellar example of Dakota artistry made with small luminescent glass beads in exquisite floral designs.

The Dakota have a distinctive color palette and form lines, using outline colors to highlight interior hues. “To us these look like floral motifs,” Ahlberg Yohe said. “To Dakota people, they are imbued with spiritual significance and knowledge systems.” They also serve as mnemonic devices, much like Winter Count, in which a single yearly glyph can spark a year's recollections. Dakota women stitched flowers onto moccasins, belts and bags to remind the next generation of plants that heal.



Where did Native people of North America people get beads? Ancient people made very small beads from organic shells or stone; many Pueblo artists continue to make *heishi*, tiny beads made from turquoise, coral, and other precious stones. Archeologists have unearthed beads made in Italy before 1450 that wound their way through Siberia into Alaska – long before Europeans brought beads across the Atlantic.

Used to working difficult porcupine quills, Native women reacted to Italian glass beads much as Impressionists reacted to brilliant colors in tubes, Hoska said. “All of a sudden, there’s this explosion of color... If you wonder, why would they abandon old practices? They didn’t! They incorporated new practices.”

Creativity within tradition

“Contemporary artists are challenging that stereotypical view of Native Art.” Hoska added, “Do we always have to say Native American art? Is it in quotes? Why is there even a separation?” Consider Susan Folwell’s *Why does he call me Caitlyn?* (G259), a Pop Art contemporary send-up of last year’s Caitlyn Jenner transgender saga. Folwell is an accomplished painter who grew up in a renowned, five-generation family of Santa Clara Pueblo potters and she swore she would never make pots – until she realized she could paint on pots.

“Imagine! This is from the same method that all of her ancestors have used, the coil method,” Ahlberg Yohe said. “Look at sculptural element of that piece. She also imbeds a lot of native humor in her work. She’s infusing all these traditional techniques and then using traditions of Pop Art that employs popular imagery, then purposefully takes it out of context. She adds an additional layer by putting it on a traditional Pueblo pot.” Susan’s mother, Jody Folwell, upended ideas of what Pueblo pottery should be in 1985 with a pot that used a green slip and nontraditional designs inspired by Japanese pottery. It can be seen in a nearby case.

Generosity and sacrifice

These are key concepts in the Headdress (Cheyenne or Lakota, 2015.6) donated by the family of Jack Garcia, a Lakota man and descendant of Long Wolf, a great warrior who fought at the Battle of Little Bighorn. Each of more than 70 eagle feathers represents an act of bravery, accomplishment, generosity or sacrifice on the part of the leader who owned and wore it.

“People in our communities still are honored with an eagle feather if they have done something that the community recognizes,” Hoska said. “You might be surprised at what some of those things are. Maybe they went out on a hunt and brought back a large kill for an elderly person. Maybe they protected somebody or took somebody into their home. Maybe it was for a battle exploit, but not always. In the Lakota-Dakota tradition, we were not judged by accumulation of wealth. You were judged by how much you could and would give away.”

Assumptions/Expectations

Ahlberg Yohe concluded by encouraging docents to ask, “What are the assumptions that we and our visitors make about Native art? Why



do we assume that?" Be open to conversations that end up shattering bedraggled myths, so thoroughly belied by our collection.

SHARING THE WONDER OF WORKS ON PAPER

Emily Shapiro

Amidst all the excitement of Mia's 100th anniversary year, with its headline-grabbing special exhibits, art loans and gifts, and birthday surprises, it would be easy to overlook a recent museum development equally worthy of celebration: the expansion of ongoing museum gallery space devoted to special exhibits of prints, drawings, watercolors, pastels, and other works on paper curated by Mia's Prints and Drawings Department.

In addition to those exhibition spaces familiar to most of us (Gallery 344 – next door to the medieval gallery; Galleries 315 and 316 – just north of the French Salon), these "prints-and-drawings-friendly" galleries now include Gallery 353, adjacent to the Impressionism gallery. In G353, a special new lighting system was recently installed to allow vulnerable, light-sensitive materials, such as pastels and watercolors, to be displayed with greater frequency. Additionally, the Target Wing's first floor atrium has been re-designated as a permanent space for the display of works on paper and it is currently exhibiting prints and drawings recently acquired by or given to Mia. Lastly, the Target Wing's third-floor atrium gallery space currently is exhibiting a variety of fabulous contemporary prints, including woodcuts, color linocuts, lithographs, and screenprints, among others.

