

Wayfinding at the Minneapolis Institute of Art

Name: _____

Put on your walking shoes, and familiarize yourselves with Mia once again! Navigate through the galleries to locate the Art Adventure artworks on view and explore the art through answering the questions. Please remember to use a pencil while writing in the galleries. Have fun!

Key to Art Adventure sets

AA = Amazing Animals	AS = American Stories
AI = Artists' Inspirations	CR = Cultural Reflections in Art
DFO = Dressed for the Occasion	FFC = Family, Friends, and Communities
HPL = How People Lived	LCL = Let's Celebrate Life
PTE = People and Their Environments	SOS = Sources of Strength

SECOND FLOOR

Gallery 200

- **Seated Avalokiteshvara Bodhisattva (Guanyin)**, late 11th-early 12th century, China, Wood, gesso, mineral pigments, and gold, **SOS**
Spend a moment looking at Guanyin, then sit down in front of the sculpture. What do you notice from that vantage point, as opposed to your previous point of view?

Gallery 201

- **Money Tree**, 100-200 CE, China, Bronze and green glazed earthenware, **CR**.
Circle around the tree. What is like a real tree? Where did the artist use their imagination?

What other artworks within this gallery might students find intriguing?

Gallery 204

- **Tiger Pillow**, late 1100s, China, Stoneware, **SOS**.
How might you manage the challenge of facilitating a discussion in this space?

Gallery 205

- **Vajra Warriors**, mid 1300s, Japan, Japanese cypress, **SOS**.
Take a moment and stand in one of the poses of the warriors. How did it make you feel?

Gallery 222

- **Cranes under Pine Trees**, 16th century, Unknown Japanese, Ink and color on paper.
(Good substitute for Flock of Cranes, **AA**)
Explore the scene. What are some of the sounds you would hear, if the painting came to life?

Gallery 219

- **Helmet in the Shape of a Dragonfly**, 1600s, Japan, Iron, lacquer, wood, leather, gold, **HPL**
Take a moment to look closely at all the parts of the helmet. What are you curious about?

Gallery 217

- **The Studio of Gratifying Discourse**, China, walk into the Rock Garden, **PTE**
Sit down on the floor and look at the garden rocks. What kind of animal shapes can you find?

Gallery 208

- **Tang Horses in Tomb Retinue**, 1700s, China, Earthenware with polychrome glaze, **AA**.
What other figures in the tomb retinue would you want to explore with students? Why?

Gallery 210

- **Jade Mountain** Illustrating the Gathering of Scholars, 1700s, China, Jade, **AI**.
Walk around the mountain. Where would you want to be, if you were one of the figures on the sculpture?

Gallery 211

- **Uma-Maheshvara** (Family of Shiva and Uma), 900s-1000s, India, Buff sandstone, **FFC**.
What might be a question you ask a first-grade student? What might be a question you ask a fifth-grade student?

- The **Ceremonial Skirt**, 1900s, Laos, Hmong, Cotton, polyester and silk, **DFO**, is **off view**.
As you stroll through the three South and Southeast Asia galleries and consider the Dressed for the Occasion set, choose a substitute. What might be a question you would ask about it?

Gallery 213

- **Ceremonial vessel in the form of a Water Buffalo**, 1000-300 BCE, Thailand, Earthenware with impressed designs, **PTE**

Sometimes we have a bit of a mystery trying to determine how or why something was made or used. How might people have used this vessel? What do you see that makes you say that?

Gallery 241 (gallery closed at time this assignment was written)

- **Black-figured Hydria**, 530-500 BCE, Greek, Attributed to the Antimenes Painter, Earthenware, **HPL**.

Look at this hydria from your height, then from the height of a young child. What changes when observing the work from these two different viewpoints?

Gallery 243 (gallery closed at time this assignment was written)

- **Lion Statuette**, 1000s to 1100s, Hispano-Moorish, Gold, **AA**.

How would this feel, if you could pick it up and hold it?

