

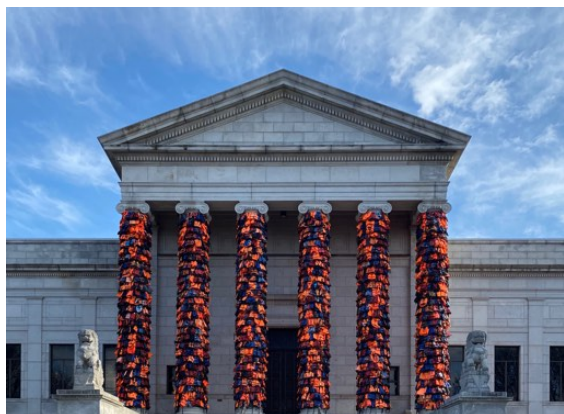
## MESSAGE FROM THE DIRECTOR

*Katie Luber, Nivin and Duncan MacMillan Director and President*

It's been wonderful to see many familiar and friendly faces over the past few weeks since reopening. Unsurprisingly, I've been spending much of my free time these days at the museum. It has been so pleasurable to be in the galleries again, to see people loving the museum, and to read some of the visitor comments we've received. One visitor recently noted, "It's my favorite museum. And now, with fewer people around, it feels like I have the place to myself." While we will be missing the throngs of schoolchildren that would usually begin to arrive for tours this time of year, it is a good time to enjoy the galleries in a quieter, more private way.

The sense I've gotten from those I've spoken to was that they feel comfortable, safe, and so happy to be back. And that feeling is supported by data: Mia recently recorded a record-high Net Promoter Score of 94 among those responding to our post-visit survey. (The Net Promoter Score is a tool used to gauge the popularity of something, essentially measuring the willingness to recommend it to a friend. A score of 50 or higher is considered excellent in customer service circles.) The average length of visit was just over an hour and we've been able to adjust our ticketing capacity to meet growing demand while still maintaining a safe number of visitors in the building at any given time. Mia has robust safety measures in place to support our visitors including extra masks on hand for those who may forget.

Seeing the museum activated for the first time in months is exhilarating. It reminds me of why we are here: to inspire wonder through the power of art. It's refreshing to once again highlight our mission of enriching the community by collecting, preserving, and making accessible outstanding works of art from the world's diverse cultures. Although we are still reaching most of our audience digitally (and expect that will be the case for the foreseeable future) we opened three new special exhibitions on July 16: [Rachel Breen: The Labor We Wear](#); [Sky Hopinka: Disfluencies](#); and [Rembrandt in Conversation](#).



*Safe Passage*  
Ai Weiwei  
Installed at Minneapolis Institute of Art as part of the exhibition *When Home Won't Let You Stay: Art and Migration*  
Sunday, February 23 – Sunday, August 23, 2020  
Target Galleries, Minneapolis Institute of Art  
Exhibition organized by Institute of Contemporary Art Boston

## Upcoming Talks and Exhibitions

Wednesday, September 16, 6:00 p.m.

**Virtual artist talk: Rachel Breen**

Register on the Mia [website](#)

Wednesday, September 23, 12:00 noon

**Virtual artist talk: Rania Matar**

Register on the Mia [website](#)

Opening September 17

**Vision 2020: Jess T. Dugan**

Opening October 15

**With New Light: Mia's Reinstalled**

**Himalayan, South, and Southeast Asian Galleries**

Opening November 1

**Foot in the Door 5: The Virtual Exhibition**

Opening November 21

**Nicole Havekost: Chthonic** (MAEP exhibition)

## Current Exhibitions

Through November 1

**Rachel Breen: The Labor We Wear** (MAEP)

Through November 15

**Sky Hopinka: Disfluencies**

Through November 29

**Under the Influence: Early Works by Frank Gaard**

Through February 14

**Rembrandt in Conversation**

Through March 21

**20 Dances: Japanese Calligraphy Then and Now**

Through April 25

**A Collector's Odyssey: Books and Prints from the William P. Kosmas Collection**

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The special exhibition *When Home Won't Let You Stay* closed on August 23. I hope you were able to see this show, which gained new relevance since its February debut at Mia. Considering the challenges of closure and reopening at a diminished capacity, the exhibition performed quite well, and we received high marks and many positive comments from visitors who included it in their museum visit. If you weren't able to attend, I recommend curator Gabe Ritter's virtual [tour](#) as the next best thing.

*Ed. Note:* Reflections of docents who toured this exhibition appear later in this issue.

Mia's Digital Engagement teams are also working to convert our traditional in-person programming into high-quality virtual experiences. We are still refining and learning, but anticipate having some excellent virtual learning opportunities to share with you later this year.

Our focus in the months ahead will be to maintain the balance of welcoming our visitors back and keeping a keen eye on everyone's safety. To help us in this goal, if you plan to visit we encourage you to reserve a free ticket [here](#). Mia is open from 10:00 a.m.-5:00 p.m. Thursday through Sunday, and we can't wait to see you again.

## FROM THE DEC CHAIR...

*Sheila-Marie Untiedt*

I begin my term as 2020-2021 Docent Executive Committee Chair in an unfamiliar new environment. With so many changes, it's hard to have a clear agenda or set of initiatives. I do know I miss "normal" Mia desperately and I also know we will be back touring in the museum in time. A little time? A long time? Literally, time will tell. Right now, we all know the most important skill a docent possesses is to be flexible and embrace the here and now.

What will the 2020-2021 touring season bring? Certainly, a large measure of that required flexibility. Virtual tours are already happening. While I greatly miss touring in the museum, I also understand why the move to virtual tours is necessary. COVID-19 has brought other losses – docent luncheons, banter in the lounge, Jennifer Curry, negotiating gallery crowds and objects, the huddles before school groups arrive to review routes and objects. These are all things we miss and yet we will negotiate a work-around and chart a new path. Although we may not have in-person tours, we do have the entire Mia collection to celebrate and re-purpose.

I want to thank the outgoing DEC 2019-2020 Committee: Tammy Meyer, Chair; Karen Kletter, Social Chair; Jim Allen, Treasurer; Jan Lysen, Communications Chair; Mark Catron, *Muse* Editor; Pat Wuest, Honorary Docent Representative; and Kathryn Schwyzer, Secretary. Sadly, Pat Wuest passed away this spring. Every Committee member was driven, focused and so proud of Mia.

