

FROM THE CHAIR

Nancy Kelly

Happy Summer to everyone! The docents of Mia have had a busy time over the past year. We toured the *Egyptian Sunken Cities* exhibition that lasted six months and was a great success. I think most school children in Minnesota must have visited the show. We look forward to the phenomenal *Hearts of Our People: Native Women Artists*.

The Docent Executive Committee this year has sought new ways to inform docents of new acquisitions, particularly those that actually go on view. I hope you have attended some of the education programs and forums, especially including curator talks about new artworks in the galleries. These are so helpful and important – we need to know about great new gems to offer our visitors. In the April 25 talk by Bob Cozzolino, he spoke about the direction that the museum is taking in new acquisitions and gave wonderful information on the new paintings on view. [Note: There is an emphasis on women artists and African American artists in these acquisitions.] If you missed any of the curator talks, videos are on the IPE website.

The wonderful new acquisition, J.M.W. Turner watercolor, *Borrowdale, with Longthwaite Bridge and Castle Crag*, was on view for several months. There are many new Kunin Collection paintings that continue to appear and many other artworks. It is fun to go through the galleries making new discoveries.

Docents have been involved in the museum-wide initiative to enhance diversity and inclusion at Mia. Docents and Art Adventure Guides have attended training sessions devoted to helping us all expand the way we look at what we do to be respectful and welcoming to all of our visitors.

Some members of DEC are participating in the Center for Empathy and Visual Arts study to look at ways to foster empathy, compassion and understanding with our visitors as they connect with the art. We will continue to work on using tours to foster empathy. (See Debbi's column on page 6.)

We have all experienced improved communications with the education staff at Mia through the frequent email updates from Kara Zumbahlen. These emails helped us keep track of the many gallery closures over the last several months. Check out the white board in the docent and guide lounge for opportunities to share more information by staff and docents.

Paula Warn and Jennifer Curry continue to amaze us with how they are able to manage all of us with the huge demand for private tours, Egypt tours and all the regular tours. They continue to improve the

Please Join Us

IPE Volunteer Appreciation Evening
Thursday, June 27, 5:00-8:00 p.m.
Target Reception Hall

Speaker: Dr. Vanessa Rousseau
"Fakes, Forgeries, and Looting:
Art Crime in Context"

RSVP by June 20.

See event flyer with link to reserve a spot.



Borrowdale, with Longthwaite Bridge and Castle Crag,
c. 1799-1802

Joseph Mallord William Turner R.A.
Watercolor

The Ethel Morrison Van Derlip Fund and
Gift of Helmut F. Stern
2000.262
Not on View

IN THIS ISSUE

page 2

Building Bridges: Community Outreach at Mia
Meet your new Docent Executive Committee

page 4

The Dutch Middle Class
Takes Over the Art World

page 6

Musings from IPE

page 8

Let the Sunshine In

communication about our tours with great updates on each tour on our MyMia tour calendars...also reminding us to check for updates!

It has been a great pleasure to serve on the Docent Executive Committee with a wonderful group of docents. I want to thank Tammy Meyer, Kathy Rothenberger, Randall Johnson, Karen Kletter, Jim Allen, Mark Catron, Kathryn Schwyzer, Pat Wuest and Debbi Hegstrom. You have all been wonderful to work with and have contributed to enhancing the docent program for all of us. Debbi Hegstrom continues serve as a great advocate for docents in bringing docent ideas and initiatives to the staff and committees of Mia. Debbi has worked with docents through our docent study groups to improve public tours and to improve accessibility for visitors to Mia. Debbi continues to share the changes and new initiatives that are happening at Mia. Thanks to Debbi for all she does for us and Mia.

Thanks to all of you for allowing me to serve as the chair of the Docent Executive Committee this past year. See you in the galleries.

BUILDING BRIDGES: COMMUNITY OUTREACH AT MIA

Meg Ubel

For decades Mia's beautiful and imposing Neoclassical building fronting Fair Oaks Park has dominated the landscape. But though a landmark *in* the neighborhood, just how much is Mia a part of the neighborhood? For the past several years, Mia has been trying to extend beyond its stone walls and into the surrounding communities. The *Muse* learned more about Mia's community outreach initiatives in a recent conversation with Elisabeth Callihan, Head of Multi-Generational Learning (MGL).

Pulling out an organizational chart before the interview, I discovered that the department Callihan leads is part of the Learning Innovation division of Mia, along with Interpretation and Participatory Experiences (IPE) which contains our own docent and guide programs. Callihan, who came to Mia from the Brooklyn Museum a little over four years ago, described the focus of MGL as "informal education for people of all ages," taking place both inside the museum (Family Day and the adult lecture series are examples) and out in the community, with events such as *Art in the Park* and a number of community mural projects.

