



In preparation for the “Hearts of Our People: Native Women Artists” exhibition, please add to this document any questions or concerns you anticipate to come up about the exhibition’s topic, content, or logistics. Additionally please add any situations you foresee arising during the run of this exhibit. These questions will be answered and presented to all front of house staff at the Front of House Staff VET Training on May 20.

CONTENT

What is this exhibition about?

“Hearts of Our People” is the first major thematic exhibition exploring the artistic achievements of Native women. The exhibition seeks to change the understanding of Native art through the recognition that most Native art has been and continues to be made by women, a fact that is often overlooked and has never been the subject of a major exhibition until now. “Hearts of Our People” includes more than 115 works dating from ancient times to the present and made in a variety of media, including sculpture, video and digital arts, photography, textiles, and decorative arts. Drawn from Mia’s permanent collection and loans from more than 30 institutions and private collections, the works are from communities representing all regions of Native North America.

How many objects will be on display, and what type of objects are they?

More than 117 works dating from ancient times (what Euro-Americans call “pre-contact,” i.e. 1500 ACE and earlier, to the present and made in a variety of media, including sculpture, video and digital arts, photography, textiles, and decorative arts. Objects are from Mia’s permanent collection and loans from more than 30 institutions and private collections, the works are from communities representing all regions of Native North America.

Are all the artworks in the exhibition signed? If not, how does one know whether any given artwork was made by a woman?

Most Native art is not signed by the maker, especially historic work. It would be “uncouth” to identify as an individual artist in many communities. Rather, these genres are in the dominion of women and have been for centuries.

How many Native communities are represented?

More than 50 communities and cultures from all over North America are represented. However, this exhibition was not conceived as a comprehensive or definitive study of Native women’s art -- Mia realizes that would be impossible. We view this exhibition as the tip of iceberg, the beginning of what we hope will be the first of many exhibitions like it. Native women are important and influential voices in American art.

How did this exhibition come about?

Organizing this exhibition was a multi-year process requiring extensive research, dialogue, and planning. It began in 2013, when curators Jill Ahlberg Yohe and Teri Greeves first discussed the possibility of working together on an exhibition exploring the artistic achievements of Native women. They recognized that the majority of Native art was and is made by women, but came to the realization that there had never been a major exhibition or catalogue dedicated to Native women artists. Yohe and Greeves collaborated with an advisory panel including Native women artists and Native and non-Native scholars from a range of nations to bring this exhibition to fruition in a way that honors these objects and the artists who created them. Learning from diverse opinions and voices was and is a fundamental part of this exhibition.

Exhibition Advisory Board members include:

heather ahtone, Choctaw/Chickasaw, senior curator, American Indian Cultural Center and Museum, Oklahoma City; DY Begay, Navajo artist, Santa Fe; Janet Berlo, professor of Art History and Visual and Cultural Studies, University of Rochester; Susan Billy, Pomo artist, Ukiah, California; Katie Bunn-Marcuse, director and managing editor, Bill Holm Center for the Study of Northwest Coast Art, Burke Museum, Seattle; Christina Burke, curator, Native American and Non-Western Art, Philbrook Museum of Art, Tulsa; Kelly Church, Anishinaabe artist and educator, Michigan; Nadia Jackinsky, Alutiiq art historian, Anchorage; Heid Erdrich, Ojibwe writer and curator, Minneapolis; Anita Fields, Osage artist, Tulsa; Adriana Greci Green, curator and assistant professor, University of Virginia; Carla Hemlock, Mohawk artist, Kahnawake; America Meredith, Cherokee, publishing editor of First American Art Magazine, Oklahoma City; Nora Naranjo Morse, Santa Clara artist; Cherish Parrish, Anishinaabe artist and educator, University of Michigan; Ruth Phillips, Canada Research Professor and Professor of Art History, Carleton University; Jolene K. Rickard, Tuscarora, artist and Associate Professor, The Department of the History of Art and Visual Studies, Cornell University; Lisa Telford, Haida artist, Seattle; Graci Horne, Dakhóta, independent curator, Minneapolis; and Dyani White Hawk, Lakhóta artist and curator, Minneapolis.

