

DOCENT SPRING LUNCHEON AND CLASS OF 2015 GRADUATION

Monday, June 5, 11:30 a.m. - 1:30 p.m.

Target Reception Hall

Michele Yates and Sue Hamburg

Mark your calendars! Come and celebrate a great year of friendship, tours, and the graduation of our Junior Docents! Enjoy a delicious buffet lunch and entertainment – *Red Dot Follies* – presented by the Class of 2015.

Be sure to RSVP by sending your check for \$25, payable to “Docents of Mia,” to Gail Gresser-Pitsch, 2633 Huntington Ave So, St Louis Park, MN 55416. Gail must receive your check by May 15, 2017.

We thank you for your on-time RSVP, as this event will be well attended. We look forward to seeing you there!



Pierrot, 1972, Ritva Wahlstrom, Cotton; screenprint
Gift of Richard Simmons, 98.273.39, nov

DOCENT FORUM APRIL 16, 2017

Rose Stanley-Gilbert

Mia 2021: The Strategic Plan

Karleen Gardner, Director of Learning and Innovation

Three Overall Goals

Fueling Curiosity

In the galleries and online, create content and platforms that inspire wonder for our visitors.

Engaging Communities

An opportunity is outside our door with so many diverse communities. Mia will focus on our programming and neighborhood partnerships.

Deepening Relationships

We will get to know our visitors through our programming and free membership.

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2017-2018 Docent Executive Committee Slate of Officers

The DEC slate will be voted on at the Docent Luncheon.

Thank you to the hard-working Nominating Committee: Lynn Brofman, Joanne Platt, Lin Stein, Ginny Wheeler and Jane Mackenzie, Chair

Chair

Lin Stein

Chair Elect

Nancy Kelly

Treasurer

Gail Gresser-Pitsch

Secretary

Susan Burnett

Communications

Suzanne Zander

Social Co-Chairs

Michele Yates and

Kathy Rothenberger

Muse Editor

Jeanne Lutz

To Watch the Docent Forum Tape

Look in IPE under Videos.

Background for Setting These Goals

Mia is located in the midst of two neighborhoods: Whittier and the adjacent Phillips Community. In 2015, 43 percent of the population in Whittier, and 79 percent of the population in Phillips identified as Hispanic/Latino, Black or African-American, Native American, Asian-American, or mixed race. Our current visitors do not reflect the diversity of the metro-area or Mia's local neighborhood. We will need to strengthen our outstanding collection in areas that reflect the geographic origins of the growing populations of the communities we serve. Specifically, the museum's collection must include objects made by artists from Latin America, East Africa, and Southeast Asia. Additionally, Mia needs to increase works created by African-American artists. It is critical that our entire community sees itself reflected in the collection on view in the galleries and feel that "Mia is Mine."

Highlights of Mia Initiatives

Turnaround Arts is a public-private partnership led by the President's Committee on the Arts and the Humanities to help turn around America's struggling schools with art, music and theater. Sheila McGuire is spearheading this using VTS. The results have been very positive.

Pen Pals Program with Anderson United Community School (in the Phillips neighborhood). Members of staff became pen pals with students at the school and then the school visited, met their pen pals, and had docent-led tours. It was rewarding for staff who rarely get to see the magic that happens for the students in the galleries.

Mid-Continent Oceanographic Institute in St. Paul supports under-resourced students, ages 6 to 18, with their writing skills and homework using cross-curricular creativity. In the Mia galleries students work in groups on creative writing: stories with protagonists, a ship captain, and problem-solving aboard the ship. The results will be made into an illustrated book.

With funding from the Friends, Mia is again partnering with Hope Community, St. Stephen's, and Centro to create more community murals this summer. This project is a way to support struggling teens and to bring people together who are experiencing homelessness. The larger goal is to strengthen our local communities. Mia is also working with MCAD to create a free community artist training program with a certificate at completion.

Radical Seeds: A Night of Resistance and Transformation

How can you connect Martin Luther to the lives of teens today? Use art as a vehicle of social change just as Luther did. A group of teens selected social issues that need change and created their own artwork to support their ideas. Bringing together artists and people of different ages and backgrounds, they created a program of spoken words and poetry to demonstrate how art can bring about social change.

