

# Brief Tour Planning Worksheet for Group Tour

**Group Names:** Group 3

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## INTRODUCTION:

**Theme: People Who Made History - How their identity is portrayed through the art**

Historical Identity -

How the world sees you

How you see yourself

How you actually are

And we will learn how each person we will meet today made their mark in the world

## Introduction

Good afternoon and welcome to MIA, the Minneapolis Institute of Arts. Our tour is Historical Identity: How Do We See You. This afternoon we are going to be looking at a few people who made history and thinking about identity. Identity is a complex issue that we are going to simplify to three questions: How we think we are, how society sees us, and how we actually are. Historical identity adds the distance, highlighting only those contributions that have arbitrarily survived. Everyone who knows you will be dead, and every incidental record of your existence is subject to damage, alteration, loss, and destruction. Zephraim Cochrane said "Don't try to be a great man, just be a man and let history make its own judgements". We're going to go up to the galleries and see if history has judged correctly the identity of the men and women we are discussing this afternoon. Our first object comes from 17th century China....

**ORGANIZATION:** (Order your 7-8 objects into a logical tour route, both spatially and thematically. Keep in mind the overall theme and think about connections between objects that will facilitate transitions.)

1. *Exalted Gathering in the Green Woods*, Title written by Dong Qichang, about 1620, China,

96.70 (G216)

2. *Enshrined Buddha*, c. 1800, Burma, 89.55 (G213)

3. Attributed to José Montes de Oca, *Saint Benedict of Palermo*, c. 1734, Spanish, 2010.27.2

(G330)

4. Thomas Sully, *Portrait of George Washington*, c. 1820, American, 32.12 (G332)

5. John Singleton Copley, *Portrait of Sarah Allen*, about 1763, American, 41.3 (G306)

6. Anne-Louis Girodet de Roussy Trioson, *Portrait of Mademoiselle Lange as Danaë*, 1799,

69.22 (G306)

Alternate #1: Joseph Chinard, Bust of General Guillaume Brune, c. 1800 French 77.31a.b

Alternate #2: *Portrait Sculpture of Priest Gyoki*, early 17 century, Japan, 95.85.

**Transitions:** (1-2 sentences to transition between one object and the next, keeping your theme alive and allowing your audience to make connections between objects.)

*Transition between 1 and 2:* We have discussed how the Chinese literati had transcended history to become gentlemen scholars, when in reality they were men who held government jobs off and on, and studied calligraphy, poetry, music, and painting when they could. Next we will discuss a man who birthed a new religion after he left his wife and child, please keep in mind what his identity was before and after his awakening,

*Transition between 2 and 3:*

The identity of the Buddha portrayed though his image is idealized and constantly changing with embellishments added by devoted believers. We will see in our next object a very realistic image used to attract a certain group of believers who could identify with his appearance.

*Transition between 3 and 4:*

Although St. Benedict saw himself as a humble man, others saw his leadership and his peaceful image and used it to lead countless people to Christianity. Our next historical face was also known to have come from humble beginnings, but now we see his face as the face of freedom.

*Transition between 4 and 5:*

What we see here, in this portrait of George Washington, is what we know him to be - the founding father of our country. In our next object, the identity and historical significance is not quite so clear.

*Transition between 5 and 6:*

Although knowledge of colonial Boston is helpful, this portrait offers few clues that illuminate the life and identity of Sarah Allen. Across the gallery is a portrait with many unique clues about the sitter's identity. Let's take a look.

## **CONCLUSION:**

Thank you for joining us on our Historical Identify tour. As we have seen with the *Portrait of Mademoiselle Lange*, as well others we saw today, art can play an important role creating an identify for someone, and as it is in Mademoiselles case, not entirely correct.

The portrait of Sarah Allen, leaves us wondering what she really looked like, while the portrait of George Washington is an iconic image of our first president that we all recognized. With St. Benedict and Buddha, we learned of men with humble beginnings whose image became powerful religious symbols.

History takes bits of how we think we are, how society sees us, and how we actually are and creates an identity that is captured through time. As you explore other images throughout the museum, I encourage you to think about how their identity is portrayed, and what it tells you about the person, the artist, or even the times.