Where did the exhibition come from? Where has it traveled and where will it go next?

This exhibition was organized by Jill Ahlberg Yohe, associate curator of Native American Art at Mia, and Teri Greeves, an independent curator and member of the Kiowa Nation. An advisory panel including Native women artists and Native and non-Native scholars has provided insights from a range of nations. The exhibition is premiering at Mia and will then travel to the Frist Art Museum in Nashville, Tennessee, the Renwick Gallery in Washington, D.C., and the Philbrook Museum of Art in Tulsa, Oklahoma.

Should all of the objects on view be considered art?

Yes. Art history has overlooked countless Native women artists because of the deeply ingrained Eurocentric assumption that these women were “untrained” in a canonical sense and work within a circumscribed and static tradition of “ancient craft” with little to no individual artistic latitude or ingenuity. From Mia’s vantage point today, it seems odd to impose upon Native cultures the post-Renaissance Eurocentric divisions between art and craft. There is no evidence, linguistic or otherwise, to suggest that Indigenous North Americans ever made such distinctions between art and craft; they make none today.

Will any sacred/ceremonial objects or cultural patrimony be on view?

No. We made a concerted effort to exclude any funerary objects from the exhibition. Much of the work that went into this exhibition involved working with archaeologists to research provenance and secure objects that were instead used in a domestic/home setting. All object selections were reviewed by our advisory panel, which included Native women artists and Native and non-Native scholars from a range of nations.

Would any of these works be required to be repatriated under the Native American Graves Protection and Repatriation Act?

No. Mia takes the stewardship of its collections very seriously. We adhere to the ethical guidelines established by the Association of Art Museum Directors (AAMD) and the American Alliance of Museums (AAM), and comply with the requirements of the Native American Graves Protection and Repatriation Act. In addition, all objects selections for this exhibition were reviewed by our advisory panel, which included Native women artists and Native and non-Native scholars from a range of nations.

Why are there so many different languages in the exhibition?

The artists in this exhibition represent more than 50 communities and cultures from all over North America. Not only was it important for Mia to recognize the artistic achievement of these Native women, we felt it was essential to experience their voices in their Native languages.

I find this exhibition offensive and/or am upset about how the content/context is depicted.

Thank you for sharing your opinion. We realize art is a very individual experience and can often inspire strong feelings. Mia worked very closely with an advisory panel including Native women artists and Native and non-Native scholars from a range of nations to organize an exhibition that honors these objects and the artists who created them. However, we realize our exhibitions will not always appeal to everyone, and visitors may not always agree with our decisions. If you'd like to speak further on this, please contact kprestegaard@artsmia.org.

How can I contact the curators?

Please e-mail us at visit@artsmia.org, and we will forward your comments.

Will there be an exhibition catalogue? When and where is it available? What is the price?

The catalogue *Hearts of Our People: Native Women Artists* will be available at Mia and through the University of Washington Press by late May. The retail price will be \$39.95.

It is also available online for pre-order Available online at Mia here:

<https://shop.artsmia.org/products/heartsofourpeople>

Why only women artists? Why not include Native male artists as well?

This is the first large exhibition dedicated to Native women artists. While most Native art is made by women, this is largely unrecognized outside of Native communities. Male artists have been recognized prominently in many art exhibitions, including the most recent Fritz Scholder show, TC Cannon, and Jeffrey Gibson. We want to add to the canon to recognize this work by amazing women artists.

PLANNING YOUR VISIT / LOGISTICS

Why is the opening/Community Celebration only open to Native People? Is there another public opening?