Museum as Site for Social Action (MASS Action)

Museums face the challenge of diversity, inclusion, and equity. Some do it well. Elisabeth Callihan (head of Mia's Multi-Generational Learning) created an advisory group of 50 museums with great ideas from across the nation. They met in Minneapolis in October 2016 and developed a toolkit of best practices for museums. They will reconvene this October to plan how to put "theory into practice." In 2018 they

A Picture (or Chart) is Worth a Thousand Words

Confused about how Mia is organized? Who's who in Learning and Innovation? Where do you fit in at Mia?

All the answers are on the IPE website. Open the heading "Reference & Policies" and you will find "Organizational Charts."

Within that there is a chart for Mia as a museum and for our department called "Learning Innovation." You can save these on your desktop for reference.

will reconvene to expand on those best practices. Mia is receiving a lot of recognition for this!

Your Story, Our Story

In New York City, the Tenement Museum [website](#) contains a patchwork quilt of American stories of immigration and migration experiences. Each photo is accompanied by a personal story. Some Mia staff made their own submissions to the website and shared their history with each other. An amazing experience! Plans are to connect this program to high schools and community organizations. Docents are invited to participate. There may be a workshop for those interested.

What Curators Love: The Newest Acquisitions

This was originally presented at the All-Affinity Event. Each curator was given eight minutes to present a favorite new object. Expect these to show up in the gallery in the next year.

Jan-Lodewijk Grootaers (Art of Africa and the Americas):

Makonde Mask 2016.73

Jill Ahlberg Yohe (Native American Art): *Kiowa Dress* 2017.4

Ghenete Zelleke (Decorative Arts, Textiles & Sculpture): *Flower Vase* (Netherlands) 2017.9A-D

Bob Cozzolino (Paintings): *Backman* by Jim Nutt 2016.89

Rachel McGarry (Prints and Drawings): *Knight on Horseback and the Lansquenet* by Albrecht Durer 2016.108.2, and *Rape of Proserpina* by Giuseppe Scolaro 2016.108.1, and *Another Country* by Christiane Baumgartner 2017.16

Gabriel Ritter (Contemporary Art): *Retina #27 (Active Volcano)* by Shinro Ohtake 2016.81

Tour Feedback Forms

Juline Chevalier

Visitors have had many positive comments about docents and their tours on the returned Tour Feedback Forms. Please continue using these! Remember to fill in your name and tour type on the bottom right. School tour cards are on the counter of the coat room in the Target Atrium. Adult cards are in the docent lounge by the couches.

Website Training Sessions

Kara ZumBahlen is offering a one-on-one training on the IPE and [artsmia.org](#) websites. Interested? Sign-ups are in the docent lounge or email [Kara](#) to set up another time. Various updates and issues were discussed about our evolving website. Thank you, Kara, for all you do!

In Case You Missed It...

What to do in an emergency

Director of Mia Security, Ross Guthrie, spoke on February 9 about handling safety at Mia and what docents need to know.

The tape is in IPE Videos or search directly for "This Old Museum." For a quick, one-page refresher, search IPE for "Emergency."

Rest assured that Mia staff are fully trained for all emergencies.

Now Where Were We in the Contemporary Gallery

On March 16, Gabe Ritter did a walk through of Dave Muller's exhibition. It will be on view through December 15. The tape is on IPE's Videos or search for "Dave Muller."

Why isn't there an exhibition this summer?

The exhibition galleries will be updated during the summer. The next Target Gallery show is *Eyewitness Views*, opening September 10. From Paris to Venice to Rome, Europe's most iconic cities have played host to magnificent ceremonies and dramatic events – and artists have been there to record them. During the eighteenth century, master painters such as Canaletto and Panini recorded memorable moments, from the Venetian carnival to eruptions of Vesuvius, inspiring what became the golden age of view paintings. The exhibition includes more than 40 works, many never seen before in the U.S. These paintings turn the viewer into an eyewitness on the scene, bringing the spectacle and drama of history to life.

Mia Stories: Two of the Best Short Stories for Nature Lovers

April 20, 2017 – How Mia is greening the museum, and why that's good for art, too.

May 3, 2017 – Can algae save us? Why Mia is getting personal with pond scum.

Bookmark [Mia Stories](#) on your computer for quick access.