The incoming DEC 2020-2021 has an equally strong board: Kit Wilson, Chair-Elect; Terry Keir, Treasurer; Lyn Osgood, Secretary; Meg Ubel, *Muse* Editor; Jan Lysen, Communications Chair (for another year); Mary MacMahon, Social Chair; Maureen Lannan, Honorary Docent Representative; and myself as Chair.

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## FRIENDS LECTURE SERIES 2020-2021

Friends Lectures are back for the fall! Instead of gathering in Pillsbury Auditorium, we'll be able to hear a wonderful array of speakers in a virtual live format the second Thursday of each month at 11:00 a.m. CST, and be able to ask them questions in real time. To register, call Mia Ticketing at 612-860-3000 or visit the [home page](#) up to a month before the lecture. Registrants will receive a Zoom invitation link via email a few days prior to the lecture date.

October 8

*The Challenge of Making Public Art Public*  
Jack Becker, formerly of Forecast Public Art

November 12

*Cultural Heritage: Present and Future*  
Father Columba Stewart,  
Hill Monastic Museum and Library

December 10

*Creating a Native American Corridor on Franklin Avenue*  
Sam Olbekson, Cuningham Group

January 14

*The Art of Albrecht Dürer*  
Dr. Katherine Luber, Director of Mia

February 11

*The Impact of LatinX Art*  
Marcela Guerrero, Whitney Museum

March 11

TBD

April 8

TBD

May 13

*Indigenizing Photography*  
Cara Romero, Chemehuevi Photographer

Looking back, I moved to the Fair Oaks Apartments just across Third Avenue from Mia right after college – just me and my IBM Selectric II typewriter. I had a securities desk trading job at Norwest Bank in downtown Minneapolis but very little disposable income. I joined Mia and haunted its galleries and halls weekly, especially for Friday and Saturday night movies in the auditorium. Decades later I still haunt those galleries and halls, searching for meaning and respite.

Kehinde Wiley's painting *Santos Dumont - The Father of Aviation II* draws me to linger every time I am at Mia. I am invited to stand eye-to-eye with the figures, as Wiley challenges me to question everything I believe and I think I know. BLM, George Floyd, racism, the power to learn and change all lie in this very painting, which hangs in Mia's halls. Right in front of us all, with a bench to allow us to pause and ponder.

*Ed. Note:* Check out the Mia story on this [work](#).

See you in the galleries.



*Santos Dumont - The Father of Aviation II, 2009*  
Kehinde Wiley  
Oil on canvas  
Gift of Funds from Two Anonymous Donors  
2010.99  
On View in Gallery 310

## MUSINGS FROM IPE

*Debbi Hegstrom*

With the coming of fall, we usually look forward to a new year of special exhibition and permanent collection tours. How strange it feels not to be gathering back at the museum as the school year begins. We will be thinking virtually about everything we do for the next several months. Here's an update on where we are.

**We are launching exciting new programming in the form of virtual tours.** Over the summer, we tested a few virtual private book and permanent collection tours. You can read a few articles in this *Muse* about docents' experiences with these tours. Now, in September, we are offering the first virtual public permanent collection and book tours. We're starting slowly, looking to our audiences for what they would like and how often. I'm happy to announce that these tours have filled to their capacity of 20 online attendees.

For now, this is how we'll remain connected to our visitors and keep them engaged with the museum. We're building this program for sustainability because it offers a new avenue of access. We're creating the opportunity going forward to offer virtual experiences for those who aren't able to visit the museum, perhaps for reasons of distance or ability. If you're not quite sure about virtual touring, think about attending a tour or developing one with a colleague and see how rewarding it can be!

**We will return to touring and art cart stations in the galleries when it is safe to do so.**

Like many of you, I look forward to that day. In my mind, an in-person conversation in front of an actual work of art is irreplaceable. If you prefer to wait and return for in-person experiences, we understand.

We acknowledge that virtual touring isn't desirable or possible for everyone for a variety of reasons.

### Virtual Public Tours

We will still offer timely, thought-provoking, monthly public tour topics that invite visitors to add their voices to conversations around local and global issues. Here's the lineup for the fall:

#### September - *Points of View*

Change your viewing lens to examine works of art from multiple perspectives. Lenses such as socio-economic status, gender, empathy, storytelling, spirituality, and more can reveal new insights or different entry points into the art.

#### October - *Women in Art*

Discuss how women artists have changed and influenced art making around the world. Attention will be paid to contemporary artists and their contributions to current, essential conversations.

#### November - *Arts of Native America*

Celebrate the rich culture and heritage of Native America as expressed in superb works of art. Experience the role of tradition and innovation in works from historic to contemporary times.

#### December - *Winter Solstice Stories*

View stunning works of art that anticipate the triumph of light over darkness and lead to the promise of a New Year. Hear stories of rebirth, redemption, and renewal.

### Virtual Book Tours

Public book tours are back! Many book tour attendees are loyal regulars and they have been asking for virtual tours. Here are the upcoming titles:

September - *Virgil Wander* by Leif Enger

October - *The Grace of Silence* by Michelle Norris

November - *The Age of Innocence* by Edith Wharton

December - *The Housekeeper and the Professor* by Yoko Ogawa

These and other titles will also be available for private virtual book tours.

### Continuing Education

We will resume virtual *Art Breaks* in mid-September. We have had some enlightening discussions so far on topics ranging from *Dutch Baroque Art* to *Contemporary Women Artists*. Look for new topics and more chances to hear from curators and IPE staff.

We will continue our Cultural Fluency work with required sessions in the fall and spring. As before, we'll engage in discussions about difficult topics related to Mia objects and collections.

We will celebrate docent and guide anniversaries in creative ways, honoring our volunteers celebrating from 5 to 35 years of service to Mia.

### You are important to us.

We will keep gathering virtually until we can gather safely once again in the galleries!



### LET THE SUNSHINE IN

While we aren't seeing each other yet in the galleries, we can still connect through the Sunshine Fund. It's a way to extend support and condolences to our colleagues in times of injury, illness or loss. 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.

You can contribute by making a check payable to Docents of Mia, and mail to:

Docents of Mia  
c/o Terry Keir  
4905 Knox Ave S.  
Minneapolis, MN 55419

Or by using Venmo to Terry Keir.

To refer someone for recognition, please email [Jan Lysen](mailto:Jan.Lysen).

Thank you!

