

Wayfinding at the Minneapolis Institute of Art

Name: _____

Put on your walking shoes, grab a museum map, and familiarize yourselves with Mia! Navigate through the galleries to locate the Art Adventure and Highlights 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

AAA = Amazing Animals in Art	AS = American Stories
AI = Artists' Inspirations	CRA = 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, **CRA**
Circle around the tree. What seems 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 223

- Sit for a moment in the gallery. How does the lighting add to your experience of the art?
(Good substitutes here for **AAA**)

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 Reliquary**, 1700s, China, Earthenware with polychrome glaze, **AAA**
How might you answer a student who asks “how did this get to the museum if it was in a tomb”?

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 Asian galleries on second floor, consider the *Dressed for the Occasion* set, and choose a substitute for the skirt. 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

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

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, **CRA**

What features do all the power figures in the case have in common?

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, **AAA**

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

- Compare and contrast the **Plank Mask**, Bwa, Burkina Faso, 1900s, wood, **LCL**, with the **Tyiwara headcrest**, Bamana, Mali, 1900-1950, wood and cowrie shell, **PTE**. What question(s) might you have for the people who wore these?

Gallery 256

- **Tibetan Buddhist Shrine**
Enter the Shrine and spend a minute experiencing it. How are your different senses engaged?

Gallery 262

- **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**
What are some shapes you see repeated in the frieze? Practice making some shapes you see with your hands.

Gallery 275

- **Latin American Art gallery**
What work do you find yourself drawn to? Why?

Which work do you think children would be drawn to? Why?

Now make your way back to Gallery 261.

Gallery 261

- **Headdress**. Late 1800s or early 1900s, Tsistsistas (Cheyenne) or Lakota artists, Bald Eagle and other feathers, wool, buffalo hide, cowhide, horsehair, beads, and pigments
Take a moment to walk around the headdress. What details surprise you or spark your curiosity?

Gallery 260

- **Vessel in the Form of a Fish**, 100 BCE-600 CE, Nazca, Peru, Clay and pigment, **AAA**
Pretend you have a paintbrush in your hand and you are painting some of the designs on the fish. What seems realistic? Where do you see the artist using their imagination?
- **Ear Spools**, 1150-1450, Chimu, Peru, Gold alloy, **CRA**
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**
What details make us think this is a scene of a family?

Gallery 259

- **It's a Delicate Balance**, 2021, Christi Belcourt, Acrylic on canvas.
What is one thing you notice in the water? On the ground? In the air?

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

Now that you are familiar with the 2nd floor, turn right and take the marble stairs or elevators up to the 3rd floor.

THIRD FLOOR

Gallery 340

- **Armor**, about 1520, Germany, Steel, leather and copper alloy, **DFO**
Consider the armor's function and design while you walk around it. Imagine walking in the armor or riding a horse. What might be challenging?

Gallery 342

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

Gallery 313

- **The Denial of St. Peter**, Gerrit van Honthorst, 1623, Oil on canvas.
If this is the middle of the story, what do you think happens next?

Gallery 308

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

Gallery 301

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

Gallery 302

- **Black Place**, 1945, Georgia O’Keeffe, Oil on canvas
What time of day do you think O’Keeffe painted this landscape? What do you see that makes you say that?

Gallery 304

- **“Housetop” variation quilt**, 1970s, Lola Pettway, Corduroy fabric, **AS**
How do you think Lola Pettway made this quilt? What kind of details do you notice in how it is put together?

Gallery 306

- **Self Portrait with Dr. Arrieta**, 1820, Francisco Goya, Oil on canvas, **FFC**
Who do you think the figures are in the background? What do you see that makes you say that?

Gallery 322

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

- **Portrait of George Washington**, 1820, Thomas Sully, Oil on canvas, **AS**
If you crouch down or sit on the floor, gazing up at George Washington, what do you notice about the lighting? Where might you station a school group to look at this painting?

- Wander through the **Grand Salon, G318**, on your way to Gallery 355.
What might a child find intriguing about the room?

Gallery 355

- **Blessing of the Tuna Fleet at Groix**, 1923, Paul Signac, Oil on canvas, **LCL**
Take a moment to look at the painting. What is the weather report for this day?

- **The Washerwoman's Lunch**, 1900, Jean-Eugène Buland, Oil on canvas, and **Before the Bullfight**, c. 1900, Joaquin Sorolla y Bastida, oil on canvas
Both paintings date to c. 1900. How do they compare in style and mood?

Gallery 379

- **Tatra T87 four-door sedan**, 1948, Hans Ledwinka, all metal constructions
If you and your family or friends went on a road trip in this car, where would you go?

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?

Galleries 364-365

- Circle around these galleries. Find a photograph you enjoy. How would you describe this to a person with low vision?

Congratulations! You have reached the end and have now seen all the Art Adventure objects--and many Highlights--on view in Mia!

Do you have any questions from your travels through Mia?