WATER IS LIFE: A COLLABORATIVE LEARNING EXPERIENCE

Susan Rouse

Each November since 2013 Mia's galleries are filled with second- and third-graders for the *Water is Life* Program. In 2014, docent Jim Allen first introduced *Muse* readers to the Pilot Program, and in 2016 the program is still thriving with eleven participating schools (872 students). Schools are invited to participate in the program based on a variety of criteria. In addition to outstanding program content, the goal is to give students access to institutions they might not otherwise have the opportunity to visit.

At its core, *Water is Life* is about understanding how water is a life-sustaining, integral part of our world. At Mia, students experience a safe and welcoming environment, while encountering art they never imagined. The program builds their confidence as young observers, scientists, and artists.

The primary message of the program is simple: Water IS Life.

Plants, animals, and people need clean water to live.

Water has special properties. It changes forms.

People around the world create ways to interact with water in their lives. (Educator's Guide)

Water is Life Program Basics

Water is Life is a collaboration between Mia, the Science Museum of Minnesota (SMM), and the Minnesota Landscape Arboretum (MLA). Each organization works with participating schools to engage their second- and third-graders in powerful, real-world learning experiences that stimulate scientific discovery, critical thinking, and language development. (Educator's Guide)

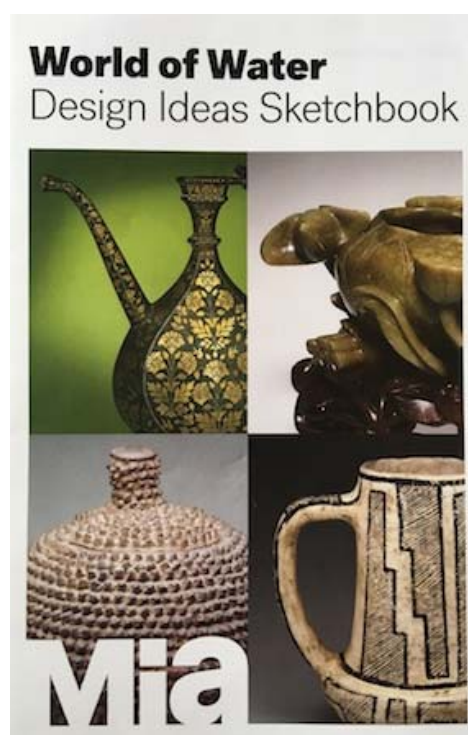
During the month of October, staff from the SMM visit participating schools for an onsite assembly entitled *Water Changes*. Through experiments and demonstrations, students learn about precipitation, evaporation, and condensation, and view water as a solid, a liquid, and a gas.

Throughout November participating schools take a field trip to Mia for the program entitled *World of Water*.

In January, the students participate in the final portion of the program *Plantworks, Waterworks*. This is a field trip to the MLA's Learning Center where they explore, through hands-on activities, how plants use water to grow.

The Experience at Mia - *World of Water*

The Mia experience is managed by the Department of Student and Teacher Learning with a tour component developed with IPE. The students visiting Mia experience water in three art-focused segments, each 35 minutes in duration. The goal as guides during each segment is to incorporate ideas pertaining to water in geography, different cultures, the SMM assembly, weather, plants, transportation, daily use, survival, storage, artistic media, etc.



Tour Segment

Guides facilitate a tour of water-related works of art. In 2016 these objects included *Element of Water*, *Fishing Vessels Offshore in a Heavy Sea*, *Bear Chance*, *Kano School Four Seasons Screen*, *Chinese Rocks* and the *Fountain Court Fountain*.

Design Segment

Guides introduce students to water containers from China, India, Rome, Africa and the Americas. During this time, students are encouraged to sketch design elements into their very own Design Ideas Sketchbook. At the end of the segment they design/draw their own water vessel, considering observations they have made.

Studio Segment

In the studio, students become scientists and artists, experimenting with watercolor utilizing a variety of techniques and tools. For example, what happens when air is blown through a straw into a puddle of paint?

With transition time between segment areas, the total experience at Mia is two hours. Participating guides receive two tour credits for this assignment. This program utilizes a significant number of Docents and Art Adventure Guides each November.

If you're interested in the 2017 program, please contact Paula or Jennifer in the Tour Office. Guides must complete the October training to participate.

WORDS AND ART: BUILDING A RELATIONSHIP

Kathleen Steiger

In March, I attended a Mia class called *Literature and Art*. The title intrigued me. Our group included Josie Owens, a fellow Junior Docent, and about 25 folks who were all writers and poets.

