

FROM THE CHAIR

Tamara (Tammy) Meyer

The joy of the docent experience surrounded not only by inspiring art but, in equal measure, by Mia staff, volunteers, and guests, has been a gift. It is hard to believe that it has been ten years. I am *grateful* that I made that phone call to inquire about the docent program and that my timing could not have been better as applications were being accepted for a new class.

Speaking of gifts, the DEC representatives for 2019-2020 are Sheila-Marie Untiedt, Chair-Elect; Karen Kletter, Social Chair; Jim Allen, Treasurer; Jan Lysen, Communications Chair; Mark Catron, *Muse* Editor; Pat Wuest, Honorary Docent Representative; Kathryn Schwyzer, Secretary; and Debbi Hegstrom, Senior Educator. I am looking forward to another year of working with DEC members, and invite your suggestions and comments.

As summer winds down we have been graced by the extraordinary works of *Hearts of Our People: Native Women Artists*. This breathtaking exhibition exceeded all measured goals and is in the second printing of the catalog. We also learned from *The Art Of High Style: Minnesota Couture*, that from about 1880 to 1914, the explosion of the number of women in the Minnesota couture workforce led the nation in women working outside the home. Seamstresses, dressmakers, and milliners in Minneapolis/Saint Paul numbered around 5,000. Their talent equaled what was being produced in New York, Chicago, London and Paris.

The National Docent Symposium will be held October 24-27 in Washington D.C. This year our guide programs will be represented by Jacque Frazzini, CIF Guide, Loreen Fripp, Art Adventure Guide, and Nancy Kelly, Docent. A very big *Thank You* to the Friends for their financial support that makes this possible. In addition, Docents Fran Megarry, JeanMarie Burtness, and Nancy Kelly will present a session titled *Doors Always Open! Accessibility for All*. To look at what they have been working on, go to the IPE website menu and under "Touring Procedures" click on *Accessibility/People with Disabilities*. You can also visit the Mia website and click on *Visit* then click on *Accessibility and Inclusion*. Scroll down to "Verbal Description" to access and listen to the audio files that have been produced on some of our most popular objects by members of the accessibility committee.

The many exhibitions now on view and the Special Exhibitions for 2019-2020 offer all of us a brilliant opportunity to listen and learn through another lens while touring. *Artists Respond: American Art and the Vietnam War 1965-1975* kicks off the touring season. On my checklist is to watch the Ken Burns production of *The Vietnam War*, a 10-part documentary series of interviews with 80 witnesses including those who fought and those who opposed, as well as Vietnamese soldiers and civilians.

SAVE THE DATE

Monday, September 16, 11:30 a.m.
Fall Docent Luncheon
Target Reception Hall

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Fall Docent Luncheon

Thinking of checklists, I am once again reminded of the abundance of information on the IPE website. I am making my way through the first season of the Mia podcast *The Object* by Tim Gihring, continuing to read through all the articles on the HOOP Exhibition, and exploring more information about our movement into the bigger world of accessibility and inclusion. I am indeed *grateful* for our shared collaborative interests and friendships and I look forward to another season of touring. Peace.

REMNANTS OF THE AMERICAN WAR: *ARTISTS RESPOND; ARTISTS REFLECT*

James Allen

Coming to the Target Galleries this fall are two remarkable, intersecting and mutually enlightening special exhibitions. One comes from the Smithsonian American Art Museum where it has been on view this spring and summer, and the other is built right here at Mia.

Artists Respond: American Art and the Vietnam War, 1965-1975 is organized by Melissa Ho, curator of twentieth-century art at the Smithsonian American Art Museum.

Artists Reflect: Contemporary Views on the American War is curated by our own Robert Cozzolino, Patrick and Aimee Butler Curator of Paintings, at the Minneapolis Institute of Art.