Gallery 250

- **Power Figure**, Kongo, Democratic Republic of Congo, early 20th century, wood and various materials, **CR**.

How might your approach to discussion at this figure differ between young students (2nd grade) and older students (6th grade)?

Briefly step into Gallery 236

- **Crown**, Yoruba, Nigeria, 1900s, Glass beads, leather, canvas, and wicker, **DFO**.

How might the oba have felt when he was wearing this crown? What do you see that makes you say that?

Now step back into Gallery 250

- **Water pitcher/Leopard**, Edo, Benin Kingdom, 1700s, Bronze, **AA**.

What is realistic about this leopard? What is not realistic?

- Compare and contrast the **Plank Mask**, Bwa, Burkina Faso, 1900s, wood, **LCL**, with the tall Mask made by the Nafana people on display in the central podium.

- **Tyiwara headcrest**, Bamana, Mali, 1900-1950, wood and cowrie shell, **PTE**.
Think of how the artist melded the features of so many animals into one form (pangolin, antelope, and aardvark). Using your hands, reflect the various shapes or forms that reference those animals.

Gallery 256

- **Hand Drum (kundu)**, 1900s, Iatmul, Papua New Guinea, Wood and rope, **LCL**.
When you facilitate discussion at the drum, how might you engage the sense of hearing in an activity?
- **Malagan Frieze**, 1800s, New Ireland, Papua New Guinea, Wood, pigment and shell, **AI**.
Why might it be useful to have a flashlight when you are discussing this artwork?

Gallery 261

- **Transformation Mask**, 1993, Richard Hunt, Cedar, pigment, cloth, string and wood, **DFO**.
Compare the design of the Transformation Mask to the Button Blanket next to it. What is one similarity you notice in the designs?
- **Winter Count**, 20th century, Lakǎ́óta, Pigment on canvas, **AS**.
Spend a minute looking at all the symbols capturing Lakǎ́óta history. If you had to choose a symbol to represent the events of this last year, what would it be?
- **Woman's Dress**, c. 1880-1890, Lakǎ́óta, Leather, cotton, copper disks, bells, glass beads, **LCL**.
What would be a good associative question to ask about the dress to a group of 4th graders?

Gallery 260

- **Vessel in the Form of a Fish**, 100 BCE-600 CE, Nazca, Peru, Clay and pigment, **AA**.
How might you connect the fish to the other artworks (including the textile) in this case?
- **Ear Spools**, 1150-1450, Chimú, Peru, Gold alloy, **CR**.
Besides the use of gold, how can we tell that these were made for a powerful person to wear?

- **House Group**, 100-400 BCE, Nayarit, Central America, Pacific Coast region, Clay, pigment, **FFC**.
In your opinion, what is the best way to facilitate a discussion at this artwork, considering its placement in the gallery?

Gallery 259

- **Cradleboard cover**, about 1880, Dakhóta, Hide, quills, beads, ribbon, sequins, cloth, **HPL**.
If you could touch the surface of this cradleboard cover, what would it feel like?

While in the Americas Galleries, find good substitutes for the **Moccasins (PTE)** and **A'aninin Shirt (SOS)**.

Now that you are familiar with the 2nd floor, take the marble stairs straight up to the 3rd floor.

THIRD FLOOR

Gallery 340

- **Armor**, about 1520, Germany, Steel, leather and copper alloy, **DFO**.
Walk around this armor and consider its function and design. Imagine walking in this suit of armor or riding a horse. What might be challenging for you?

Gallery 342

- **Portrait of Charlotte of France**, about 1522, Jean Clouet the Younger, Oil on panel, **CR**.
How do you think Princess Charlotte is feeling? What do you see that makes you say that?

Gallery 308

- **Portrait of Catherine Coustard**, Marquise of Castelnau, Wife of Charles-Léonor Aubry with Her Son Léonor, about 1699, Nicolas de Largillière, Oil on canvas, **HPL**.
How do you handle student comments that Léonor is “dressed like a girl”?