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



# THE IMPORTANCE OF PROVENANCE

Kara ZumBahlen

As people become aware of museums' colonial pasts and acquisition of cultural property, the history of our collection becomes a topic of interest on our tours. You have probably encountered the question, "How did Mia acquire this artwork?" Depending on the artwork, answering that question completely may be difficult. Like all encyclopedic museums, we have objects that range from antiquities to contemporary art. We have cultural belongings and decorative arts, along with paintings and sculptures. To understand how an artwork came into our collection, we need to examine its provenance.

Provenance is the history of ownership of an artwork. Like all museums, Mia cares about the provenance of the artworks in its collection. Ethically, we do not want to collect or display stolen cultural property. Provenance also helps support the authenticity of an artwork, tracing it from the hands of its maker to the current owner. While the definition of provenance is simple, the research of an artwork's provenance may be quite difficult.

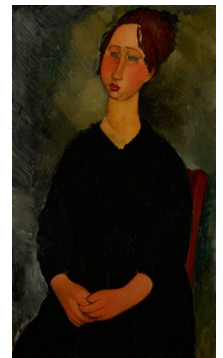
Let's look at a couple of examples in Mia's collection. In our first example, artist Aliza Nisenbaum was commissioned to create this painting: *Morning Security Briefing at the Minneapolis Institute of Art, basement door open onto the Guard Lounge Pet Wall*. We have a direct connection from the artist into our collection, so we have no question on the acquisition or the authenticity of the artwork.

In our second example, the provenance starts to get complicated. Amedeo Modigliani's *Little Servant Girl* was gifted to Mia by Samuel and Luella Maslon in 1959. (To see the provenance in full, check out the artwork's [collection entry](#).) We were able to trace the provenance back to the gallery that represented Modigliani at the time of his death in 1920, Galerie Bernheim-Jeune, thus helping to support the work's authenticity. However, further research showed that Galerie Bernheim-Jeune had its property seized by the Germans in 1941, during the occupation of France in World War II. In order for us to know this work had not been stolen by the Nazis, we needed to establish that the painting left France before 1941. Fortunately, a sale in 1932 showed the painting's ownership had changed hands, bringing it to London, and ultimately to California, where the Maslons purchased it.

At this time, the museum does not have full provenance records of all artworks publicly available on the collection website. It is uncommon to have a separate department solely handling provenance research, so each of our curatorial offices keeps detailed collection files. The museum did undertake an extensive review of all its Judaica and European paintings that had been acquired since 1932, the year that the Nazis rose to power, to determine whether any of our artworks had been stolen. From this review, the provenance we have fully established now is provided on the website (such as we saw with Modigliani's painting). Sometimes, the research trail ran cold, though. In those cases, the museum has gathered the European paintings with unclear provenance from this time and grouped them on the [website](#), so as to be transparent and available to the public. And the research



*Morning Security Briefing at the Minneapolis Institute of Art, basement door open onto the Guard Lounge Pet Wall*, 2017  
Aliza Nisenbaum  
Oil on linen  
The Mary Ingebrand-Pohlrad Endowment  
for Twentieth Century Paintings  
2018.13.1  
Not on View



*Little Servant Girl*, c. 1916  
Amedeo Modigliani  
Oil on canvas  
Gift of Mr. and Mrs.  
Samuel Maslon  
59.30  
On View in Gallery 367

continues: Mia curators are now in the process of a monumental undertaking, reviewing all of their predecessors' provenance research to fill in the gaps of their records over the last one hundred years.

The museum also follows the current guidelines for acquiring archaeological materials and antiquities. Per the Association of Art Museum Directors (AAMD), member museums “normally should not acquire a Work unless research substantiates that the Work was outside its country of probable modern discovery before 1970 or was legally exported from its probable country of modern discovery after 1970.” (See the AAMD’s full report [here](#).) When a museum does acquire a work with a gap in provenance, the work is published on an object registry, for public discovery. Mia has two artworks posted on this registry, one of which is our pair of ancient Egyptian clappers.

Mia acts ethically in taking action to repatriate or return artworks that have been documented as stolen, such as Fernand Léger’s *Smoke over Rooftops*. The return of this painting to its rightful owners is documented on the [website](#). To learn more of what guidelines Mia does follow in its acquisition of artworks, check out a new section of the museum’s website called [Managing Mia’s Collection](#). This section also gives further information on provenance research and outlines some of the steps Mia is taking to decolonize the museum.

Of course, we still grapple with ethical questions about ownership and display of cultural belongings in our collection that were known to have been looted or acquired during times of colonialism. It may feel uncomfortable, and I would encourage you to embrace that feeling of discomfort as it points to our continuing progress in decolonizing our collection. No easy answers to resolving these issues exist, but continuing our efforts to raise our awareness and understanding of the issues is essential to fulfilling our mission.

## TOURS, INTERRUPTED: DOCENTS REFLECT ON TOURING *WHEN HOME WON'T LET YOU STAY:* ART AND MIGRATION

This special exhibition, in which twenty-one contemporary artists responded to human migration and displacement across the world, opened on February 23, 2020 and tours began the following week. In an unprecedented situation, tours and programming at Mia were cancelled due to the rising pandemic less than two weeks later and the museum closed shortly thereafter. Docents touring the exhibition had put in their usual effort preparing, researching and attending walk-throughs and lectures. Most were able to give only one tour before the museum closed; a significant number missed out completely. Here are some of their experiences with this compelling, emotional, and sometimes overwhelming exhibition.

*Ed. note:* Jan Lysen gives a thorough overview of *When Home Won't Let You Stay* in the March 2020 issue of the [Muse](#).



*Pair of clappers*, about 1550-1292 BCE  
Ancient Egyptian  
Hippopotamus ivory  
The Ethel Morrison Van Derlip Fund  
2012.64A,B  
On View in Gallery 254



*Smoke Over Rooftops*, 1911  
Fernand Léger  
Acquired by Mia 1961  
Returned to the Kann Association 2008

## Joanne Platt

Mia's powerful exhibition, *When Home Won't Let You Stay*, encouraged empathetic response and reflection on the complex issues surrounding migration and displacement in the world today. Although I only led one tour, the visitors were engaged and shared several insights and comments worth noting.

Probably the most moving installation was Camilo Ontiveros' *Temporary Storage: The Belongings of Juan Manuel Montes* (2017), a towering assemblage of all the personal belongings left behind by Montes, the first DACA (Deferred Action for Childhood Arrivals) recipient to be deported by the Trump administration. Ontiveros bound together all of Montes' worldly possessions that he was forced to leave behind when he was deported, strapping them to Montes' twin bed with its humble blue plaid comforter, and mounting the assemblage on a pair of sawhorses. When I asked my group what items they could identify in the installation, one woman recognized Montes' *tae kwon do* uniform with its colorful belts and remarked that it was just like her grandson's uniform. Another visitor connected the precariousness of the sculpture mounted on the sawhorses to the instability of migrants' lives. In both cases, these connections fostered empathy and drew attention to the vulnerability of people whose home is temporary.