By way of explaining these dual exhibitions, we start with what they are *not*. Affirmatively, they are not historical accounts. The war we colloquially call the “Viet Nam War” (often labelled by historians as “The Second Indochina War” or the “American War in Viet Nam”) has complex roots in Sino-Japanese conflict and French colonialism. Neither those precursors nor even the tangled web of growing American interventionism, after the division of the country at the 17th parallel in 1954, are rendered here.

Instead, *Artists Respond* explores the impact of the war on American art of the time – the war’s contemporaneous artistic remnants. And *Artists Reflect* renders in vivid detail the enormous impact of the war on the art of the people of the diaspora created by the conflagration. So, together, these exhibitions reveal art as both witness and active force: as America was consumed in both foreign and domestic turmoil, and as entire populations were traumatized and displaced, then became migrants, then immigrants, harboring memories and yearning for healing, art was there. Visitors to these exhibitions will see that art was forever changed; and voices rose that were previously unheard, unrecognized and ignored.

Artists Respond

The objects in *Artists Respond* were created during the period of the war between President Lyndon Johnson’s decision to send in ground troops in 1965 and the fall of Saigon (or more properly Sài Gòn) in 1975. There are nearly 100 works of art by fifty-eight artists. Some are known to you, like Yoko Ono; many are not. During these ten years our nation was at war on two fronts. Our soldiers were fighting and



America the Beautiful, 1968

David Hammons

Lithograph and body print
Oakland Museum of California
Oakland Museum Founders Fund.
© David Hammons,
Photo courtesy the
Oakland Museum of California



Vietnam, 1967

Philip Jones Griffiths
Gelatin silver print

The J. Paul Getty Museum, Los Angeles
© The Philip Jones Griffiths
Foundation/Magnum Photos
Photo courtesy the J. Paul Getty Museum

dying in Vietnam. Our citizens were protesting at home. Some might say that our national leaders lost both wars. Some might say that it was the citizens at home who won the dialogue that resulted in the end of the war abroad.

Artists Respond shows how art changed due to the war's turbulence and controversy. Pre-war contemporary art was more about aesthetic purity – art for art's sake. Art did not comment or proselytize about politics. During the war, artists weighed in. They fought the establishment and the government by creating message-laden art. Clearly, this is no even-handed account of perspectives about America's war. It is anti-war, reflecting popular opinions during the time and the tendency for artists to take up progressive causes.

New means of expression developed, like body art, performance art, the documentary and a revival of print making.

New voices emerged. Partly because of the draft, a disproportionate number of minorities were fighting the war, and much of the questioning came from the powerless – women and people of color. The anti-war movement led to a questioning of authority and government more generally, and coincided with and mutually embellished the civil rights and women's rights movements. The art establishment before the war was mostly white, male, and based in New York City. As reflected by objects chosen for this exhibition, much of the new art came from African Americans, Latinos, Asian-Americans and women.

The Smithsonian American Art Museum curator Melissa Ho says, "The experience of walking through the show is like a kind of time travel. Where you can either remember or experience second hand for the first time this moment in American history."

Artists Reflect

According to Robert Cozzolino, *Artists Reflect* features primarily works by Southeast Asian diasporan artists created from the end of the war to present time. "*Artists Reflect* picks up where the Smithsonian American Art Museum's important exhibition *Artists Respond* ends," Cozzolino said. "It gives visitors the chance to see how the American War impacted artists whose families lived in Vietnam and Laos. Their artwork explores the ongoing legacy of the war in their communities," a legacy of memory, migration, trauma, and healing.

The American war in Viet Nam resulted in more than three million Vietnamese deaths and the displacement of a good proportion of the entire population, roughly two million southeast Asian refugees. Before 1965, U.S. immigration from southeast Asia was nearly impossible due to national origin quotas that strongly favored Europeans; there were very few Vietnamese living in the U.S. This policy was eliminated by President Kennedy so that following the war there were more than 1.7 million Vietnamese Americans and another million from Laos, Cambodia, and Thailand (including the Hmong cultures).