This outreach focuses on the Twin Cities, generally, but especially on the Phillips and Whittier neighborhoods where Mia is located. There's a noticeable mismatch there: while these neighborhoods are racially and ethnically diverse, Mia's visitors are overwhelmingly white. As Callihan noted, "We're embedded in these neighborhoods and yet our visitorship doesn't reflect the people around us. Former Director Kaywin Feldman felt that as a museum we need to put more effort into reflecting the geographical community we're in."

How do Callihan and her team determine what programs to offer? Callihan says they are "always listening," sometimes in formal planning

Meet your new Docent Executive Committee

Chair -

Tamara Meyer, class of 2009

Chair-elect -

Sheila-Marie Untiedt, class of 2009

Communications -

Janis Lysen, class of 2015

Social co-chairs -

Karen Kletter, class of 2009

Charles Botzenmayer, class of 2015

Treasurer -

Jim Allen, class of 2009

Muse Editor -

Mark Catron, class of 2015

Honorary Docents -

Pat Wuest, class of 1992

Secretary-

Kathryn Schwyzer, class of 2015



*Model of original scheme
for the Minneapolis Society of Fine Arts, c. 1912*
McKim, Mead, and White
Wood, plaster, and paint
Transfer from The Minneapolis Society of Fine Arts
99.159A-D
G303



The Bridge, 1906
Bror Julius Olsson Nordfeldt
Color woodcut on Japan paper
Gift of Marla J. Kinney
2017.74
Not on View

sessions with their community partners, but more often in informal chats with people already participating in a Mia program. They then apply what they learn to build offerings that feel relevant and connected to their audience, similar to how we docents build our tours. Callihan thinks of the MGL group as “bridge builders” to help people get past emotional and physical barriers that might prevent them from visiting Mia. That Neoclassical façade itself can be intimidating; one teen told Callihan she felt like she needed to dress up just to go inside.

While many of MGL’s best-known programs are aimed at children, teens and families, older adults are not left out of the mix. Callihan recognizes the coming surge in the senior population as baby boomers age; again with the past encouragement of Kaywin Feldman, MGL has begun to reach out to the older set in creative ways. To do that, Mia offered three eight-week sessions for the first time last year aimed at the 55+ age group, funded by a research grant from Minneapolis-based nonprofit Aroha Philanthropies. Aroha’s mission is to get older adults creating, sharing and learning about art with the goal of increasing their social connections and cognitive engagement.

Mia partnered with the Wilder Foundation in Saint Paul and Centro Tyrone Guzman on Franklin Avenue for two of those sessions. At Wilder, seniors with mobility issues who were involved in the Adult Day Health program tried their hand at still life painting with the guidance of teacher Sarah Tucker. Tucker, who is also the art instructor for the docent-led *Discover Your Story* tours, was adept at making accommodations for differing abilities. At Centro Tyrone Guzman, Spanish-speaking neighborhood residents ages 55 to 90 gathered to make memory quilts for other adults in their community experiencing the early stages of Alzheimer’s disease. Callihan noted that this program in effect became a “service-learning project” in addition to a stimulating creative activity.

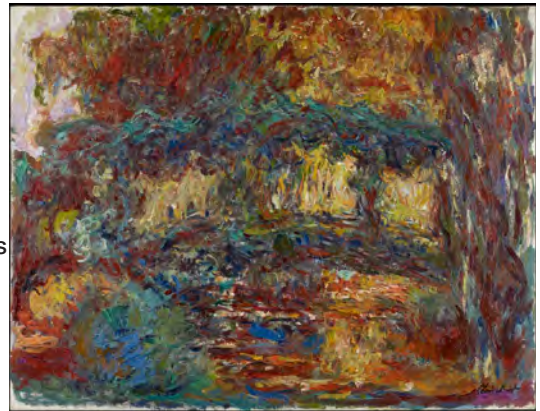
A third session took place at Mia and was open to any adult in the community. The workshop, officially titled *Street Art Expressions*, dealt with the often-stereotyped art form of graffiti in a very hands-on way. Taught by the professional graffiti artist Peyton Russell, the enthusiastic group included six docents and was recounted in Jim Allen’s lively article in the December 2018 *Muse*. Their creations are now on view in the Community Commons Gallery on the first floor.