This exhibition is to recognize the artistic achievements of Native American people. The celebration for the Community is to recognize the ongoing achievements and presence of Native people, offering a time for people to come to Mia and acknowledge this ongoing history. There are plenty of ongoing programs happening this summer (see website) where all are welcome.

Why does anyone who identifies as Native get a free ticket? How does that work?

This exhibition has been a long-term collaboration between Mia and many Native artists and community partners. Admission is free to Native Audiences through promotion codes shared via posters, flyers and community message boards. These promotion codes may be used at any point of sale. Native audiences may also self-identify without a promotion code over the phone or onsite. For a complete list of promotions, please speak to a Visitor Experience representative.

Will entrance be free on Family Days and Third Thursdays?

My Mia free admission is honored ONLY on Family Days and Third Thursdays themed after the exhibit TBD.

How strict will re-entry be?

Reentry will be allowed for this exhibition for any reason on the day of the visitors valid ticket.

How much time should I allow to see the exhibit?

1 - 1.5 hours

What is the return /exchange policy for tickets?

Visitors can return tickets up until the museum closes on the day their tickets were valid for a full refund.

I had a ticket for the guided tour of Hearts of Our People but came after the tour began. Can I still get a listening device and join the tour?

This will be situational. Generally, we suggest rescheduling for anyone later than 10 minutes. The ticket price includes an audio guide, so they may have one without additional charge

What are the least crowded times to see the exhibition?

We project the quietest times will be Tuesdays and Wednesdays, midday. Potentially Friday nights as well. This may change as the exhibit goes on. We'll update the answer if that happens.

What is the Mezzanine schedule?

The Agra Culture restaurant on the Mezzanine will be closed for the summer. It will reopen a month after the exhibition closes.

Ticketing Logistics for last entry?

VE will continue to sell tickets as long as visitors want to buy them. If someone comes in a 5 minutes to close and understands that they only have 5 minutes to view the exhibition we will still sell them a ticket.

TOURS

How will guided tours work?

All adult private and public tours meet at the Information Bar in the upper lobby from Sunday, June 2 - Sunday, August 18, 2019.

School group tours continue to meet with VE Greeters in the Breezeway and will be directed to the Target Atrium. Some exceptions may be made for unplanned self-guided school groups, to be decided at the discretion of the VE Greeters.

Public Tours

Tuesday through Sunday at 2 pm

Thursday evenings at 7 pm

Anyone with an exhibition ticket can attend

Meet the docent in the upper lobby by the Information Bar

Tours begin June 2; listening devices provided.

Private Tours

Size: 60 individuals can begin guided tours at each start time. One docent is assigned to every 15 group members. A minimum of 9 students or youths plus 1 chaperone/faculty member attending at the same time constitutes a group.

School Tours K-12: (begin May 28)

Meet the docent or guide in Target Wing, 1st floor atrium

Weekdays (Tuesday-Friday):

Guided tours: 10:00, 10:30, 11:00, 11:30

Self-guided tours: 10:15, 10:45, 11:15, 11:45

School group tours only: May 28-31; listening devices are not used

University/Adult Groups: (begin June 2)

To arrange, call 612.870.3140 (University groups free; Adult groups fee charged)

Groups meet by Info Desk in upper lobby

Weekdays (Tuesday-Friday):

Guided tours: 12:30, 1:00, 1:30, 2:30

Self-Guided tours: 12:15, 12:45, 1:15, 1:45

Thursday and Friday Evenings:

Guided tours: 6:30, 7:30

Self-Guided tours: 6:15, 6:45

Weekends:

Guided tours: 11, 12, 1:30 and 3

Self-Guided tours: 11:15, 12:15, 1:45 and 3:15

Tours begin June 2; listening devices provided for adult groups only (not University groups)

Museum Guides Training

Lecture in Pillsbury Auditorium:

May 2, 1:30-3:30 pm

May 4, 10:30 am-12:30 pm

Walk-through in Target Gallery:

May 25, 10:30 am-noon

Tour route sheets that docents and guides fill out before their tour will be in a binder at the Information Bar and anyone can reference it to help visitors who arrive late connect with the tour.