All of the artists represented in *Artists Reflect* have origins in Southeast Asia. As in *Artists Respond*, some are well known and some are not. Not surprising, given Bob Cozzolino's reputation as the "curator of



Mi Vida, 1971-73

Jesse Treviño

Acrylic on drywall, mounted on aluminum

Collection of Inez Cindy Gabriel

Image Courtesy of Gabriel Quintero Velasquez



United States, 1972 #22, 1993-2001

Cy Thao

Oil on canvas

Gift of Funds from Anonymous Donors

2010.55.22]

Not on View

the dispossessed.” Two of the artists hail from Minnesota: Pao Houa Her and Teo Nguyen, familiar to many of you.

History is vast and the history of the Vietnamese people is ancient. They have been involved in conflicts for most of their thousands of years of history. While visiting Vietnam recently, I asked a man, “Why are the Vietnamese people being so nice to us after the way we treated them in the 1960s?” “We are forward-looking people,” he said. “Over the last two thousand years we have been at war for one thousand nine hundred and fifty. Only fifty years of peace. The country we resent is China. The American War was short compared to all the wars with China which is always trying to grab our land and control our government.”

Now the reunited country of Vietnam seems to be prospering. The communist government has relaxed its anti-capitalist stance, and tiny home-based businesses are popping up everywhere. Sidewalks are for parking, selling, cooking, eating, driving, giving haircuts, napping, and not always for walking. The streets are crowded with scooters, and pedestrian crossing is a death-defying experience. The “forward-looking people” have dealt with their past and are thriving.

As you will see in these special exhibitions, American art was altered profoundly, but the diasporas have dealt with horrors of the American war in their own way, too. Both exhibitions run concurrently in the Target Galleries September 29, through January 5.

POINT OF VIEW? IT DEPENDS ON YOUR LENS

Jeanne Lutz

If you haven't found the *Case Studies* page on Mia's website, check it out. It's a place to catch up on the research being done on the various ways knowledge can be shared. This past spring, I was one of six docents contacted by Debra Hegstrom because we had been assigned to do the May public tour, *Points of View: Critical Lenses for Viewing Works of Art*. This topic is part of an ongoing experiment in relation to the empathy tours to be given in the future.

Mary Samuels, Dick Ploetz, Randall Johnson, Carol Stoddart, Martha Bordwell, Janis Lysen, and I met in April to discuss ways to approach the tour based on lenses generally used to read and interpret literary works. Here is the premise: by giving viewers a different entry point into individual works of art, their perspectives might shift and they would gain more insight into the artwork and the artist. We also discussed what kind of feedback Debbi wanted to gather from us once the month of touring was over.

The following lenses were outlined by Debbi along with specific questions to ask visitors during our tours:

Viewer Response Lens: viewing a work for personal meaning

Socio-Economic Lens: viewing a work for its socio-economic issues

Historic Lens: viewing a work for its contextual significance, to include information about the artist, the historical moment, or systems of meaning



Pedernal -- From the Ranch #1, 1956
Georgia O'Keeffe
Oil on canvas
Gift of Mr. and Mrs. John Cowles
64.43.2
Not on View

available at the time of creation

Gender Lens: viewing a work for its gender-related issues or attitudes towards gender, as well as exploring how differently genders approach the creative process

IDEA Lens: viewing a work for issues of race/heritage, inclusion, equity

Empathy Lens: viewing a work for its emotional impact on you and your response to another person's perspective

Storytelling Lens: viewing a work for narrative forms, focusing on what is shown in the work itself

Spiritual Lens: viewing a work for its spiritual or faith-related issues

We agreed that trying to cover all eight lenses on one tour would be too much. Most of us used three or four of them.

To get direct feedback from visitors, we asked them the following questions at the end of each tour: Of the lenses we used today, which ones helped you connect to the work of art? In what ways? Did some of the lenses work better than others in creating a connection? In what ways? How did a particular lens help you see the work or artist differently? How did using more than one lens for the same work of art change your ideas about it?

As each docent gave a weekly tour, we kept in touch with each other via email, noting how the tours went, what visitors' responses had been, how and if we were adjusting our tours, or even switching out art objects.