These forays into creative adult learning have produced great results. According to Callihan, the Wilder Foundation reported that “the engagement of adult participants really increased after art making, which is exciting.” Folks at Centro Tyrone Guzman enjoyed expanding their skills and learning from each other, and in the graffiti class Callihan found the students’ willingness to pick up an aerosol can and create on the fly “really inspirational.”

With the success of these programs, Aroha has renewed the grant for a second year, allowing MGL to build on what they started with three more programs. The painting session at Wilder will be repeated, as will the graffiti class. Callihan is “super excited” about the third offering: a new partnership with MacPhail Center for Music, tentatively titled *The Art of Song*. For this program, a group of age 55+ choral



Stone Bridge, 1940
Venning P. Hollis
Gelatin silver print
Gift of Catherine Hollis
83.51.3
Not on View



The Japanese Bridge, c. 1923-1925
Claude Monet
Oil on canvas
Bequest of Putnam Dana Mcmillan
61.36.15
Not on View

enthusiasts will view and discuss a work of art in the galleries each week, and then will learn to sing a piece of music that complements the art under the direction of a MacPhail voice instructor. Callihan hopes that singing and music will create yet another way of connecting with art. The class will wrap up with a public performance of the songs they've learned.

As we docents focus on our next tours, these initiatives should give us a new perspective on the wonderful array of Mia's work in the community. In case you are wondering, docents can become involved in these community outreach efforts. Our help will be needed to lead the art discussions for each of the eight weeks of the singing class and possibly to lead a tour for the Wilder group, who will visit Mia at the end of their session. In addition, if you are interested in attending the singing or graffiti class (and if you meet the age requirements), watch for details in an upcoming *Adult Programs* brochure or through an email from Debbi Hegstrom.



Brooklyn Bridge, 1984
Stuart D. Klipper
Color coupler print
Gift of Lora and Martin G. Weinstein
84.125.14.2
Not on View

THE DUTCH MIDDLE CLASS TAKES OVER THE ART WORLD

Linda Krueger

There was a time when a rising middle class dramatically transformed the world of art. In 1581 the seven northern provinces of the Netherlands broke free of Spain's Hapsburgs to form the Dutch Republic, soon becoming Europe's foremost economic power. Leaving the farm for the city, the Dutch came to define their social position, not by their estates or the privileges conferred on them by birth, but by their income and artistic taste and possessions. Mia's collection allows docents to tell that story.

The portraits of *Lucas van Voorst* and *Catharina van Voorst* by Paulus Moreelse depict agents of the profound changes in Dutch society. Van Voorst was a goldsmith and a member of the large Dutch middle class, with the highest per capita income in Europe. Traditionally portraits had been restricted to aristocrats. But portraits were one way to show status, and portrait painting thrived in the Dutch Republic.



Portrait of Lucas van Voorst,
1628
Paulus Moreelse
Oil on panel
The John R. Van Derlip
Fund
88.64.1
G312



Portrait of Catharina van Voorst, 1628
Paulus Moreelse
Oil on panel
The John R. Van Derlip
Fund
88.64.2
G312

Both directly and derivatively, the source of that new middleclass wealth – food, trade and military and exploratory conquest – was the sea. Herring was an important export product, and the Dutch were particularly good at the fishing trade. They also became the foremost traders in Baltic grain and in goods from Asia and the Americas, through their Dutch East and West Indies Trading Companies. Trade and industry resulted in high wages and investment opportunities for the growing middle class. *Fishing Vessels Offshore in a Heavy Sea* by Ludolph Backhuysen dramatically, if somewhat romantically, illustrates both the attraction and the hazards of the sea.

The de facto Dutch state religion was Calvinism, which encouraged austerity and humility. With these mores the newly wealthy middle class determined to show status through art for their homes. The population of the Dutch Republic during the seventeenth century was roughly two million people. Estimates of works of art produced during



Fishing Vessels Offshore in a Heavy Sea, 1684
Ludolph Backhuysen
Oil on canvas
Gift of John Hawley, By Exchange
82.84
G309

that time range from five to ten million. (Very few of these, perhaps less than 1%, have survived.) Art ranging from simple drawings, prints and copies to original oils hung in almost all Dutch homes.

Portraits such as those of the van Voorsts became very popular. Never before had ordinary, non-historic, non-royal people been pictured with such frequency. But one of the most original new themes of paintings favored by the new middle class displayed common people going about daily life, often in domestic settings. *The Asparagus Vendor* by Pieter de Hooch is a great example. The popularity of these genre paintings more than doubled between 1600 and 1650.