Fran Megarry began the class with a short highlights tour *Making Connections and Finding Surprises*. It included the *Camels*, the *Mandala*, the *Tale of Genji* screens, the *Larche Table Lamp*, and the *Soundsuit*. We found connections and surprises in each one.

In one of the classrooms, Emma Torzs, a local writer and poet led the writing exercises. She started by stating "Life inspires Art and then Art inspires Life and then Life inspires Art, and on and on and on." She encouraged us to explore Mia through the lens of the writer. She introduced a new term (new to me at least): *Ekphrastic*. She defined it as "A poem that is inspired by a work of art." The dictionary definition is "a literary description of, or commentary on, a visual work of art." We spent the rest of our time on a series of exercises to actually *write* a poem or short paragraph that was inspired by a work of art that we saw or that we have always loved here at Mia.

We started our first 30-minute exercise by writing a short description of the work of art. We then were encouraged to write something personal about ourselves that connected us to the work of art. The third



Table lamp, c. 1900
Raoul-Francois Larche
Gilt bronze
The Modernism Collection Gift of Norwest Bank
Minnesota
98.276.76
G275

step was to use these two statements and *elevate* them both to the world...to find a Universal Truth. Some folks were willing to read what they wrote.

The second exercise was to take two works of art, one that you really liked (I picked the *Portrait of Paris von Gütersloh* by Egon Schiele) and one you really didn't like (Del Toro's *The Pale Man* was my choice) and again write a short description, and then – make it personal. The third step was to write a conversation between the two works of art! "What would they say to each other?" This would work better if both works were in the same gallery.

Could these work on a tour? Try one on your next tour!

MIA'S LIBRARY: MYTHS AND FACTS

Rose Stanley-Gilbert

Myth: Isn't the library just for curators and staff?

Fact: No! The library welcomes docents and all museum visitors.

Myth: I thought the library was somewhere behind locked doors? Where is it, anyway?

Fact: The library is located in the Target Wing on the first floor of the rotunda.

Myth: If I ask librarians for help, won't I be inconveniencing them and wasting their time?

Fact: Not at all! The librarians, Janice, Meg, and Kay enjoy helping researchers. (When you ask for help, it is also an opportunity for them to learn more about Mia's art collection.) They are enthusiastic about supporting the educational services that docents provide to museum visitors.

Myth: Great! I can check out books and take them home!

Fact: No. Mia's library is not a lending library. However, the Reading Room couldn't be more welcoming: a Michael Graves-designed room painted a creamy apricot, tables and chairs of warm woods, and natural light from a large window.

Myth: OK, I can check the catalog and browse through all the books on their shelves, right?

Fact: About 200 reference books and 100 current arts magazines are available for browsing in the Reading Room. However, the main library collection of about 60,000 books is kept in a compact storage area one floor below. To access these books, use the online [catalog](#) to identify titles that you would like to consult. Then request these books from one of the librarians who will bring them to you...and perhaps a few other related things.

Myth: I'm usually in a hurry. I guess there's no way to streamline this process?

Fact: Yes, you can! You are welcome to [email](#) or phone ahead (612-870-3117) and explain what you are researching. Material can be pulled and put on hold for you to be ready when you come in.

Myth: I'm researching someone very contemporary. I'm sure there's nothing about her yet.

Fact: Don't be so sure! Mia's library is "one of the midwest's premiere research centers dedicated to the study of art." The library subscribes



Portrait of Paris von Gütersloh, 1918

Egon Schiele

Oil on canvas

Gift of the P.D. McMillan Land Company

54.30

G377

A Thank You: The Docent Lounge Update

When a young woman and her family moved to the Twin Cities in the 1970's, she decided to get involved. During the years she lived here, she volunteered as a docent at the Minneapolis Institute of Arts. That opened up her world to art and art history. She never forgot where it all started for her and has decided to say thank you with a generous gift to benefit Mia's docents and guides. By the way, she still volunteers, but now in Napa, California at [di Rosa](#), a non-profit contemporary art center.

Over the summer her gift will pay for these updates:

The docent lounge will be painted.

The banquette seating will be re-upholstered.

One of the desks will be replaced by more storage for purses, etc.

New iPads will be available for check-out.

Two part-time temporary positions will be filled. One goal is to continue the upgrade of the IPE Volunteers website.