After the month of May's *Points of View* public tours were finished, we met again to share components of the tour: What worked? What didn't? What was surprising? The discussion was lively and insightful and uplifting to hear how visitors responded. Dick Ploetz even had visitors returning for the same tour!

We then each wrote a report which included details of our experiences with the visitors. We also considered and wrote responses to the larger questions at hand: How might this project/research impact the practices of other museum professionals? What advice would you give to someone in your position at another museum embarking on this project? Why does this matter to a visitor? Why should they care about this?

Although randomly selected to give public tours for the Month of May, I feel fortunate to have had the experience of presenting art through these lenses using specific questions to give visitors different entry points for individual works of art. For the most part, visitors left feeling as if they had gained a deeper and wider insight to artists' cultures, concerns, and values. I believe this experience made me a better docent. And as docents, we make visitors feel psychologically safe to share perspectives, experiences, and knowledge as they engage in various ways to connect with art across many cultures and through many time periods. By exploring art, we gain empathy for others as well as ourselves, and that can only make us better human beings.

The *Points of View* case study will be posted on Mia's website sometime in the future. Debbi will let us know when it's available and will



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



Portrait of Juan de Pareja, the Assistant to Velázquez,
1960
Salvador Dalí; Depicted: Juan de Pareja
Oil on canvas
Gift of Mrs. John Sargent Pillsbury, Sr.
84.5
G376

hold a meeting for those interested in giving this type of tour. Previous case studies can be found by clicking on this [link](#).

TOOLS OF THE TRADE: MIA'S EXHIBITION CARPENTER TALKS JAPANESE WOODWORKING

Meg Ubel

Walking by Studio 112 at Mia one evening last June, one might have spied an intriguing sight: a work bench set up inside, with a craftsman carefully drawing a hand plane over the surface of a piece of wood before a group of attentive visitors. The sign in the hallway would give a clue as to the goings-on: "Woodworking Demo - Daniel Samuelson-Roberts." It turns out that Samuelson-Roberts, Mia's sole Exhibition Carpenter, has a particular interest in Japanese woodworking and conducts these periodic open studios as a way to share his knowledge in a hands-on way with museum visitors.

Samuelson-Roberts recently discussed with the *Muse* his work as an exhibition carpenter and Mia's support of his exploration of the art of Japanese woodworking outside his day-to-day duties. What, you may ask, does an exhibition carpenter do? "My job is to build anything that art sits in or on," Samuelson-Roberts said. That usually means pedestals or cases for three-dimensional objects in special exhibitions and throughout the regular collection which, as we know, is constantly rotating. He works for Michael Laphorn, Exhibitions Designer, within the Curatorial Department.

The building of museum-quality casework, it should be noted, is not just a matter of banging together a few pieces of plywood and plexi-glass. Samuelson-Roberts is currently building a set of wooden shelves to hold a collection of Chinese snuff bottles that will soon go up in Gallery 216. "Those shelves have to interact with the existing casework and lighting, and everything has to be able to slide in and fit properly into the existing space," he commented.

Every case at Mia has been designed and built specifically to fit the requirements of the object being showcased. There may be special features to protect the object from dust, heat, humidity and light, and the case is always made with inert materials and finishes that won't off-gas anything harmful to the art. The trick is to support and protect the art without being obtrusive, so that the viewer walks into the gallery and sees the art, not the case. Samuelson-Roberts points out that his work is "very behind the scenes, in a lot of ways. Even my workshop is behind an extra layer of security. There's 'back of house,' and then there's me behind the back of house."

Samuelson-Roberts came to Mia in 2016 from the Science Museum of Minnesota, and his first experience here was his most challenging to date: building all of the casework for the Guillermo Del Toro exhibit while auditioning for a full-time job. That exhibit, as you may recall, included a fascinatingly creepy array of large figural models, paintings, movie props, natural history specimens and medical models, all with



dramatic lighting and sound. The cases “were complicated, and also had to tour, so they had to be light enough and robust enough to travel without falling apart,” he commented.