Yet the most popular type of painting found in middle class homes was the landscape. During the seventeenth century, the percentage of landscape paintings in collections rose from 25 to 40%, displacing history paintings as the most popular. Landscape paintings provided a source of refreshment and escape for the city dweller. The average price was modest, perhaps the equivalent of two weeks' pay for a skilled craftsman. Most were painted for the open market instead of on commission, another important change in the Dutch art world. To keep the paintings affordable and minimize their risks in the open market, artists innovated by specializing in a particular scene or setting and creating tonal paintings with fewer details. *River Landscape with a Ferry* by Salomon van Ruysdael offers a prime example of the realism of Dutch seventeenth century landscapes.



River Landscape with a Ferry, 1656
Salomon van Ruysdael
Oil on canvas
The William Hood Dunwoody Fund
45.9
G311

As the landscape provided refreshing escape, Dutch still life paintings offered Protestants the chance to contemplate not only life's blessings, but also its brevity. The Dutch middle class was proud of its wealth, and paintings such as *Still Life* by Pieter Claesz depicted the good things they could afford. At the same time the watch, bread, and wine reminded them of the ephemeral nature of these worldly possessions. Still life paintings emerged simultaneously in Italy, Spain, and northern Europe. While they didn't rank highly with art theorists, they were very popular with the Dutch middle class. As a result, they attracted some of the finest artists and commanded high prices.

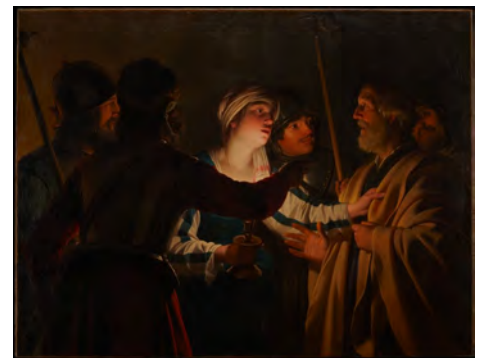
Calvin had a low regard for frankly religious imagery and felt it could lead to idolatry. Calvinist churches were largely bare of religious art, a dramatic departure from centuries of Catholic churches housing works commissioned to interpret the Word for the faithful. Yet depictions of religious figures and Biblical stories did not disappear completely. Catholics made up about one-third of the population, and they were allowed to practice their faith within the confines of their own homes. Thus, Catholics provided a market for paintings such as *The Denial of St. Peter* by Gerrit van Honthorst.



The Asparagus Vendor, 1675-80
Pieter de Hooch
Oil on canvas
Gift of Charles B. and Margaret L. Sweatt
82.46
G309



Still Life, 1643
Pieter Claesz.
Oil on panel
The Eldridge C. Cooke Fund
45.10
G311



The Denial of St. Peter, c. 1623
Gerrit van Honthorst
Oil on canvas
The Putnam Dana Mcmillan Fund
71.78
G313

Finally, history painting never lost its prestige or popularity, as the Dutch boasted the highest literacy rate in Europe and appreciated such depictions, not only for their own sake, but for the social status rendered to their owners. Mia's best example, of course, is *Lucretia* by Rembrandt Harmensz. van Rijn.

The rise of the Dutch middle class in the seventeenth century brought big changes in tastes, affordability and accessibility in the world of art. With its many story lines, and supported by Mia's fine collection, this is a history Mia's guests will surely enjoy.

MUSINGS FROM IPE

Debbi Hegstrom

At the end of another touring year, we extend our heartfelt thanks for all you do for Mia and our visitors. This has been a very successful year on tour and in the galleries, and as ever, your work has been essential to Mia's mission and strategic plan. Looking ahead, there are exciting times on Mia's horizon: an important initiative in the months ahead focuses on Mia's work with empathy; and two unique and very exciting special exhibitions are on the way.

Center for Empathy and the Visual Arts

Can viewing and discussing works of art help develop empathy skills? Mia is doing ground-breaking work to find out, and to explore, the role of empathy in the museum world. We have created the first-ever Center for Empathy and the Visual Arts (CEVA), bringing together museum staff, social scientists, and academic researchers to study the potential for greater shared insight, collaboration, and global understanding. We believe that museums can play a vital role in helping people relate to and understand one another.

In conversation with Jeanine Pollard, research and project manager for CEVA, I asked how docents and guides will contribute to Mia's work in fostering empathy. As Jeanine explained, "A group of 12 docents and guides have already shaped our empathy work by participating in a series of three work groups last fall. This fall we hope to offer other opportunities for docents and guides to further inform this work. Our empathy tours are part of a larger research study. For the study we will measure empathy both quantitatively, through the use of an 'empathy quiz' developed in collaboration with researchers from the Greater Good Science Center and the Berkeley Social Interaction Lab, and also qualitatively, through survey responses and tour observations."