Interested in learning more about supporting Mia's docent program or wish to make a gift? Please contact [Steph Donley](#) (612-870-3366) in Mia's Advancement Department.

to a number of databases that are continually updated with current information. Two resources to start with are: Oxford Art Online and Art Full Text . The librarians look forward to your visit:

The library is open
Tuesday – Friday, 11:30 a.m. – 4:30 p.m.



Studio of Gratifying Discourse,
1797
Wood, ceramic tile stone,
lacquer, tai-hu rocks
Gift of Ruth and Bruce Dayton
98.61.2
G216

MUSINGS FROM DEBBI

Visitor Engagement Guard Program

Have you met and talked with our Visitor Engagement Guards (fondly known as VEGs)? About four are on duty every day on the second and third floors of the museum. You can identify them by the “Ask Me” buttons they wear and the iPads they carry. Learning Innovation and Security began this partnership in January 2014. Five guards were selected in an application and interview process to participate in a pilot program. Debbi Hegstrom and Ann Isaacson have provided ongoing training about permanent collection objects and engagement techniques. The guards have also attended docent and guide training sessions with curators for collection rotations and special exhibitions. The response from our visitors was so favorable that we have continued the program, expanding to ten guards. One of the most positive results has been a change in the visitors' perception of security staff: guards are seen as friendly, approachable, and knowledgeable.

In concert with Mia's Strategic Plan, Visitor Engagement Guards enrich the visitor experience in a new way. Docents and guides provide hour-long tours on specific topics, but are not available at all times in the galleries. The program recognizes guards as a unique and accessible resource for connecting visitors with Mia's collection and programs during all open hours. VEGs perform regular security duties as well as engage visitors in brief conversations about works of art to enhance knowledge or answer questions. They provide a great complement to the work that docents and guides do.

In our plan for sustainability, Debbi and Ann developed a training model that allows for the guards to participate in peer-to-peer training. They have been busily sharing and expanding their knowledge about the collection. They also have loaded many valuable resources on their iPads. If you have a question in the galleries, they might have the answer!



Visitor Engagement Guards (l-r around the table): Risa Tritabaugh, Ann Wood, Tony Fremling, Robert Kipp, Jackie Rapp, Jason Olszewski, Debbi Hegstrom (LI staff), Alex Schneider, Thor Eisentrager (Assistant Director of Security), Tammy Ray, and Angela Johnson.

Not pictured: Gina Carchedi and Ann Isaacson (LI staff and photographer)

Current Conversations

Learning Innovation announces a new tour program, *Current Conversations*, held on the third Tuesday of the month at 3:00 p.m. The goal of the tour is to highlight current issues through looking at works of art in the galleries. We have experimented with three topics so far:

Immigration – Works of art help tell stories about immigration. In looking closely, we ask: Why do people leave one place for another? (Sheila McGuire)

Gender Equity – In viewing works of art about and by women, we discuss: What challenges have women faced both historically and in the present in order to achieve gender equity? (Debbi Hegstrom)

Environment – By examining works of art related to our natural surroundings, we wonder: How are artists inspired by, and how do they respond to, the environment? (Juline Chevalier)

We will keep you posted on upcoming tours and hope that you will join us for the conversations. (We could probably be persuaded to give these tours again, if you ask.)

Junior Docent Class of 2015

Junior docent training is quickly coming to a close! For the final assignment, junior docents will give daily public tours in May and June. They will be accompanied by a peer reviewer from their class, discuss the tour together afterwards, and turn in a Gallery Tour Review form. The tour topics are:

May – *Mostly Modern: Art from the 19th Century to Today*, every day at 11:30 a.m. (This is in addition to the regular 1:00 p.m. tour.)

June – *Highlights of World Art: 1850-present*, every day at 1:00 p.m.

I extend a hearty thank you to all senior docents who have played supportive roles in the two-year training process, from serving as a mentor to taking time to have a conversation in the tour office with a new docent.

More Thank You's

At the end of a banner year of touring, my thanks to all. The *Martin Luther* exhibition was one for the record books! During an extremely busy time, your enthusiasm, creativity, and flexibility shone in all the galleries. Thousands of visitors have benefitted from your good work. Have a great spring and summer with time to enjoy friends, family, and the great outdoors!