Regrettably, due to time constraints, I chose not to include any of the video installations on my tours, although I did urge the visitors to view them after the tour. One in particular, Carlos Motta's video series *The Crossing*, offered several stark, intimate portraits of LGBTQ+ refugees who fled violence and persecution in their home countries, and endured harrowing journeys across land and sea to seek asylum in The Netherlands. The intimate installation allowed visitors to sit on individual benches placed in front of video monitors so close that their knees practically touched the screens. Visitors listened on headphones to the refugees' voices narrate their stories in their native language, while the English subtitles scrolled across the screen. When the museum reopened in July, this installation was altered slightly to reflect precautions for COVID-19. The benches were placed further away from the monitors and the headphones had been removed. The narration was confined exclusively to the subtitles.

An hour or so after my tour, I ran into one of my tour visitors in the lobby. She had spent some time viewing several of *The Crossing* videos and commented on the one-on-one intimacy, the sense of bearing witness to their stories. She remarked that the testimonials generated a sense of immediacy and closeness that was nearly overwhelming, and she was moved to tears by the tremendous hardships and challenges these intrepid souls endured to find a new place where they could live peacefully as themselves.

The reality of being a refugee is inconceivable to many of us who have never had to leave our homes and face hardship and uncertainty as we traveled in search of a new and safe place to stay. The artworks in this exhibition propelled visitors to think deeply about the issues of migration in today's world, and generated an empathetic response to the experiences of displaced people. Perhaps it even challenged us to consider our own role in building supportive and welcoming communities for refugees in our own neighborhoods.



*Temporary Storage:*  
*The Belongings of Juan Manuel Montes*  
Camila Ontiveros  
Installed at Minneapolis Institute of Art as part of  
the exhibition *When Home Won't Let You Stay:*  
*Art and Migration*  
Sunday, February 23 – Sunday, August 23, 2020  
Target Galleries, Minneapolis Institute of Art  
Exhibition organized by  
Institute of Contemporary Art Boston



*The Crossing*, 2017  
Carlos Motta  
Video (color, sound)  
Courtesy the artist  
Galeria Filomena Soares, Lisbon; Galeria Vermelho,  
Sao Paulo; mor charpentier, Paris;  
and P P O W Gallery, New York  
Installation view, Carlos Motta: *The Crossing*,  
Stedelijk Museum, Amsterdam, 2017-18  
© Carlos Motta

### Jung Sook Wendeborn

There were two people on my *When Home Won't Let You Stay* tour, both long-time friends. Both were retired; one visiting from out of state and the other from the Twin Cities. As the tour was comprised of two good friends and myself, it was an intimate setting. They were delighted by the artworks, pleasantly sharing anecdotes relevant to each piece until we reached Kader Attia's *La Mer Morte (The Dead Sea)*. As I explained the artwork, one friend began sniffing, then crying, and finally sobbing. The clothes on the gallery floor, she explained, were evocative of her father's experience in a Nazi concentration camp. After her friend and I quietly listened, she said that she felt better and that she didn't know her father's story could still hurt her.

Art can sometimes afflict viewers at the same time that it comforts them, as Attia's work did in this tour of mine. But precisely because of that reason, we were able to hear of this woman's father's experience in a Nazi camp and, through her story, empathize with refugees who have tried to cross the Mediterranean Sea. We celebrated the lives that made it to the shore while mourning those who couldn't make it. At that moment, we were connected to the refugees.

### Gerri Reid Skjervold

After 25 years of touring or visiting most of Mia's special exhibitions, *When Home Won't Let You Stay* is my personal favorite. The evolution of this exhibition's subject remains topical and fluid. Along with ongoing global environmental changes, two catastrophic events in 2020 may be influencing migration today: the COVID-19 pandemic and the global protests ignited by the death of George Floyd while in police custody. While we are living in the moment with the statistics yet to follow, one can't help pondering whether disenfranchised people all around the globe are reconsidering their concept of home, willing to fight for the right to make a better home where they now live, and even questioning whether a better place to live really exists. Like the *Art and Migration* exhibition itself, the term *home* is subjective, complex, and captivating.

For my first and last tour on March 12, I used the theme *Home Expectations*. Setting up my theme, I reviewed briefly the development of humans beginning as hunters and gatherers who moved about following animal herds and eating natural vegetation. When these early peoples discovered how to grow crops and domesticate animals, they settled in one place. They defended their property from others outside their culture, defining borders that became countries and eventually allowing individual ownership of a plot of land. For this theme, I planned possible tour questions such as: "What does home mean to you? What do you expect it to be? Where do people go who have been driven from their land? Is there land available to them? Are other cultures/countries welcoming? In this modern age, where there are large populations of people and environmental changes, should there be borders? Could you give up your home and move to another place?"

My tour group consisted of nine women who belonged to the same private book club in the Stillwater area. Knowing one another, they felt very free to express their personal opinions. I told them the responses I would expect from them might be visceral and visual, and not neces-



*La Mer Morte (The Dead Sea)*, 2015

Kader Attia and Yto Barrada

Selections from *A Life Full of Holes: The Strait Project*,  
1998-2003

Installed at Minneapolis Institute of Art  
as part of the exhibition

*When Home Won't Let You Stay: Art and Migration*

Sunday, February 23 – Sunday, August 23, 2020

Target Galleries, Minneapolis Institute of Art

Exhibition organized by

Institute of Contemporary Art Boston



sarily intellectual. I pointed out that the art in this exhibition is modern. Well-versed in social media and using the latest technology, the artists in this exhibition were expressing their personal experiences or feelings about the concept of *home*.

