

Minneapolis Institute of Art

Art Adventure Guide Brown Bag

November 12, 2019

Mia



Art Adventure Updates

- Billboard on-view, G371
- Charles-Léonor Aubry (Catherine Coustard's husband) on-view, G308
 - Different wall than usual! Don't be alarmed

Portrait of Charles-Léonor Aubry, Marquis de Castelnau, 1701, Oil on canvas

Bequest of Margaret Weyerhaeuser Harmon, bequest of Professor Alfred Moir, and gift of the Henfield Foundation, by exchange, 2018.25



AAG Lead Guide Checklist - Contact

Email the contact promptly after receiving your assignment (contact email template)

- Confirm date, time and number of students
- Any accommodations
- Refer to pre-tour resources

Ask them to...

- Divide into groups of 15 before arriving
- Wear nametags
- Leave coats on the bus
- Share pre-tour resources with all chaperones

Gather as much information as you can without imposing on the contact person's time

- Age of students
- Who in attendance will be in charge on the day of tour
- Is anything else planned before or after the tour

Hello, _____

My name is [you] and I'm the lead guide for your Mia Art Adventure tour(s) at [time(s)] on [day], [date]. We're looking forward to your "[name of tour]" tour(s)! There will be [number] guides assigned to tour your students.

1. Please have children wear nametags with large legible first names so we can best engage them.
2. Please divide students into groups of 15 or less before arriving at the museum with at least one adult chaperone assigned to each group.
3. If weather permits, please leave coats on the bus.

To help provide the best possible experience, a few questions:

- What grade levels will be attending the tour(s)
- Are there any additional accommodations or requirements?
- Who in attendance will be in charge on the day of the tour?
- Have the chaperones received the guidelines and relevant tour information?
- Link here <https://new.artsmia.org/programs/school-tours/> to find:
 - ○ [Group Guidelines and Responsibilities Guides Tour for Schools](#)
 - ○ [Social Narrative for School Groups](#)
 - ○ "Your Trip to Mia" video in English, Somali, and Spanish

We look forward to sharing the treasures of Mia with your students! Please feel free to contact me with any questions or concerns.

Thank you for choosing Mia for your field trip.

Best Regards, _____

Template is found
on IPEvolunteers.org
website under
Art Adventure
Procedures

Search "Lead
Guide"

Group Guidelines and Responsibilities

Minneapolis Institute of Art



Group Guidelines and Responsibilities

Guided Tours for Schools

Before Your Visit to Mia

- Review your confirmation to check date, time, and number of students. Questions? Contact the Tour Office: 612.870.3140.
- Recruit at least one chaperone for every 15 students.
- Share the day's schedule and Mia's Policies for School Group Visits (below) with all chaperones.
- For directions and bus parking guidelines, go to artsmia.org/visit

The Day of Your Visit

Timing is everything!

- Arrive at the Third Avenue entrance 15 minutes before your scheduled visit.
- Have students wait on the bus. Send a teacher, or another adult, to Mia's lobby to get information on where to start your tour.

Policies for School Group Visits

Mia's policies for group visits aim to provide the best experience for all visitors, ensure your safety, and help preserve the works of art for generations to come.

- Mia requires one chaperone for every 15 students.
- **Chaperones must stay with their groups**, and are responsible for the behavior of their groups at all times.
- Visitors may not touch the works of art. Stay at least a foot away and refrain from leaning on the walls or display cases.
- Visitors should keep their voices low.
- Food, beverages, and chewing gum are not allowed in the galleries.
- Running and rough play are prohibited.
- Only pencils may be used in the galleries; please, keep pens and markers at school.
- Use a clipboard or notebook when writing or sketching in the galleries; refrain from using the walls or display cases as support.
- Backpacks and oversized bags are not permitted in the galleries. Bags may be checked at Mia's free coat check. Medical packs are permitted; see Mia security staff for instruction.
- Mia reserves the right to refuse or dismiss any group for inadequate number of chaperones or misconduct.

SCHOOL TOURS PRESENTED BY  EDUCATION SUPPORTERS: American Express Financial Friends of the Institute

Mia

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Minneapolis, MN 55415
artsmia.org

Photo: Jason DeLeon; Graphic: Bookshelf; Paper: 30x40; wood: hot 1.80; safety: huggs; work: ink and; color: paper; 2014; Herald and Star; Source: 18.03.23

Lead Guide Checklist - Guides

Email/call all guides assigned to the tour at least one week in advance of the tour date

- Share pertinent information
- Coordinate and assign tour routes (tour routes found on [IPEvolunteers.org/Art Adventure](https://IPEvolunteers.org/Art%20Adventure))

(Ask guides to confirm information is received)

The Day of Your Tour

- Check in with the Tour Office when you arrive
- Meet guides 10 to 15 minutes in Target Atrium before your tour to discuss last-minute arrangements
- Check in with the Visitor Engagement staff school greeter in the Target Atrium
- Distribute evaluation forms and Return Visit Cards
- Assist School Greeter to assign guides to tour groups
- If school arrives late, establish the tour end-time with school chaperones and inform all guides

Dressed for Occasion

Consider the key ideas around each work of art.