But Samuelson-Roberts’ skills go beyond the making of functional casework. He completed a furniture-building apprenticeship under a grandson of Frank Lloyd Wright soon after finishing college and says, “I’ve always had an interest in really high-end furniture and have been building it on the side for twelve to fifteen years in addition to my day job.” Following through on his interest in Japanese woodworking, he applied for and received a grant with two objectives: first, to travel to Japan to study woodworking there in depth; and then, to share his knowledge with visitors once he returned. The grant was part of the Roberta Mann Innovation Awards, a program sponsored by Mia from 2011 to 2017, to encourage the creativity, curiosity and inventiveness of its staff.

For the first two weeks of his three-week trip to Japan this past January, Samuelson-Roberts traveled with Aaron Rio, Andrew W. Mellon Associate Curator of Japanese and Korean Art. Rio helped orient him to Japan and “really facilitated that grant for me. Without him, it would have been only a fraction as useful or as interesting as it was.” Samuelson-Roberts visited major cities, such as Nara, Kyoto and Tokyo, along with smaller towns with notable wooden shrines and temple complexes. He met with Japanese woodworkers, toured a woodworking school and a timber-framing company and visited a carpentry tools museum. While there, he purchased hand tools which he now uses in his Mia demonstrations.

To fulfill the second part of the grant, Samuelson-Roberts has been holding open studios in the museum to get visitors interested in how some of the wooden objects in our collection were made and to show how the tools are used. He also spent a recent Sunday demonstrating all of this at the Japanese *Obon Festival* at Como Park in Saint Paul.

Japanese woodworking has evolved from a trade into an art. Traditional Japanese woodworking divides into several specialized disciplines: the building of shrines and temples, home construction, furniture building, and interior finishing such as finely crafted *shoji* screens and ceilings. In all cases, though, the wood is worked by hand and structures and furniture are held together with meticulously fitted, ornately complex joints with little or no use of nails, screws, or glue.

Like many aspects of Japanese culture, its woodworking originated in Chinese traditions. But the Japanese have developed markedly different tools and techniques. Standing in his workshop in the deep recesses of Mia, surrounded by an array of Japanese hand tools, Samuelson-Roberts focused in particular on planes and chisels. Both the plane, which is used to smooth and flatten the wood surface, and the chisel, which cuts and shapes wood to create joints, are made with dual-layer laminated steel blades. A thin layer of extremely hard steel provides the cutting edge, while a thicker layer of softer steel adds durability and absorbs vibrations during use. “You can get a Japanese plane sharper than almost any blade anywhere. They really are as



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

sharp as scalpels,” Samuelson-Roberts said. Samurai swords are constructed in the same way. By contrast, tools made and used elsewhere (including here in the U.S.), are made with a thinner, single-layer blade that cannot be honed as sharp. In another interesting wrinkle, both Japanese planes and hand saws are designed to cut on the pull stroke instead of on the push stroke as we are accustomed to with Western tools.

Another defining feature of Japanese woodworking comes from the use of those extremely sharp blades: a smoothly-finished wood surface that feels satin-smooth and “almost glows. There’s a beautiful physical and visual luster to it. It’s something really special and unique that you just don’t get in Western woodworking.” The blade severs the wood fibers so cleanly that water will bead up on the planed surface without the need for any additional coating or finish. “The difference between a sanded surface and a planed surface is like the difference between shag carpeting and a marble floor.” This follows with Japanese cultural appreciation for the beauty of nature and natural materials. The sharp tools also allow woodworkers to make precisely-fitted joinery, resulting in resilient, durable structures that have stood for centuries.