I was able to judge the women's favorite objects by their enthusiasm and responses. As we approached the second-floor Rotunda, we could feel the penetrating beat of Postcommodity's percussion instrument titled *Let Us Pray for the Water Between Us*. And to our left, outside the 24th Street entrance, we could see the compositionally stacked, chilling, yet colorful life preservers of Ai Weiwei's *Safe Passage*. Inside the exhibition, this group of book lovers enjoyed hunting for famous immigrant names embossed on the Dutch wax-printed, fabric covered books in *The American Library* by Yinka Shonibare. We discussed "what was the story" behind the discarded objects found in the haunting border crossing photos by Richard Misrach and wondered what sounds could be made by the sculptural compositions of Guillermo Galindo. I believe Kader Attia's *La Mer Morte (The Dead Sea)* gets the highest mark for an immediate visceral response...very sobering. I was thankful for the way the galleries were arranged so that when we arrived at the room with Do Ho Suh's quiet, translucent structures we felt a little relief. Similarly, while viewing the paintings by Aliza Nisenbaum we could discuss the intimate, human connections her subjects were making with one another. I think overall my *Home Expectations* tour participants were impressed by the variety of individual voices and approaches they saw, and empathetic toward those who feel compelled to migrate by force or by choice and who struggle with the concept of *home*.

### Rose Stanley-Gilbert

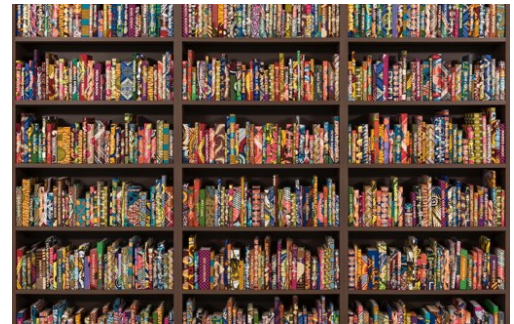
My first *When Home Won't Let You Stay: Art and Migration* tour felt like a challenge. For one thing, migration is a political issue and is seen differently by people. Could politics hijack the tour? For another, I wanted to find a way for visitors to understand the experience of migrating on a personal level. I began with *looking questions* and background for each object, but then moved to *thinking, associative questions*.

For example, *La Mer Morte (The Dead Sea)* with its forsaken clothing reminded us first of immigrants lost at sea. After some discussion, I continued further with an alternative interpretation: "If you were a new immigrant to the U.S., what ideas and traditions would you 'discard' upon arrival? What would you cherish?" Another thinking question: "Why are we eager to get coffee and bananas from Central America but do not welcome its people?" Relating to the Great Migration of African Americans in the last century, I asked if anyone had moved from one state to another or from a rural area to the city. If so, what was difficult about their own "migration experience?" Visitors responded to questions but were often quiet and seemed thoughtful. Afterward, a few people gave me very positive feedback about enjoying the tour. My takeaway is that we don't always need to fill silence with words. Sometimes a tour is working well when there is time and space to think.



*Let Us Pray for the Water Between Us*  
Postcommodity

Installed at Minneapolis Institute of Art  
as part of the exhibition  
*When Home Won't Let You Stay: Art and Migration*  
Sunday, February 23 – Sunday, August 23, 2020  
Target Galleries, Minneapolis Institute of Art  
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Boston



*The American Library (detail)*, 2018  
Yinka Shonibare CBE

Hardback books, Dutch wax printed cotton textile,  
gold foiled names, and website

Courtesy the artist and James Cohan Gallery, New York  
and FRONT International: Cleveland Triennial for  
Contemporary Art with funds from VIA Art Fund  
Cleveland Public Library and The City of Cleveland  
Cable television Minority Arts and Education Fund  
© Yinka Shonibare CBE

## SEE YOU ONLINE: VIRTUAL TOURS COME TO MIA

We as docents and guides are faced with a cosmic shift in how we conduct tours. This shift might sometimes feel more like an earthquake, it has happened so quickly. Gone for the foreseeable future are in-person discussions in front of the artworks. The time is here for connecting groups with the art onscreen.

IPE staff have been hard at work preparing for the transition to this new mode of touring for the past several months, and here is a brief overview of what we know so far: Virtual tours at Mia will occur either on the Zoom video meeting platform or on the similar Google Meet platform (for some school tours). When assigned a virtual tour, you will not be on your own. You will receive access to a Mia-branded slide set or template, and an IPE staff member (Debbi Hegstrom or Kara ZumBahlen) will be assigned to your tour. Kara or Debbi will answer questions and provide advice as you prepare to tour in this new way. A staff member will also be present on your virtual tour to provide technical support.

To prepare the content of your tour, you will use Google Slides, a presentation program similar to PowerPoint. Depending on your tour assignment, you may be working with a Google Slides template with images already in place (such as for Art Adventure tours or other popular themes like *Animals in Art*). If you are assigned an adult or school tour with a special theme, however, you will need to create the slides for the tour. Training materials are being developed by staff, and training sessions for virtual tours will be offered in late September and early October.

In the meantime, some virtual tours have already happened and more are in the works. The *Muse* will provide ongoing coverage of virtual touring at Mia as it evolves and develops. For two examples of docent experiences with virtual touring in the past few months, read on.

### **The Dawn of a New Method of Touring**

*Fran Megarry*

Terry Edam wrote me the other day and expressed a thought about docent life not only for the class of 2001 but also, I would say, for all docents. "I was just thinking about how our docent class began with an event that rocked the world on 9/11. Now we are in our last years faced with another event that's rocking the world. We are sturdy." Truly, docents are sturdy and certainly flexible as we meet the current challenge of shifting from in-person to virtual touring.

Many docents are working through technology challenges, adapting to the use of Zoom and Google Slides to create webinars and virtual tours. Debbi and Kara have given us great leadership to set us up for success in the coming year.

My first experience with virtual touring was with the League of Catholic Women, an organization that has been coming to Mia for tours on a regular basis for the past 25 years. The group was willing to

meet on Zoom and we had a wonderful experience. I planned the tour as if we were going to meet at Mia while realizing that because the technology would be new to many I would not try to use as many works of art. Debbi and I worked together with this group as a way to develop some best practices for Zoom tours.

I stressed to the group at the beginning of the tour that we were not changing the way we do tours at the museum, and the goal was still to look closely at the art. The people in this group know one another well and are comfortable with touring, so there was plenty of conversation and give-and-take during the tour. I also felt that the overall feeling of uncertainty and unease due to the pandemic opened people up, and they found looking at and discussing art to be very reassuring.

My theme was *A World of Change*, which turned out to be especially appropriate, given the situation. Although I prepared four objects, we only managed to discuss two objects with a brief preview of a third work if the group was interested in meeting again. One of my objects was *Saint Benedict of Palermo*, (c. 1714), and after some discussion of key ideas, we viewed it side by side with an image of *St. Bénédicte de Palerme* from 2014. This close comparison prompted quite a lively discussion that might not have been possible with an in-person tour since the objects are not physically near each other in the museum. The group's overall response to the tour was positive, with words like "I miss so many things I love due to the pandemic, our tours with you especially," and "It was such an uplift" filling my inbox in the days following the tour.