The dedication of increased gallery space to the exhibition of the wonderful works on paper that are under the curatorial oversight of Mia's Prints and Drawings Department is a worthy development and a well-deserved one, given the vast size and high quality of this area of Mia's permanent collection. I urge my fellow docents to take advantage of the great opportunity we now have to routinely include works on paper on our tours and share them with our visitors!

Prints of Darkness: the Art of Aquatint (G344), **through 3-6-16**. As the didactic panel explains, the aquatint process began as a printing technique to create facsimiles of drawings. However, it soon "became an expressive vehicle in itself, as artists exploited its dramatic potential for incorporating dark, evocative shadows into prints." Among others, this exhibit includes a number of rarely-exhibited prints created by Goya and some disturbing ones by Otto Dix, a self-proclaimed emulator of Goya's work, particularly Goya's *Disasters of War* series. Additionally, for those of you undergoing Delacroix withdrawal, the exhibit includes one of his rare aquatints, recently acquired by Mia.

Trees Lovely as a Poem: Works on Paper (G353), **through 3-27-16**. According to this exhibit's wall panel, although the depiction of landscapes goes back many centuries, it was only in the late eighteenth century that "European and American artists left their studios to sketch an isolated tree or wooded motif for its own sake, directly from nature." The celebration of trees in this exhibit is both beautiful and

ACCURATE PRONUNCIATION STUDY GROUP

Lynn Dunlap

Ever felt tongue-tied when you were trying to say "netsuke," "László Moholy-Nagy," "Qin," or "Ingres" on a tour? The Accurate Pronunciation Study Group is prepared to "speak on this subject."

Their goal is to help docents accurately pronounce artist names, place names, and terms. Phonetic pronunciation guides for Mia objects are in the final stages. General pronunciation guidelines, such as "How to Pronounce Italian in Six Easy Steps," will be included. In time, the reference sheets will be available on the IPE Volunteers website.

Thank you's to these docents for pronunciation tours

In December, a French tour was organized by Ginny Wheeler and led by Florence Walklet in the Delacroix exhibition. The Japanese tour is coming up on February 11 in the Burke galleries. It was organized by Jean London and will be led by Eri Shiraishi and Brian Hanninan. Another pronunciation tour may be offered in the spring.

Best Practices for Using a Foreign Language on Tours

Ask if anyone is fluent in the language. Ask that person to pronounce the word(s). Follow the language pronunciation guide closely without pretending to be a native speaker. When a pronunciation is widely understood and accepted, but not necessarily accurate, use the generally accepted pronunciation. (Example: Van Gogh). To hear native speakers pronounce words, use pronunciation websites and apps: forvo.com/, howjsay.org/, itranslatevoice.com/

If you would like to have object-related words added to the pronunciation lists, please contact the following committee members: Ginny Wheeler (French), Jane Mackenzie (German), Carol Joyce (African languages), Wendi Chen (Chinese), Lynn Dunlap (Italian), Gail Gresser-Pitsch (Anishinabe and Dakota), Sheila-Marie Unteidt (Spanish), Jean London (Japanese). If you have ideas for other ways to improve pronunciation in the galleries, feel free to contact Lynn Dunlap at dunly@me.com

varied. Additionally, the exhibit's theme celebrates, in a way, the new lighting system in this gallery. As a recent news item from the Department of Prints and Drawings explained, "Departmental Fellow Marla Kinney appropriately chose trees – those lovers of light and providers of shade – as the theme of the first exhibition in the revamped space."

America, Seen (G315-16), **through 9-4-16**. This exhibit chronicles the turbulent events – both good and bad – that occurred in the U.S. during the first half of the twentieth century, as seen through artists' eyes. The works displayed illustrate the excitement and optimism generated by social and technological progress, as well as the fear and anxiety caused by economic depression, war, and religious conflict. The exhibit features, among others, works on paper by Andrew Wyeth, George Bellows, Thomas Hart Benton, Grant Wood, and Elizabeth Catlett.

Recent Gifts and Acquisitions (G180 and G380), **on view at least until February**. In the first floor Target Wing atrium, you will see some amazing recent acquisitions and gifts of works on paper that feature the innovative use of materials in the printmaking and drawing process. For example, the work *Smolder I* (2010) by the South African artist Diane Victor, is a portrait of a Black man drawn with the soot of a burning candle. To quote the artist herself, "I was interested in the extremely fragile nature of these human lives and of all human life, attempting to translate this fragility into portraits made from a medium as impermanent as smoke itself." More contemporary print works await you in the third floor atrium area of the Target Wing, where, among other works, you can see a "triptych" of lithographs by Claes Oldenburg depicting sneaker laces that evoke palm trees swaying in the breeze (*Sneaker Lace in Landscape – Gray, Red and White* (1991)).



