

The Let's Talk Tours Study Group met on Tuesday, January 28 to hear from Ginny Wheeler discuss her tour "It's Not a Man's World After All".

In addition we talked about using Storytelling: Julie Buffalohead in Gallery 255 (November 23, 2019 - September 6, 2020). In conjunction with the exhibit Hearts of Our People, Curator Jill Ahlberg Yohe interviewed Buffalohead about her art practice and narrative works on paper, which use allegory and archetype to create dreamscapes featuring a rich cast of characters, including trickster coyotes and rabbits, as well as turtles, deer, birds, and rodents.
<https://vimeo.com/showcase/2905962/video/345258038> June 27, 2019

A wonderful use of galleries 315, 316 was the activity to have the tour participants have one minute to choose one artwork to "take home" and then to have them explain their choice. This has worked well on tours with young adults and adults.

The book Broad Strokes: 15 Women Who Made Art and Made History (in That Order) by Bridget Quinn was recommended.

Many thanks to Ginny for sharing all of her wonderful resources! Ginny's complete tour with photo props, transitions and questions is attached.

Ginny gave the tour in Nov, 2019 for a group of participants in the Distinguished Young Women of Minnesota finals. DYWMn is part of a national scholarship program that promotes and rewards scholarship, leadership and talent in young women.

Ginny began her tour by showing a video of The Gorilla Girls at Mia <https://www.youtube.com/watch?v=5i5cEhd6Vt8> that highlights (from 1:39-2:28) the small number of art created by women artists on view in our galleries (2016). Where are the women? Mostly Undiscovered. Mia, like other major encyclopedic museums, is working to tell the whole story of art, not just the story of white males.

Ginny posed the question...How do we make room for women—in a literature course, the story of history, our military, our universities, the halls of our government, wall street offices, an art museum? Over time as women have commanded equality, we have had to wrestle with how that happens. If Art Museums are to exhibit art by women how do we make room for them without pushing aside the male artists? She likened the absence of women artists in a museum to 'Swiss Cheese'. That is holes that needed to be filled. The whole story cannot be told through art only created by white men.

Ginny set out to look at some of the choices Mia has made and talk about the hard choices the group has facing them and their generation to make this a more perfect world.

Object List from Ginny Wheeler

Vera Lutter, Temple of Nettuno, Paestum, XVI, 2015, 2017.12A-C

Magdalene Odundo, Vessel, 1985, 2014.12.1

Dinka, Woman's Vest, 1970, 2010.3.3

Shinoda Toko, Movement and Stillness, 1964, 2015.79.202

Mori Aya, Physarum, 2017, 2017.140.1 and Sarcotesta, loan, (Morree Eye-Ah) Roll the "R"

Louise Erdrich, Story of a Woman, 2015, 2019.1.4A,B

Renee Stout, Crossroads Marker with Little Hand Reaching, 2015, 2016.2

Sylvia Fein , The Tea Party, 1943, 2017.49

Margarete Schutte-Lihotzky, Frankfurt kitchen, 1926-1930, 2004.195

Berthe Morisot, Nanny and Her Daughter, 1884, 96.40

Georgia O'Keeffe, Chestnut Tree, 1924, loan

Object list from Nancy Kelly

Eliza Draper Gardiner, In the Park, color woodcut 1915-25, 2017.126.9

Margaret Jordan Patterson, Windblown Trees 1916, 2019.39.3

Elizabeth A. Colborne, Lumber Mills in Bellingham Bay 1933, 2017.126.1

Cecilia Beaux, Mrs. Beauveau and Her son Adolphe 1896, loan

Lila Cabot Perry, The Picturebook N.D., loan?

Frances Cranmer Greenman, Self Portrait, 1923, 76.6.1

Clara Gardner Mairs, Halloween 1920, 45.34

Alice Neel, Christy White, loan?

Renee Stout, Crossroads Marker with Little Hand Reaching, 2015, 2016.2

Julie Mehrtu, Entropia, 2004, 2004.185

Elizabeth Catlett, Black is Beautiful, lithograph 1968, loan?

Dorothy Tanning, Tempest in yellow, 1956, 2007.44

Leonora Harrington, Dear Diary- Never Since We Left Prague, 1955, 2005.127.2

Sylvia Fein, The Tea Party, 1943, 2017.49

Jaune Quick-To-See Smith,, What is an American? 2003, 2011.53.3

Maria Montoya Martinez, Pot, 1920-40, 86.94.1

Object list from Kathleen Steiger

Alexandra Exter, Italian Town by the Sea, 1917, 2008.83

Dorothea Tanning, Tempest in Yellow, 1956, 2007.44 – 2007.44

Georgia O’Keeffe, City Night, 1926, 80.28; Pedernal, 64.43.2, Black Place I, 2014.20; Blue Sea w/
Rocks, 2017.121

Frances Cranmer Greenman, Self Portrait, 1923, 76.6.1; Georgian Bouquet, 1949, 2016.96;
Portrait of Alfred F. Pillsbury, 1936, 50.46.127, Portrait of Mrs. Charles Bolles Rogers, 1925,
70.37.6; Little Milliner, 20th C, 42.19

Renee Stout, Crossroads Marker with Little Hand Reaching, 2015, 2016.2 – 2016.2

Delita Martin, The Soaring Hour (Self Portrait), 2018, 2019.35.1; Between Sisters, 2018,
2019.35.2

Grace Hartigan, Billboard, 1957, 57.35; Easter Still Life, 1965, 2017.138.2

Ramona Sakiestewa, Ute Pointe, 1976, 99.99.1

Jaune Quick-To-See Smith, What is an American?, 2003, 2011.53.3

Bertha Lum, 38 wood block prints many donated in 1916 by Ethel Morrison Van Derlip

Julie Buffalohead, Queen Isabella, 2014, 2014.119.2; Pocahontas Cessation, 2014, 2014.119.1

Dorothea Lange, Migrant Mother, Nipomo, CA, 1936, 92.136 – any of 6 photographs

Helen Levitt, New York, c. 1942, 84.125.3; – any of 6 photographs

Vera Lutter, Temple of Nettuno, Paestum XVI, 2015, 2017.12a-c

Rania Matar- on loan in Harrison Gallery

Emma Amos – Loan in Mapping Black Identities

Lynette Yiadom-Boakye – Shelves for Dynamite - Promised Gift

Marguerite Thompson Zorach, Two Nudes, c. 1922, 2015.55.4

Carman Soth - Harrison Gallery G365, loan

Japanese Ceramics, Living Clay Exhibit, G251