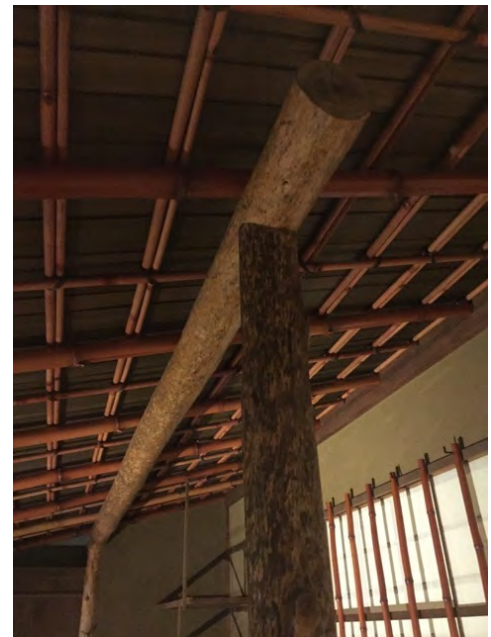
Examples of Japanese woodworking can be found in the second floor galleries, most notably in the *Audience Hall* in G222 and the *Teahouse* in G225. In the palatial *Audience Hall*, we find flat-sided posts and beams with a finely-planed finish on every wall. Looking up, one sees the coffered suspended ceiling with its meticulously fitted latticework as well as latticed transoms above the sliding screens. By contrast, the *Teahouse* is built in a simple style meant to suggest a rustic hut in the forest, using a variety of natural materials including bamboo, wood, reeds, straw and clay. Behind this studied simplicity, nevertheless, hides a great deal of woodworking skill and effort, of which we can see hints: the neatly joined posts and beams, the joints with pins near the entrance and the roof made of overlapping wood slats. Have a closer look the next time you pass through the Asian galleries.

Even for those of us who are not extreme woodworkers, appreciating both the care with which Mia objects are displayed and the art of Japanese woodworking can only help to add depth of knowledge to our tours. I often find that visitors perk up when I can offer information about how an object was made. If you would like to learn more about Japanese woodworking, and in particular the tools involved, Daniel Samuelson-Roberts recommends the [book *Japanese Woodworking Tools: Their Tradition, Spirit and Use*](#), by Toshio Odate. He will be giving more woodworking demonstrations in the future, so keep an eye on the Mia calendar.

MUSINGS FROM IPE

Debbi Hegstrom

As we approach the upcoming year of exciting exhibitions and ongoing gallery rotations, we also anticipate the arrival of a new director at Mia. We will keep you posted as we learn more about this very important decision!



Teahouse, 2001 (constructed) (detail)

Yasuimoku Komuten Company Ltd.

Gift of the Friends of the Institute, The Mary Livingston Griggs and Mary Griggs Burke Foundation, The Commemorative Association for the Japan World Exposition (1970), The James Ford Bell Foundation, Patricia M. Mitchell, Jane and Thomas Nelson, and Many Others
2001.204.1
G225

Public Tours are “Current Conversations”

We have renamed the public tour of the month to *Current Conversations*. Our goal is to offer timely, thought-provoking topics that invite visitors to add their voices to a variety of dialogues around local and global issues. I'm hearing from docents that we've had a good response to this approach.

Topics to be explored this fall and winter include new ideas and some seasonal favorites:

September – *Slow Down and Look*: Look closely to deepen your understanding and appreciation of art.

October – *Non-Conforming Art*: Open your mind to unexpected ways to interpret works of art.

November – *Arts of Native America*: Experience the role of tradition and innovation in superb works of Native American art.

December – *Winterlights: Celebrating the Season*: Cultures around the world celebrate the return of the light, bringing rebirth and renewal.

Continuing Education Highlights

Mark your calendar for training with Mia curators related to upcoming exhibitions and permanent collection rotations. (See the Continuing Education calendar on your IPE site for all the details.)