Listening Devices

Listening Devices will be used for adult public and private tours, as needed. They are stored and charged in the cabinet behind the Information Bar in the upper lobby. When devices are needed, VE volunteers or docents/guides will get them for the tour groups. Docents/guides will return the devices to the upper lobby, clean headsets, and place receivers back in the charging stations. VE volunteers will assist as much as possible with returning and cleaning the devices.

Will public tours be for anyone who has a ticket or are they for members only?

Public Tours are for anyone (not required to be a member); you must have an exhibition ticket. There will not be a limit placed on public tours.

How will school tours work?

Book with the tour office. Tour groups will arrive and gather in Target Atrium, and their docent/guide will escort them to the exhibition.

Will there be ASL interpreted tours of the exhibit?

An ASL interpreted tour will be provided on August 4 at 2 pm.

AUDIO GUIDE

Will there be an audio guide? Will there be a transcript to the audio guide?

Yes, and yes. The audio guide transcript should also accompany the guide on the iPods Mia provides.

Audio Guide Rental

- Free with ticket purchase
- Also available on Apple store: free in-app download
- Audio Guide was created by Mia
- Run time: around 45 minutes
- Features artists talking about their work and historical work
- 17 stops

Will audio guides be available during May 28-31, the early access for Native School Groups?

Maybe - we're working towards that goal, but can't guarantee it.

Can I listen to the audio guide at home?

If you load it on your own device

Is sketching/drawing allowed in the exhibition?

No, but photography is allowed.

ACCESSIBILITY

Are strollers and double-wide strollers allowed in the exhibition?

Yes, we welcome families with children and strollers. We ask that adults manage the strollers at all times for the safety of children and visitors.

Are wheelchairs allowed in the exhibition?

Yes, electric and manual wheelchairs are allowed.

Are scooters allowed in the exhibition?

Yes, scooters are allowed in the exhibition for visitors who need them for accessibility issues.

Are segways allowed in the exhibition?

Segways are allowed in Mia for proficient users (see Mia Segway Policy) Exhibition requirements will be reviewed

Will there be seating in the exhibition?

Yes.

Are gallery stools allowed in the exhibition?

Yes for docent trainings and public; policy subject to change over run of exhibition

Will there be any sensory components to this exhibit? If so, what accommodations will we be able to offer to visitors?

PHOTOGRAPHY

Is photography allowed? Is snapchat/video allowed? Flash?

Photography and video are allowed, but no flash. Several lenders have prohibited photography and video by the public of several works: These works will be labeled with “no photography” symbols.

What is the hashtag for the exhibition?

The hashtag is #HeartsOfOurPeople

Can I bring my tripod in?

No.

INTERNAL

How many free passes do Docents, Collection in Focus guides and Art Adventure guides get?

Volunteers, docents, and guides are allowed individual entry with badge.

PROGRAMMING

Community Celebration

Saturday, June 1, 10 a.m. – 12:30 p.m. (Native Community; by invitation only) Exhibition viewing 10-5; 10 AM drum circle at 24th Street entrance; 11:00 to 12:15 community lunch in Wells Fargo; Wells Fargo turns over for symposium overflow at 1 pm.

Symposium- SOLD OUT

Hearts of Our People: The Legacy, Relationships & Power of Native Women Artists
Saturday, June 1, 1–4pm
\$40; \$32 My Mia members, free for Native American Art Affinity Group members

Panels of artists and scholars will explore themes related to the special exhibition, “Hearts of Our People, Native Women Artists,” opening June 2.

1pm Legacy

Jolene Rickard, Janet Catherine Berlo, DY Begay, Jill Ahlberg Yohe (moderating)
Revealing how the transmission of techniques, iconography, historical narratives, and an understanding of the artist’s role as culture bearer links contemporary artists with their ancestors.

