

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 new artworks on view, revisit some old friends, and explore the art through answering the questions. Please remember to use a pencil while writing in the galleries. Have fun!

SECOND FLOOR

Start in **Gallery 200**. The Buddha, 3rd century, Unknown artist, Pakistan, is new to this gallery. How does the style of the carving compare to the Amitābha Buddha (Amida Buddha) next to it?

Continue next to **Gallery 211** and check out the Processional image of a Large Swan (Velya Annam), 19th century, Unknown artist, India. What are some details you notice about the materials?

As you move through these galleries (**211, 212, and 213**) spend a moment drinking in and reflecting on the colors of each. How does the color impact you as you experience the spaces?

How does it impact the artworks?

Move on to **Gallery 212**. Wander through the gallery, looking closely at the objects. Which artwork once contained mustard seeds?

What artwork within the gallery do you think is “an antidote for a chaotic state of mind”? Why?

Now enter through the doorway from 212 into **Gallery 213**, stop, and look up at the profiles of the 3 sculptures on the central podium. What do the profiles of the sculptures have in common? Any differences?

Next, exit Gallery 213 into **Gallery 210** and look at some of the Miao jewelry and hats on display. Pick one that interests you. How might the Miao person have felt while wearing this?
Take a walk through the Chinese galleries and into the corridor with the snuff bottle display (**Gallery 215**). How might you make use of this display on a tour? What would be the theme of your tour?

Now stroll on to the **Japanese Audience Hall**. Notice the work by Fukami Sueharu, Seascape 'Transgression' within the Hall. Consider how the sculpture interacts with the space of the audience hall. Would you prefer it in an interior space like this or in a separate vitrine alone? Why?

Now move to the right, to **Gallery 223**, and peruse all the paintings of the birds of prey. Choose your favorite painting and think of three words to describe the bird pictured.

Head into **Gallery 224**, and at the doorway, gaze upon the display of water containers and tea cups. Which one draws you in immediately or makes you curious to learn more about it?

Pretend you are giving a tour called "Delight in Design: experiencing spaces and the objects used within them." Create a transition to move from your chosen Water Container/Tea cup to the Japanese Tea House.

As you exit the Tea House, you will enter the print exhibition dedicated to Amano Kazumi. Wander through the exhibition and select a print that interests you. What drew you in to explore further?

Moving on to **Gallery 238**, in your opinion, which contemporary Japanese ceramic sculpture most reflects the natural world? What elements communicate that to you?

In **Gallery 239**, spend a moment discovering the technical virtuosity of Meiji-era artists. What work most impresses you and why?

Enter into **Gallery 253**, filled with examples of expressionistic Japanese calligraphy. Choose a work that expresses some type of emotion or feeling to you. Even though you may not know how to read or translate the inscriptions, how has the calligrapher used the ink and brush to express that feeling?

Turn out of Gallery 253 and head to **Gallery 255** with its new exhibition “Parska/Shada.” How does the music add to the experience of the exhibition?

Now head into **Gallery 261a** to experience the exhibition, “Virgil Ortiz: Convergence.” Explore the works and the impactful photograph *Tahu and Her Army of Blind Archers*. Of the works in this exhibition, which one would you most like to use on a tour? Why?

Next, enter the Americas **Gallery 259**. As you approach, you see the painting by Norman Akers, *Interference and a Tiny Spot of Hope*, 2019. In your view, what constitutes the “tiny spot of hope” noted in the title?

Turn left and head for the **Target Atrium gallery**, second floor. Take a walk around the gallery. What artwork would you choose for a tour theme of Symbolism?

What would you choose for a tour theme of Identity?

What would you choose for a tour theme of Friendship?

Before you exit the Atrium, pop into the exhibition of Unexpected Turns, **G281**, the small gallery next to the Atrium. Choose one object and describe how it would feel to touch its surface.

Now leave the Atrium area and return to the Americas. Back in **Gallery 259**, circle around Allan Houser’s sculpture *Young Woman*, 1992 and compare it to Cara Romero’s photo *Kaa*, 2017. Through what lens would you ask visitors to compare these two works?

Proceed into **Gallery 260**. Notice the textiles installed in the cases behind other works of art, and think of how you might use these on a tour. Do connections exist with the other artworks on display?

You've been on your feet a long time! Head into **Gallery 259** and sit down for a while. As you rest, notice other visitors coming into the gallery. Where do they look or linger? What seems to intrigue visitors the most in this gallery?

Now that you have rested, it's time to explore the current MAEP exhibition, *Leslie Barlow: Within, Between, and Beyond*. As you look at the portraits, find someone you feel you relate to. What drew you in, thinking through the expression, pose, and setting?

THE ARTS OF THE ISLAMIC WORLD and ANCIENT MEDITERRANEAN ART GALLERIES are currently being reinstalled as we write this. If they open before this worksheet is due, what are your reactions to the reinstallations?

Head in to **Gallery 250**, Arts of Global Africa. What has taken the place of the interactive map?

Looking at this work, what might be a question you would ask second-graders?

What might be a question you ask adults?

Find an artwork or belonging/cultural resource that is new to you in Gallery 250. Provide an idea for a tour theme for that artwork.

Enter **Gallery 254**, and find the painting *Number 4* by Salah Elmur. Imagine using VTS to discuss this painting. What are five things you think visitors would comment upon in the painting?

Before you leave Africa, pop into **Gallery 236**. Which of the textiles on display do you believe would have been most time-consuming to make?

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

THIRD FLOOR

Head for **G362**, the Gallery of Jewish Arts and Culture, and find the painting by Mimi Gross, *Bagno a Ripoli (Firenze)*.