CEVA is partnering with us to design tours that will help us measure and understand empathic responses in viewers – both students and adults. Toward that end, members of Learning Innovation staff conducted several tours in May with fourth- through seventh-graders from Stonebridge World School to see how they responded to works of art that explore feelings (their own and others) and what it's like to take another person's perspective. We will use this experience to help us develop further tours to be given by docents and guides.



Lucretia, 1666
Rembrandt Harmensz. van Rijn
Oil on canvas
The William Hood Dunwoody Fund
34.19
G311

We also experimented with adult *Points of View* topics for the June tour of the month. This tour encouraged people to view a work of art from multiple perspectives. The goal was to offer greater insight or different entry points into the works, helping us see art – and each other – differently. This approach included looking at art through the lenses of socio-economics, history, gender, empathy, inclusion, and more. You will be hearing more about these tours and the types of questions that promote new insights and understanding. You can learn more by exploring Mia's CEVA website [page](#).

CEVA leads the museum-wide initiative to add empathy as a fourth strand of Mia's strategic plan. This addition affords CEVA more opportunities to work with the IPE team and provide resources for the next year of docent/guide training. Workshops and talks by key innovators in the field will be offered in support of the important interactions you have with visitors.

Upcoming Target Gallery Special Exhibitions

Next year's schedule includes major exhibitions that deal with compelling issues, both past and present.

Artists Respond: American Art and the Vietnam War, 1965-1975
September 29, 2019 - January 5, 2020

This exhibition, organized by the Smithsonian American Art Museum, asks some central questions related to war: How do artists respond to war? What makes effective protest art? Does art change in times of crisis?

About 100 works by 58 of the period's most visionary, provocative artists will examine innovative ways they responded to the Vietnam War, often in the streets and other public venues. The war's escalation coincided with the rise of feminism and the Black Arts Movement, broadening the artists' critique. Mia's installation will also spotlight protest exhibitions organized in the wake of violence against demonstrators during the 1968 Democratic National Convention in Chicago.

Artists Reflect: Contemporary Views on the American War
September 29, 2019 - January 5, 2020

Mia's companion exhibition will feature drawings, textiles, video, photography, and installations by artists from the Southeast Asian diaspora who have been deeply engaged with the impact and legacy of the American War in Vietnam. The artists reflect on migration, memory, the effect of violence on the landscape and on communities, healing, and trauma.

The Twin Cities is home to a large Southeast Asian population, many of whom arrived in the wake of the war. This contemporary installation and its related programming will present a wide range of voices and stories about the war and its impact.

When Home Won't Let You Stay: Migration through Contemporary Art
February 23, 2020 - May 24, 2020

How are contemporary artists responding to the migration, immigration, and displacement of peoples today? We are currently witnessing



Two Friends, Frogtown, 1994
Wing Young Huie
Gelatin silver print
Gift of Funds from David Parker
98.228.2
Not on View



Demonstration Against War in Vietnam, Beijing, 1965
Marc Riboud
Gelatin silver print
The Alfred and Ingrid Lenz Harrison Fund
2007.86.24
Not on View

the highest levels of movement on record – the United Nations estimates that one out of every seven people in the world is an international or internal migrant who moves by choice or by force, sometimes with great success, often with great struggle. Works made since 2000 by artists from more than a dozen countries – Colombia, Cuba, France, India, Iraq, Mexico, Morocco, Nigeria, Palestine, South Korea, the United Kingdom, the United States, and more – highlight diverse artistic responses ranging from personal accounts to poetic meditations, using a variety of media.

Thanks again for all you do. Enjoy the summer – and we look forward to an exciting touring year ahead!



LET THE SUNSHINE IN

Our Docent community has for years utilized the Sunshine Fund to extend support and condolences to one another in times of loss, grief and illness. A thoughtful card or bouquet can mean so much.

But now, our Fund needs your help! Please consider a gift to the Sunshine Fund today.

Make checks payable to
Docents of the MIA
c/o James Allen
2 Ironwood Lane
Saint Paul, MN 55127

Or Venmo to 'Mia Docents.'

And thank you!

Sunburst, 1999
Dale Chihuly
Blown glass, neon, metal armature
Gift of Funds from
Donna and Cargill MacMillan Jr.
99.132
G100