Andrew Wyeth *Broad Cove*



Upcoming Mia Exhibits of Works on Paper

Richard Holzschuh: Storybook (Cargill Gallery), **on view beginning 1-30-16**. As described on the Mia website, this upcoming exhibit features "goblins, wizards, trolls, elves, animals, and pathways amid craggy trees ... subjects that captivated Richard Holzschuh, a gifted illustrator in the tradition of Arthur Rackham and Kay Nielson. The exhibit will include 40 to 50 framed watercolors, drawings, pastels, and prints.

The Chronicles of Native Life: The MacMillan Gift of Seth Eastman Watercolors (G353), **on view beginning 4-9-16**. Based on the gift Mia received in 2014 from the W. Duncan and Nivin MacMillan Foundation, this exhibit will feature 35 watercolor and drawings chronicling nineteenth-century Native American life. Most of these rarely-viewed works are based on sketches Eastman made in the 1830s and 1840s, while stationed at Fort Snelling.



WOVEN WITH MEANING

Rose Stanley-Gilbert

The surprise among the Northern Renaissance oil paintings in G342, is that one is a tapestry! *The Infant Christ Pressing the Wine of the Eucharist* is of small-scale but of superior craftsmanship, which suggests it was used for personal devotion by an elite ruling- or religious-class individual. The child does not have a halo, but his wise and engaging look assures us that he is a young Christ, aware of his own destiny.

Layers of meaning

The chalice of wine symbolizes Christ's sacrifice and immortality. Scholars believe the paper beneath a glass on the ledge alludes to Ecclesiastes 50:14-15, which associates crushed grapes with holy blood and suggests Christ's death was predestined. The infant Christ with a cluster of grapes was familiar imagery by 1500. However, the subject of *pressing grapes* to make wine was new, found first in tapestries not paintings. This may reflect changes in late medieval worship. Holy blood relics had become widespread and many worshipers sought to mystically experience Christ's Passion in private devotion.

On the ledge an apple rests atop a glass of water. While the apple is symbolic of Eve and original sin, in contrast, the glass of clear water refers to Mary's purity as the mother of Jesus and the redeemer of women. Light shines through the faceted glass and dapples the cast shadow, symbolizing Christian light overcoming sin. A cross topping a polished orb represents the redemption of the Christian world by Christ's sacrifice. Note the reflection of Christ's hand with his finger pointed directly to the cross. Renaissance thinkers were keen observers of light, shadow and reflection. Natural phenomena were used symbolically to represent their ideas.

Valued more than oil paintings

The structure of tapestries like this one created rich textures with precise details, and thus, were admired more than paintings. The famous Lady and the Unicorn tapestries used 5-6 warp threads per cm. This tapestry, woven about the same time, has an incredible 13 warp threads per cm. The tightness of the weave was achieved by using fine linen instead of a coarser wool for the warp. The "cloth of honor" behind the infant Christ used silk thread spirally wrapped with gold metal wires. Some threads still catch the light 500 years later. The "cloth of honor" appears to be bound on the sides by velvet. This *trompe l'oeil* effect is created by using dyed red and pink threads. Visitors can compare the richness and texture of this piece to one of Mia's large tapestries in Galleries 310 and 340.

Intriguing Similarities

The weaver and workshop that produced this tapestry are unknown, although it is believed that it was created in Brussels. Speculation is based on stylistic similarities with tapestries at the Metropolitan, Chicago, and Cleveland museums, as well as two tapestries in the high-quality collection of Johanna of Castile (aka Johanna the Mad). Take a moment to research her! She spent times in Brussels shortly before the tapestries similar to ours were made. She was intelligent and well-educated, and talented. We cannot know for certain if this stylistically similar tapestry was once owned by Johanna, but visitors may enjoy speculating about its owner.



A NOTE FROM THE PUBLISHER

Merritt Nequette

The first *Docent Muse* I designed was in Fall 2002. It was refurbished with a new logo in Fall 2006 and a new typeface. A major revision took place in September 2007 to align it with other publications of the museum.

So now in 2016, that process has again taken place. It was time for a new look, the new Mia logo, and the new typeface. You will notice similarities to the *Friends Newsletter*, printed publications, notices, and even the letter many of you received from Mia for tax purposes.

The new design will also allow more flexibility for larger pictures, short articles, and hopefully, easier reading. Just scroll down the page.

Hope you like it.