What's going on in this painting (briefly)?

From the visual evidence, what do you think is important to these people?

Enter the Harrison Photography gallery (**G364-365**) exhibition, *In Her View*, highlighting 50 years of photographic expression by a diverse group of artists working within, against, and beyond the possibilities of this medium.

To your right, find Carmen Winant's work, *The History of My Pleasure*. How do you react to the format Winant uses for her "photograph"?

Before you read the label, what do you think she means by this title?

On the center baffle in **G364** Rania Matar has photographed *Brigitte and Huguette, Ghazir, Lebanon*. What does the photograph say about the relationship between this mother and daughter? How does the image differ from a typical mother-daughter photograph?

What theme would you choose for a tour including this work?

Leave through the back of the Harris Photography Gallery and walk to **G376** to find *Tempest in Yellow* by Dorothea Tanning.

What kinds of forms do you see in the painting?

Tanning once said of her work, “. . . I want to seduce by means of imperceptible passages from one reality to another. The viewer is caught in a net from which there is no escape save by going through the whole picture until he comes to the exit. My wish: to make a trap with no exit at all either for you or for me.”

How does this quote impact the way in which you see these figures?

Continue into **G375** and read the wall panel, *Anything Goes!* Now move to the works in the corner by Helen Frankenthaler, *Rio Grande*, and Ethel Schwabacher, *La Joie de Ma Mère* (My Mother’s Joy).

Frankenthaler has said her aim is “always to make beautiful works that evoke deeper emotion.” Schwabacher says her painting evokes memories of painting in her mother’s garden. Over 30 years separate these two works. Now, another 30 years later, what emotions do you feel as you look at each work?

Enter the ***Rituals of Resilience*** exhibition. In both of the following works the artists have paid attention to their subjects’ skin tone/texture and patterned clothing:

Amy Sherald, *Handsome* (promised gift – **G374**)

Amoako Boafo, *2 pc Floral Suit* (promised gift – **G373**)

How do these elements influence the way you see and consider the men portrayed?

Now find Joy Labinjo’s *Come play with us* (promised gift – **G374**). We will be offering a new tour called Black Arts and Artists. How would you incorporate this work into that tour? What theme would you use?

Which other artwork in this exhibition would you use in the same tour?

Walk out of the exhibition and head down the long hallway of columns to **G341**. As you enter, notice where *St. Benedict of Palermo* is located. What impact does the placement of the sculpture have in this gallery? How is it different to view this work in the round versus up against a wall, as it was shown previously?

Enter the Baroque rotunda, **G330**, to discover the monumental portrait of *The Archangel Michael* by Cavaliere d'Arpino.

You're designing a tour with the theme "Superheroes," based on the Marvel Comics movies. What superpowers does Archangel Michael have in your Marvel movie? What actor would you pick to play him?

Imagine you are a Paintings curator and want to maximize the impact of Mia's Baroque works of art in **G330**. Looking at the gallery as a whole, what color would you paint it to best show off the work that is hung here?

Proceed to **G309** to look at *Portrait of a Boy in Classical Dress with a Bullfinch and Spaniel* by Nicolaes Maes. From the visual evidence and the label, think about challenges the work presents about gender and behavior. How would you use it to discuss gender as a construct based on social practices and behavior norms?

On either side of the **G309** south doorway, find the still life paintings by Jan Jansz. van de Velde and Cornelis de Heem. Take a brief look at each one. Look away; then take a closer look in turn. What details do you find that you missed the first time?

Enter **G301** and pick a landscape that attracts your attention. What about the setting or how it's depicted draws you in? How would it feel to be in that landscape?

In **G303** look at Cameron Booth's *Flaring* or Urban Stanley Couch's *Badlands*. Choose three descriptive words or phrases that express what emotions you would connect with the image. What do you see that brings those emotions to mind?

Proceed to **G316, *Sixties Psychedelia: San Francisco Rock Posters from the Paul Maurer Collection.***

Which rock poster inspired a movie poster?

Find another poster that relates to the movies.

Which poster borrows from an Art Nouveau image that promotes cigarette papers?

Continue to **G322**, where you'll see a series of portraits on one side of the gallery. Look at two historical images of women by men and two contemporary images of women by women:

John Singleton Copley, *Portrait of Sarah Allen*, c. 1763

Thomas Eakins, *Portrait of Elizabeth L. Burton*, 1905-06

Marcia Marcus, *Renoir*, 1968

Elizabeth Osborne, *Woman in Belgravia Hotel*, 1969

What do you think changed about the function of a portrait from 1763 to 1905-06? From 1905 to 1968-69? What do you see that makes you say that?

Do you think it makes a difference if a portrait of a woman is done by a man or a woman? What do you see that makes you say that?

On the south side of **G322**, find Aaron Bohrod's painting, *Ivan Albright, Through a Glass Darkly*. Compare this work to John Frederick Peto's *Reminiscences of 1865* at the other end of the wall. What has Bohrad borrowed from Peto?

Move on to the Bell Court. In **G336**, the Charleston Room contains a new label with information about furniture made of mahogany. How would you use this room to tell this story?

A new exhibition in **G353** displays British Watercolor Landscapes. The panel says: "We might think of these works as forerunners to the escapist pleasures of travel and nature shows so popular on TV today."

You've designed a Highlights tour with the theme of "Cityscapes, Landscapes, Escapes." Look for John Blair's watercolor, *Ben Venue and the Trossachs*. Earlier in the tour you looked at a Chinese landscape.* How are the works similar? How are they different?

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