2pm Relationships

Anita Fields, Carla Hemlock, Ruth Phillips, Dakota Hoska (moderating)
One line explaining topic
Discussing the Native concept of “kincentricity,” which envisions an interconnection among people, animals, plants, and the elements in a world view that prompts greater accountability for all beings.

3pm Power

heather ahtone, America Meredith, Katie Bunn Marcuse, Teri Greeves (moderating)

Exploring how Native art frequently references the specific agency that women exercise in their communities, not only as diplomats, but also as artists, mothers, and culture bearers.

For information about each panel, visit
new.artsmia.org/hearts-of-our-people-native-women-artists/

About the exhibition: Women have long been the creative force behind Native American art. Presented in close cooperation with top Native women artists and scholars, this first major

exhibition of artwork by Native women celebrates the achievements of over 115 artists from the United States and Canada spanning over 1,000 years. Their triumphs—from pottery, textiles, and painting, to photographic portraits, to a gleaming El Camino—show astonishing innovation and technical mastery.

Patron Preview

Saturday, June 1 (evening)

Other Programs

Artist Talks & Demos:

June 27: Gallery Talk with artist Julie Buffalohead

July 14: Hearts of Our People Family Day with demo and talk by artist Kelly Church

August 1: Talk with artist Mary Ann Barkhouse, Canadian artist

Community Events:

Movies in the Park

As part of the Minneapolis Parks Movies in the Parks we will show three films about or by Native women. Each will begin at dusk with premovie activities starting at 7:30PM

First Daughter and the Black Snake, a documentary film about Winona LaDuke will be screened at Washburn Fair Oaks Park across the street from Mia on Thursday, June 13. (Winona LaDuke and Director Keri Pickett will be present.)

Blood Memory, a documentary about Sandy White Hawk will screen at Father Hennepin Park on Tuesday, July 30.

Rumble, A story of how Native Americans have influenced Rock N Roll, will play August 4th at East Phillips Park.

Community Mural

This summer artist Natchez Beaulieu White Earth Ojibwe will work with Native girls to create a mural honoring Native Women Artists in our community. The mural will explore the exhibition themes of Legacy, Relationships, and Power and be displayed on Native American Community Development Institute/All My Relations Gallery.

Intergenerational Community workshop

Hearts of Our People: Portraits of our Grandmothers

Graci Horn Sisseton Wahpeton Oyate/ Standing Rock Oyate

Franklin Library

My Mia Days:

June 2-9

Second My Mia Member week in July, dates TBC

THE STORE

How was the store assortment selected?

The buyers worked closely with curators Teri Greeves, Jill Ahlberg Yohe and Dakota Hoska to determine a merchandise strategy and to reach out to Native artists and vendors. They also solicited input from the advisory council.

The exhibition-specific assortment highlighted in the pop-out is made by and purchased from Native Americans. Two products are mass produced - the travel coffee mugs designed and sold by the Pueblo tribes of New Mexico are made overseas and the puzzles are made in Canada but the artists receive a royalty fee for each order.

The team made a concerted effort to put together a representative assortment of products by female artists. However, they are aware that not all types of Native craft and not all nations are represented and will continue to work to reach out to different artists to build our assortment.

Is it cultural appropriation to wear the jewelry/apparel the store is selling?

No. The products sold in the store are made by Native Americans for anyone to wear or appreciate. These vendors and companies would never sell anything that should not be used or worn by a non-Native.

Why are the products in the store so expensive?

All purchases from The Store at Mia support Mia and members receive 20% off their purchase. The store works to provide a variety of price points in all categories while also offering high quality items. The majority of the items in the pop-out are hand-made and labor-intensive. The artists and vendors have spent years learning their crafts and deserve to be paid fair wages for their work. Some of these items are typically sold direct-to-consumer instead of through retail channels so the team had to adjust pricing in order to be able to sell these items in the store.