As far as the nuts and bolts, there are many methods to develop and implement a virtual tour, and each of us will find what is most comfortable to use. What worked for me was to first write up my tour in a Word document including the object image, my questions, and key ideas. I then transferred the information to Google Slides, the presentation program. In Google Slides, Kara and Debbi are able to co-edit the tour, which I found to be very helpful. I found I work better with a limited amount of text on a slide, just the object credits and a question or two and perhaps a conversation starter. Just like an in-gallery tour, I want the art to be the focus. To begin the tour, I loaded Zoom first and then opened my Google Slides presentation. Zoom then loaded the slides via screen sharing and gathered my participants.

During the tour, I had control: I could zoom in on the art image to show people details and advance the slides according to the guests' conversation. The Catholic League groups generally have ten to fifteen participants, so I found success leaving participants unmuted and allowing conversation to flow. The key for me while running the tour from my laptop was to have my iPad open to my Word document beside me, giving me easy access to follow-up questions and additional object information. I have also become much more comfortable using Zoom over the last few months by practice hosting by myself and with



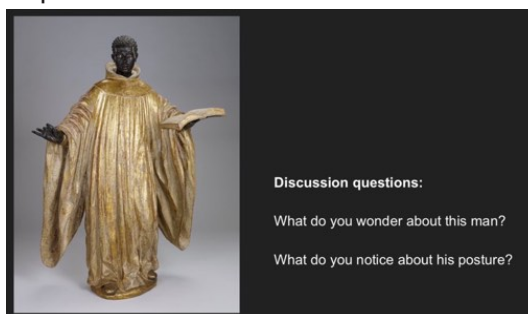
#### Key Ideas

- Saint Benedict of Palermo lived 1524-1589
- His parents were freed slaves from Ethiopia
- Saint Benedict of Palermo was the first Christian saint of African origin to be canonized in 1807
- Little is known about the sculptor. This piece was made around the first half of the 18th c
- Today he is the official patron saint of African-America

*Saint Benedict of Palermo*, c. 1734  
 Attributed to José Montes de Oca  
 Polychrome and gilt wood, glass  
 The John R. Van Derlip Fund  
 2010.27.2  
 On View in Gallery 341



*St. Bénédicte de Palerme*, 2014  
 Omar Victor Diop  
 Pigment inkjet printing on  
 Harman By Hahnemüle paper  
 mounted on aluminum  
 The Linda and Lawrence Perلمان  
 Photography Endowment  
 2019.25.3  
 On View in Gallery 368



#### Discussion questions:

- What do you wonder about this man?
- What do you notice about his posture?

small groups of family and fellow docents. Again, there are many methods and approaches to tackling this. Each of us will find what works best.

I have done three tours for this group, and it has been a great joy with lots of good conversation. I recognize that I am still learning, and I look forward to hearing ideas from other docents as we move forward.

### **Virtual Tour on *Living Clay*: Nature Referenced for the Ikebana Group**

Mary Ann Wark

I gave a virtual tour in August of the exhibition *Living Clay: Artists Respond to Nature*, which was on view in Galleries 251-253 from March 2019 through April 2020. Unlike the tours we're usually assigned, I had already done a great amount of research on the objects in this one, having written an article in the *Muse* about the exhibition before it opened and having spent many hours in the exhibition interacting with visitors as an "Ask a Docent" last winter. I was originally scheduled to do an in-person tour for the local Ikebana International (Japanese flower arranging) group in March 2020, but the museum closed for COVID-19 before the tour date. Besides doing that first virtual tour on August 12, I also did an encore for fellow docents as a training on August 18. (Ed. Note: that [session](#) is available for viewing on YouTube.)

What are some of my impressions after giving one of the first docent-led virtual tours at Mia? First, Mia staff is super-supportive!! This came out again and again as I prepared for and gave the tour. There are certainly challenges in adjusting to this kind of tour, but there are also advantages. I found that I liked giving a tour this way. Here are some specific thoughts I have about virtual touring.

#### **How a virtual tour is different from being there in person:**

##### **It's all digital**

This is the most obvious difference. While on an in-person tour, I might have occasionally used my iPad to reference similar objects or to refresh what we'd seen already, now the entire thing is on the computer. On the plus side this means I didn't have to walk the route beforehand to make sure the objects were there! Nor did I arrive at a key object to find some other group already in front of it. Some small things are different: While giving the tour, I now know that I have to have my eyes on the same level as the computer camera and stay about an arm's length away from the screen.

##### **It is a team effort**

I wasn't alone, either preparing for or giving the tour. Kara was involved in so many ways: helping to prepare the tour slides, practicing the tour with me beforehand, hosting the Zoom, and debriefing with me after the tour. While Kara did not speak during the tour, she advanced the slides for me, operated the pointer and monitored the chat function for questions and comments.

##### **The introduction changes**

The usual introductory reminders, such as the one-foot rule or no flash photography, no longer apply. Instead, I explained Zoom details such as how to mute when not talking to avoid feedback noise, and how people could adjust their screen view. I explained that Kara, the Mia



host, would keep an eye on the chat function if someone preferred to use that for asking a question or making a comment. At the training when I redid the tour, it was suggested to have an explanation on the screen, before the tour starts, about the mute function and how to see the screen shared slides, so as to help with the explanations.

I also asked that no one record the tour from their device because I had some loaned objects included and we had permission to show them only once. Finally, I explained that everyone would receive a follow-up email from Mia allowing them to submit comments.

#### The tour flows differently

For example, I could control what the group was seeing during the tour. No one was wandering off and looking at something else in the room. I was able to present objects in exactly the order I had planned.

The informal conversation that usually precedes the formal tour was different because we could control how and when folks entered the Zoom. I discussed this with Kara and we chose to admit folks 10 minutes ahead, knowing they already knew each other, and might want to chat.

Because Kara was handling the slide changes, it helped for me to almost have a script for the tour so that she could anticipate the timing.

A distinct difference from an in-person tour is that I didn't have to do the entire tour from memory. I was able to put a hard copy of my notes on my desktop for easy access during the tour.

I asked fewer questions and put those questions on the appropriate slides. I also made some of the questions specific to the Ikebana group.