Gallery 301

- **A “Bear” Chance**, 1907, Phillip R. Goodwin, Oil on canvas, **AA**.
What could you do to engage the students in connecting to other senses (touch, smell, taste, hearing) at this stop?

- **Pedernal -- From the Ranch #1**, 1956, Georgia O'Keefe, Oil on canvas, **AI**.
Cup your hands together so you can look through their opening, like the shape you see in Pedernal. Look around the room and find something interesting to focus upon. What did you choose? Why?

Gallery 302

- **Rainy Evening on Hennepin Avenue**, about 1902, Robert Koehler, Oil on canvas, **HPL**.
What's similar to our city today? What is different?
- **Evening Concert**, 20th century, Floyd E. Brewer, Oil on canvas, **AS**.
What makes this painting a good fit in the "American Stories" set?

Gallery 305

- **A Fishing Party Off Long Island**, 1860, Junius Brutus Stearns, Oil on canvas, **AI**.
What seems real about this scene? What seems staged?

Gallery 306

- **Portrait of Countess Maria Theresia Bucquoi**, 1793, Elizabeth Vigee LeBrun, Oil on canvas, **DFO**.
What are ways you might engage other senses (sound, smell, taste, touch) at this stop?

Gallery 321

- **Self Portrait with Dr. Arrieta**, 1820, Francisco Goya, Oil on canvas, **FFC**.
How might students interact or react to this artwork, considering the pandemic and its prominence in the media today?

Gallery 322

- **Portrait of José Mojica**, 1928, Macena Barton, Oil on canvas, **CR**.
How would you describe José Mojica to someone who couldn't see this portrait?

Wander through the Grand Salon on your way to Gallery 324.

What might a child find intriguing about the room?

Gallery 324

- **The Wash**, The Wash, 1950s, Clementine Hunter, Oil on board, **CR**.
Clementine Hunter liked to show scenes of her daily life. What scene would you want to paint from your own daily life?

Gallery 332

- **Portrait of George Washington**, 1820, Thomas Sully, Oil on canvas, **AS**. Compare it with the nearby Bust of George Washington, about 1853, Hiram Powers, Marble.
Which portrait of Washington do you prefer and why?

Gallery 351

- **Blessing of the Tuna Fleet at Groix**, 1923, Paul Signac, Oil on canvas, **LCL**.
Take a moment to compare this scene with Armand Séguin's **Seaport**, 1890, in the same gallery.
Which seaport would you prefer to visit? Why?
- **The Birthday Party**, 1885, John Singer Sargent, Oil on canvas, **LCL**.
Even though a happy birthday celebration is shown, many children focus on the father and how he seems faceless in the scene. How might you respond to a child who is disturbed by this?
- **The Artist's Daughter, Julie, with her Nanny**, c. 1884, Berthe Morisot, Oil on canvas, **FFC**.
Think back to when you were Julie's age. What do you think she is feeling in this scene?

Gallery 355

- **Tahitian Landscape**, 1891, Paul Gauguin, Oil on canvas, **PTE**.
Pretend you are in this landscape. What do you think you would experience with your other senses, such as smells and sounds?

Gallery 367

- **Ram**, 1938-42, William Edmonson, Limestone, **AI**.
Describe how this sculpture would feel, if you could touch it.

Gallery 371

- **London: St. Paul's Cathedral**, 1906, Andre Derain, Oil on canvas, **SOS**.
How might you connect this painting to its theme or other works in the set of Sources of Strength?

- **Billboard**, 1957, Grace Hartigan, Oil on canvas, **AS**.
If this painting came to life with sound rather than color, what would you hear?

Gallery 376

- **Baboon and Young**, 1951, Pablo Picasso, Bronze, **AI**.
What would you want to make a sculpture of, if you could choose objects in your home to assemble into a form?

Congratulations! You have reached the end and have now seen all the AAG objects on view in Mia! Do you have any questions from your travels through Mia? If so, send an email to Kara or Debbi.