What questions might you ask, or activities might you incorporate for...

- 1st and 2nd grade students?
- 3rd grade?
- 4th grade?
- 5th and 6th grade?

HINT: The same question may work for all age groups.

HINT: The best technique may be non-verbal?

Hmong Skirt - Key Ideas

- This skirt was made to celebrate the Hmong New Year's festival.
- A Hmong woman made this skirt while living in a refugee camp in Thailand.
- Techniques to create this skirt include batik dyeing, cross-stitch embroidery, applique, and sewing.
- This skirt reflects skills passed down by Hmong women from generation to generation.



James VanDerZee, Wedding Day, Harlem - Key Ideas

- Photographer James VanDerZee tells the story of the Harlem community through his unique and inventive style.
- VanDerZee lived and worked in Harlem, NYC, a hub for Black culture.
- The couple, dressed in wedding attire, have their portrait taken to record this special occasion.



Richard Hunt, Transformation Mask - Key Ideas

- This transformation mask was made by Richard Hunt and represents his Kwakwaka'wakw ancestry.
- Transformation masks like this are danced during important ceremonies.
- Hunt is a contemporary artist who preserves traditional art forms of past generations.



Vigee Le Brun Portrait Countess Bucquoi - Key Ideas

- The artist, Elisabeth Louise Vigee Le Brun, was a popular portrait artist in the late 1700s.
- Countess Bucquoi is dressed informally, in the fashionable style of the time.
- Countess Bucquoi's portrait was painted in a studio and not in a natural setting as depicted by Vigee Le Brun.



German Armor - Key Ideas

- Armor has been used throughout history to protect the body in military and sporting engagements.
- This armor was designed for use in jousting tournaments.
- Armor, like clothing, reflects the fashion trends of the time, but above all, it had to be functional.



Yoruba King's Crown - Key Ideas

- A Yoruba king (oba) wore this crown in ceremonial occasions as a sign of his divinity and authority. While wearing it, he was empowered to communicate with the spirits of his ancestors.
- The beaded veil, frontal face and birds are common features of sacred Yoruba crowns. The face may represent an ancestor of the king; the veil protected ordinary people from directly at the king's face while he communicated with his ancestors; and the 16 birds may reference the king's divine power and connection to the spirit world.
- Many people are involved in designing and creating Yoruba crowns, which still are worn today. Thousands of tiny colorful glass beads bring the designs to life.

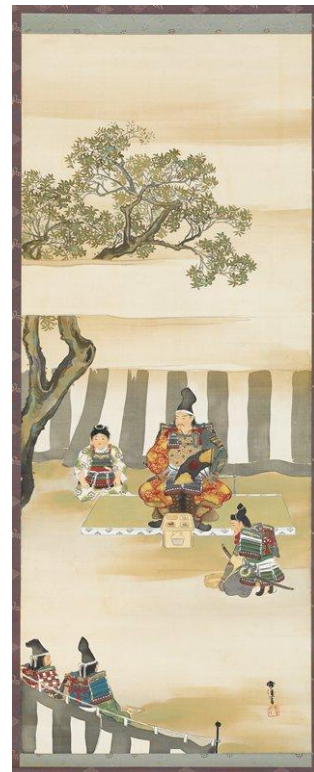


DFO Substitutes 2nd Floor G219

Japan, Campaign coats (jinbaori), 19th century



Helmet, 17th century



Kusunoki Masashige before the
Battle at Minato River, c. 1918

DFO Substitutes 2nd Floor

China, Theatrical Robes from Late Imperial China
(outside of the Reception Hall)



China, Bodhisattva Guanyin
(Avalokiteshvara)



Chinese Zodiac figures and striding
horses (by the wooden gate)



DFO Substitutes 3rd Floor

Yoruba, Egungun ceremonial outfit, 1930-1950

(G375). Check out the ArtStory:

<https://artstories.artsmia.org/#/o/111893>



MacFarlane Room, Chinese wallpaper

(Check out the ArtStory:

<https://artstories.artsmia.org/#/o/19404>

DFO Substitutes 3rd Floor G302

Clara Gardner Mairs,
Halloween, about 1920



Gari Melchers, Marriage, 1893

George Bellows, Mrs. T in
Cream Silk, No. 2, 1920