#### What is challenging about a virtual tour:

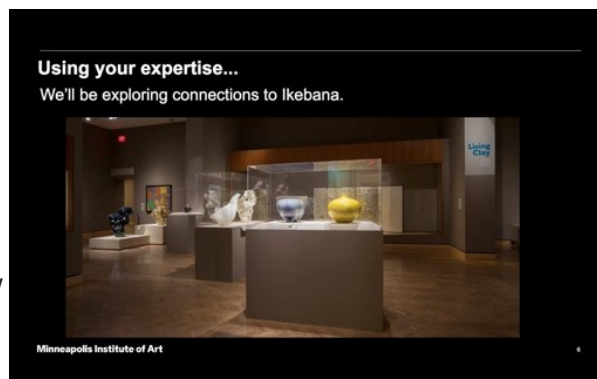
It is hard to understand the size of an object when you can't be in the same room with it or walk all the way around it. Photos are strictly two-dimensional and can only show one angle, so I made sure to describe the size and other physical characteristics that weren't obvious from the photo. In addition, I had a few introductory slides with photos showing how the objects were installed in the gallery. That helped both with explaining the sizes of objects and giving an overall "feel" of the exhibition.

I also included closeups of some objects to emphasize certain aspects of an object, such as texture. Kara was an expert at manipulating photos to get those slides made.

The human interaction is not as direct. It is more difficult to gauge reactions of the participants while screen sharing than when you are face to face.

I also didn't realize that my hand gestures were not visible because of the placement of my computer camera.

The wait time for responses to questions is longer; just using the mute/unmute function alone delays things. I found it's important to allow the silence while people think and manage their screens.



No. 4, 1985  
Kishi Eiko  
Stoneware  
Gift of David Tausig Frank  
and Kazukuni Sugiyama  
2015.111.28  
Not on View

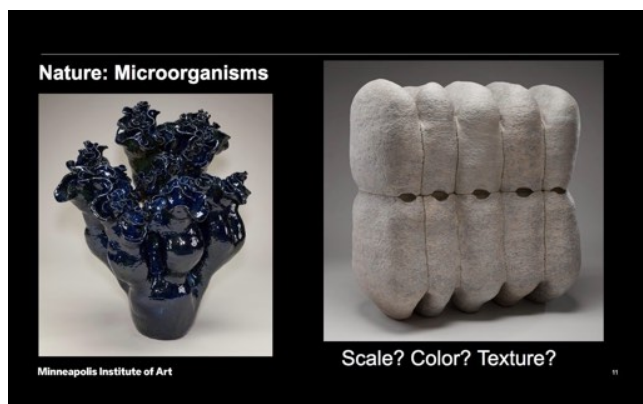
No. 20, 1994  
Kishi Eiko  
Stoneware  
Gift of David Tausig Frank  
and Kazukuni Sugiyama  
2015.111.31  
Not on View

### What is easy about a virtual tour:

I found that Google Slides works well and is easy to use, especially if you've worked with PowerPoint. My slides were relatively simple to prepare from the Mia templates. I put photos on my screen and then just moved them onto the slides, and loaded text into text boxes. Once in Google Slides, my slides were then available for Kara to view and co-edit.

My object order and choices weren't limited by the geography of the museum, other tour groups, or for that matter, whether something is "on view."

I like to pair objects for comparison and discovered that is much easier with a virtual tour. Just put the object photos side-by-side on the same slide. After introducing the pair and discussing the details, I would redo the slide with a simple question.

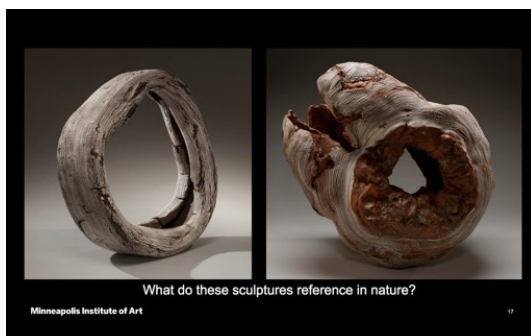


*Physarum*, 2017  
Mori Aya  
Glazed stoneware  
Gift of David T. Frank  
and Kazukuni Sugiyama  
2017.140.1  
Not on View

*As they Gather, they Separate*,  
2005  
Nakaigawa Yuki  
Stoneware  
Gift of Carol and Jeffrey Horvitz  
2017.139.4A-J  
Not on View

Just like an in-person tour, it's wise to think ahead and be prepared! For instance, I had some additional objects ready to go in case I had time. I created a total of 31 slides, including a few extras in case we got through the main ones.

We were done with the original presentation after 45 minutes, so I added the extra slides and we finished by 55 minutes.



*Cerle*, 2010  
Futamura Yoshimi  
Stoneware with  
embedded pre-fired  
white porcelain  
Gift of The Clark Center  
For Japanese Art & Culture  
2013.29.1256  
Not on View

*Black Hole No. 8* 2015, 2015  
Futamura Yoshimi  
Stoneware with  
porcelain slip  
The Marilyn C. Benson  
Endowment  
For Art Acquisition  
2016.48  
Not on View

We also planned for technology glitches- though happily none occurred. Kara made a back-up PowerPoint of the slides in case there was some failure of the screen or software. She also had the Google Slides presenter notes in case my internet connection froze. Having two folks on each tour solves potential problems!

Overall, I found this new type of tour was not hard to prepare and I enjoyed doing it. Having Kara's help was a key to making it happen.

*Ed. Note:* See Mary Ann's article on *Living Clay* in the [March 2019 Docent Muse](#).

# REMBRANDT - THE EXPERIMENTAL PRINT MAKER OF WORLD RENOWN

Linda Krueger

When you think of Rembrandt's work, which images flash through your mind? *The Night Watch*? *The Anatomy Lesson of Dr. Nicolaes Tulp*? *Lucretia*? Any of his dozens of self-portrait paintings? While best known as a painter, Rembrandt Harmenszoon van Rijn (1606-1669) is also considered a great master printmaker, and some art historians claim that his roughly 300 prints, not his paintings, gave him an international reputation.

Rembrandt's prints altered the history of printmaking. The prints he collected from earlier masters and contemporaries were his sources of inspiration. In turn, his prints inspired later artists. This interchange is illustrated in Mia's exhibition *Rembrandt in Conversation* in Mia's Winton Jones Gallery for Prints and Drawings (G344).