REMINISCING ABOUT MONSTERS

Tom Byfield

A show dedicated to monsters is currently at Mia. It is an assortment of memorabilia from the collection of Guillermo del Toro, a movie director of horror films. It contains art, movie props, videos, figures such as Frankenstein and his wife, kitsch and the like. I thought it was interesting...That's "Minnesota nice" for "it didn't get the cockles of my heart palpating with passion."

It got me reminiscing back to when I was a boy, about the time Noah

and his lovely wife Joan built their ark. Then there were real monsters that terrorized me. They were only nocturnal and had taken permanent residence in my bedroom. Their lair was under my bed and in my closet. On a stormy night, howling winds and swaying tree branches cast sinister shadows on my wall. This added to the main production.

My bedroom was on the second floor. I would go to bed but stay awake, keeping close watch on that closet lest an ogre should emerge. I was also very careful not to let my arm dangle down the side of the bed as it would be low-hanging fruit for the monster living beneath. One night my mother banged something against the kitchen ceiling directly below my bedroom. I immediately went into a catatonic state, not daring to move even my eyeballs. "It" was stirring underneath my bed and was coming to get me! My terror was no less than those poor souls greeting Monsieur Guillotine's quaint invention.

I don't know how long these nightly brushes with death lasted, but they were the most terrifying of my life. Today the only scary monsters we fear are the political ones.

SPEED DATING FOR ALL @ MIA

Boyd Ratchye

All the docents, Honorary, Senior and Junior, are finishing up the year at Mia with a fine occasion: the Graduation Luncheon for Junior Docents in the Villa Rosa Room. I like the theme: *Red Dot Follies*. We've all been there. I hope you can attend and will introduce yourself to many of our new docents.

Recently I have been reflecting on my docent life at Mia. It has been less like floating leisurely in a boat down the Mississippi and more like "speed dating." I am using speed dating as a metaphor for getting together to learn about new approaches, technologies and objects, and then, all too quickly, we move on to the next new thing. Speed dating has become a new way of docent life at Mia.

Karleen Gardner's Presentation at the Docent Forum

The complete April 6 forum is found in the IPE Video section. While involved with DEC, I've had a number of docents tell me that they would like to become more aware of the changes at Mia. The Forum this year was designed to meet that need. Karleen discussed Mia's strategic plan and how Learning Innovation is applying those initiatives to outreach into our local and larger community.

Kara ZumBahlen's Presentation on IPE Updates

Kara is available to work one-on-one with anyone to improve their website skills. Sign-ups are in the docent lounge.

Juline Chevalier's Presentation on the Feedback Form

Juline entered the results from our visitors and charted their responses. Visitors are happy with docents and their tours.

Six Curators Present their Favorite New Acquisitions

Each curator was given only eight minutes to present their favorites. This entire session was a delight. So listen to the tape and freshen up your tours! Some objects will not be out until rotations next year. We

hope to have such presentations at other Docent Forums.

I'm thankful for the opportunity to serve you over the last three years, beginning as Treasurer, then Chair Elect, and this year as Chair of the Docent Executive Committee (DEC). Hope to see you June 5 at the luncheon.

LYNN BROFMAN: THE ART OF MAKING JEWELRY

Lynn Brofman opened her studio to four jewelry-making demonstrations in February and March. Twenty-two docents signed up to attend. The general consensus was that they had a great time and they learned a lot about working with metal. Two docents took the time to write about their appreciation!

Jim Allen

I learned that I didn't know what I don't know. Like how impossibly hard it would be to get the little granules on things like the gold Moorish *Statue of a Lion* to all be exactly the same size. Then, poof, Lynn showed us how. Amazing.

Mary Bowman

I thoroughly enjoyed the peaceful inspiring morning at Lynn's jewelry studio. I had two thoughts.... how much work it must be to just keep that working area sparkling clean and inviting and also the realization, while watching her demonstrate techniques, of the great understanding of metallurgy that Lynn has to possess. For example, how metals "stretch" or expand during heat application and how the "elasticity" of metal is also affected by heat. I may not be using the right words, but I felt like we were getting some instruction in chemistry/metallurgy as well. And...she has all these beautiful tools! and some amusing and creative uses for common kitchen items. It was a lovely way to spend a morning!

Thank you to Lynn for her generosity in sharing her work, Vicki Sperry for organizing this event and Carreen Heegaard for sharing her photos.