September 19, repeated on September 21

Bob Cozzolino, *Artists Respond: American Art and the Vietnam War, 1965-1975* and *Artists Reflect: Contemporary Views on the American War*

October 10

Casey Riley, *Strong Women, Full of Love: The Photography of Meadow Muska Graciela Iturbide's Mexico*, Harrison and Perlman Photography Galleries

October 24, repeated on November 2

Jill Alberg-Yohe, Native Americas Gallery Reinstallation

November 7, repeated on November 9

Bob Cozzolino and Jan-Lodewijk Grootaers, *Souls Grown Deep Foundation* gift, African-American Art

December 5, repeated on December 12

Aaron Rio, Japan and Korean Galleries Reinstallation

Plan to join us for as many CE sessions as possible. Please note the required sessions this fall, where our cultural fluency work will continue with small group discussions related to Mia objects and collections. The first required session will be held four times in October; *RSVP for one of the sessions* through the link listed on the electronic calendar.

Empathy Tours Update

Learning Innovation staff members recently did some prototyping with empathy tours for adults. Our tour participants were Blue Cross Blue Shield employees who work in a capacity related to customer relations.

With these tours, we are exploring a central question: Can looking at

and discussing works of art foster empathy in viewers and perhaps lead them to take action in some way?

A highlight for me with the group I facilitated was a discussion in the salon-style gallery of portraits (G360, Kunin Collection) where I asked participants to explore and choose two different portraits:

First, find someone you connect with right away. What do you see in that person that makes the immediate connection possible?

Next, select a person with whom you feel no connection. What do you see in that person that makes a connection impossible? With that in mind, what could you ask or do to better understand and empathize with that person?

The visitors were eager to reveal their selections and explain what they saw that led to their choices. For the second choice, the group came to a consensus that in a case where you don't connect, you need to look closer and ask questions to better understand that person's situation.

After the tour, Jeanine and Karleen collected feedback from the group to help inform tour design going forward. The group was very receptive to this experience!

It's hard to let go of summer, but we look forward to the opportunities of a new "touring year!" We are grateful for all you do to bring our galleries alive for our visitors.

FALL DOCENT LUNCHEON

Monday, September 16

11:30 a.m. - 1:30 p.m.

Target Reception Hall

Please join your fellow docents to honor the Class of 2009.

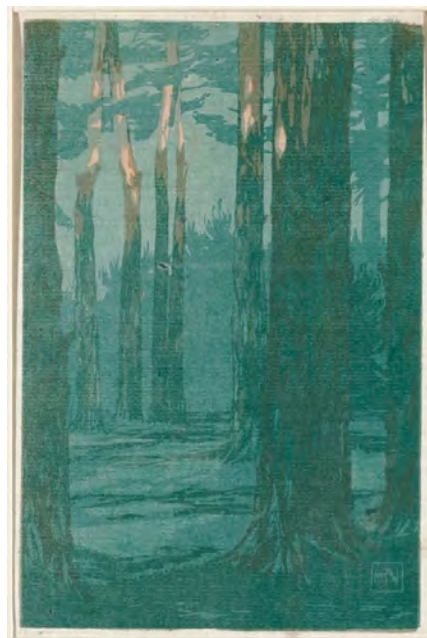
Prints & Drawings Fellow, Marla Kinney, will talk about her upcoming show, *Color Woodcuts in the Arts and Crafts Era*, on view Sept 14 to March 22, in galleries 315 and 316. Color woodcuts reveal the artist's hand directly – and endearingly. Carved, inked, and printed by hand, they fit the spirit of the Arts and Crafts movement, which reacted to the Industrial Revolution by pushing for a return to traditional craft. Their stylization of form and color also echoes the early 20th-century American and European curiosity for art from Japan. The artists – including a remarkable number of women – used basic hand tools, even just a knife, to carve simple planks of wood. (One even carved breadboards from Woolworths!) These elemental means yielded everything from pansies and peacocks to glorious landscapes, subjects sure to brighten our autumn and winter months.

RSVP to:

Jim Allen, 2 Ironwood Lane, Saint Paul, MN 55127

Checks for \$27 payable to "Docents of Mia" must be received by September 9.

Payment can also be made by Venmo app to "@Mia-Docents."



Last Rays of Sunshine, 1910
Hans Neumann, German, 1873-1957
Color woodcut on Japan paper
Gift of Marla J. Kinney
2017.77.2
Not on View