As an art form, printmaking was relatively new in Rembrandt's time. Starting in the 1400s, three forces facilitated the making of art prints. The technologies of carved wood and engraved metal became well developed and shared among artists. The first paper mills began operating in Europe, making paper more readily available. As a result, artists now had the ability to make hundreds of identical images. Finally, etching technology emerged; the oldest dated etching is by Albrecht Dürer in 1515. This is the technology, along with drypoint, which became the basis for Rembrandt's printmaking.

Rembrandt is best described as a printmaking experimenter. He pushed printmaking to its expressive limits through his innovative use of materials and techniques, which are effectively represented in the exhibition.

Rembrandt is known for his portrayal of emotional interaction, seen in a series of *Adam and Eve* prints in the exhibition. The oldest of these is Albrecht Dürer's *Adam and Eve* from 1504, depicted in the style of classical antique sculptures. The next is Hendrick Goltzius's rendition from 1606. Goltzius relaxed the formality of Dürer's engraving, softened the human form, and added some humor. Then along came Rembrandt. His *Adam and Eve* definitely shows two humans interacting; exactly what is Adam saying to Eve? While the subject matter is the same for all three prints, Rembrandt depicts the humanity of the characters, captured through composition, gestures, and expressions.



*Adam and Eve*, 1504  
Albrecht Dürer  
Engraving  
The Christina N. and Swan J. Turnblad  
Memorial Fund, 1958  
P.12,613  
On View in Gallery 344



*Adam and Eve*, 1638  
Rembrandt Harmensz. van Rijn  
Etching  
The William M. Ladd Collection  
Gift of Herschel V. Jones, 1916  
P.1,233  
On View in Gallery 344



Rembrandt is also known for his use of dramatic lighting to evoke mood and enhance the narrative, as illustrated by the *Saint Jerome* prints in the exhibition. The older, by Albrecht Dürer, dated 1514, is considered a masterpiece. Here the depiction of light makes a connection between physical light and spiritual enlightenment. Using essentially the same narrative elements, Rembrandt's rendition reverses that connection, using very muted lighting to illustrate the achievement of enlightenment as hard work.



*Saint Jerome in His Study*, 1514  
Albrecht Dürer  
Engraving  
Bequest of Herschel V. Jones  
P.68.145  
On View in Gallery 344

Rembrandt also experimented with landscape prints. His prints retained the freshness of a *plein air* drawing but were likely composed and created in the studio. The exhibition includes one of his most elaborate and largest landscape prints, *The Three Trees*. A combination of etching and drypoint, this print has long been recognized as a masterpiece and inspired other artists, including John Linnell, who two hundred years later, painted *Evening, Storm Clearing Off*, c. 1818.



*The Three Trees*, 1643  
Rembrandt Harmensz. van Rijn  
Etching and drypoint  
The William M. Ladd Collection Gift of Herschel V. Jones, 1916  
P.1,307  
On View in Gallery 344

Perhaps Rembrandt's most significant contribution to printmaking was his reworking of the printing plate. At many steps in his creative process, sometimes years apart, he would print, inspect the result, make changes to the plate, and repeat. The use of copper plates, which are rather soft and can be pounded or burnished to remove etched lines, allowed Rembrandt to work on a single plate, reworking



*Saint Jerome in a Dark Chamber*, 1642  
Rembrandt Harmensz. van Rijn  
Etching, drypoint, and engraving  
Gift of Mrs. Ridgley Hunt, 1940  
P.11,655  
On View in Gallery 344



*Evening, Storm Clearing Off*, 1818-1819  
John Linnell  
Oil on paper laid on panel  
The William Hood Dunwoody Fund,  
Gift of Funds from  
The Paintings Curatorial Council, and  
The Anne and Hadlai Hull Endowment  
for Art Acquisition  
2010.36  
On View in Gallery 321 (344)

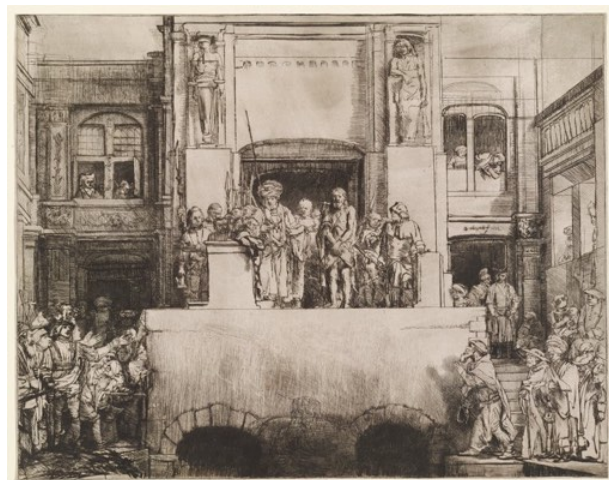


the image to best depict the subject's story and mood. A shrewd market manipulator, he printed limited editions of these different versions, which were highly sought after by his collectors.

The reworking of a plate is best illustrated by his two prints *Christ Presented to the People (Ecce Homo)*. Rembrandt was inspired by the work of Peter Paul Rubens' *The Adoration of the Magi* and Lucas van Leyden's *Christ Presented to the People (Ecce Homo)*, prints of which are included nearby in the exhibition. Rembrandt's first version of the print appeared in 1653; two years after that, he scraped away the crowd in the foreground and strengthened Jesus' image, humanizing Jesus in the process to give us the print from 1655.



*Christ Presented to the People (Ecce Homo)*, c. 1653  
Rembrandt Harmensz. van Rijn  
Drypoint with pen and ink additions  
Bequest of Herschel V. Jones  
P.68.408  
On View in Gallery 344



*Christ Presented to the People (Ecce Homo)*, 1655  
Rembrandt Harmensz. van Rijn  
Drypoint  
The Driscoll Art Accessions Endowment Fund  
2012.92.1  
On View in Gallery 344

These prints illustrate just a few of the many experiments Rembrandt conducted as a print maker. Other examples include leaving varying amounts of ink on the printing plate, thereby creating tonal effects; printing on different types of paper including imports from Japan; and combining techniques (etching, engraving, and drypoint) to create the effect he desired.

In his experiments Rembrandt embraced the lessons of his predecessors and advanced the field of printmaking, paving a new path for future printmakers. This conversation between artists through the ages is well illustrated in Mia's exhibition.

*Ed. note:* For additional coverage of this exhibition, watch the [Art Break](#) presentation given in August by Thomas Rassieur, John E. Andrus III Curator of Prints and Drawings.