

The Docent Muse



September 2011

The Torch is Passed

Marge Buss, Outgoing Docent Chair

On June 8, 2011, your 2010-2011 Docent Executive Committee (DEC) transitioned seats on the board to the newly-elected DEC for 2011-2012. We enjoyed a lively, working lunch at Biaggi's Restaurant where board members conferenced with their counterparts, explained their positions, and transferred documents necessary for the new board to carry on the work of the DEC.

The DEC works to assure a smooth running of the Docent Program at the MIA and welcomes your thoughts, concerns, and input regarding items of importance to you. We all wish you a wonderful upcoming touring year!



l-r: Julie Bolton, Ruth Leadholm, Jane Stull, Morry Rothstein, Emily Shapiro, Marge Buss, JeanMarie Burtness, Michele Byfield Angell, Kay Miller. (not shown - Helen Bowlin)

A Warm Welcome Back

JeanMarie Burtness

On behalf of the Docent Executive Committee, greetings! It should be another lively year. Thank you all for making so many people feel welcome in our museum.

The start of our regular year brings with it a bit of excitement and a few changes. You'll notice the expanded Continuing Education opportunities to attend lectures with MIA curators, staff, and respected guests. The Docent Executive Committee will be

meeting on the third Thursday of each month instead of the fourth.

Here's a bit about each of your Docent Executive Committee chairs for 2011-2012. DEC Secretary Terry Edam takes the minutes at each DEC meeting. The approved minutes are posted on the MGP website and a hard copy is placed in the black binder in the docent library. We encourage you to read through the minutes each month.



back row l-r: Elizabeth Short, Mary Bowman, Sue Marty, Nan Lightner
front row: JeanMarie Burtness, Terry Edam
not shown: Toni Dufour, Fran Megarry, Helen Bowlin

Treasurer Toni DuFour keeps track of the docent expenses

and also collects money for social events and the various funds, like the Sunshine Fund.

Communications Chair Nan Lightner expresses our concern to docents who have serious illnesses or who have suffered deaths of close family members. Social Chairs Elizabeth Short and Suzie Marty plan docent events like the Fall Celebration Luncheon and Spring Social. They will also be organizing smaller events to which all docents will be invited. Chair-elect Fran Megarry posts articles and local events of interest to docents on the bulletin board in the docent library. Newsletter Chair Mary S. Bowman plans and edits the *Docent Muse*. The ex officio members of DEC are Honorary Docent Representative Helen Bowlin and Senior Educator, Docent Program, Dr. Debbi Hegstrom.

As Chair of the Docent Executive Committee, I organize the agenda of docent business and run the DEC meetings. Please contact me if you have suggestions that you would like to discuss. As Chair of DEC, I also regularly attend meetings of Friends of

the Institute and the Division of Learning and Innovation.

You are probably very eager to start leading tours and studying for special exhibitions. After one of my summer tours, I have been reflecting on the MIA's vision statement: Inspiring wonder through the power of art. When children are able to come to our museum and be involved, some of them have bigger dreams.

I had the delightful task of planning a Highlights tour with urban five- and six-year olds. My only guideline was to include lots of world art. I chose "Going visiting and taking a trip." During the introduction, I asked students how they got around when they went visiting. Some answers were walking, taking the city bus, riding a bike, and going on the school bus. We speculated on some other ways to travel and how people in olden times got around. Then we examined the T'ang dynasty camels. The children imagined how they'd ride the one-hump dromedary and how much and what they would take with them. As we strolled through the museum, we talked about whom we like to visit and special occasions to see relatives. Most mentioned going to visit their grandmothers, other relatives, and friends. Most like to take trips to the park so we pretended to be ants "air walking" our fingers up to the tops of the rocks in the *Rock Garden*. Later we talked about sports by *Rejects from the Bat Factory*. The children knew a lot about new babies and how to hold them carefully by Yoruba *Mother and Child* and about how to put on the *Lakota Beaded Baby Bonnet*. One talked about naming her sister's baby. By the *Bedouin Wedding Dress*, we talked about wearing special clothes and going to weddings and big family birthday parties. After noticing the shiny chrome on the *Tatra*, the fin, the white tires and three headlights, our tour ended. As we walked away from the *Tatra*, one boy came up to me and asked quietly, "When I grow up, could I come get that car and drive my mom to visit my grandma?" I explained that the car doesn't leave the museum and said I had a feeling that he would find a way to visit. He said, "I liked coming here and thinking about it."

Whether you are a first-year docent or an experienced docent, you probably chose to become part of our docent community because you enjoy both art and people and want to share that with visitors at the Minneapolis Institute of Arts. You have my best wishes for a rewarding and productive year.

Musings from MGP

Debbi Hegstrom

We enter this touring year together with exciting opportunities on the horizon! As Katherine Milton mentioned in her "Division Vision" talk on September 15, Learning & Innovation is working toward new avenues of "creativity, community, and collaboration." Here are ten opportunities; try something new to keep your docent commitment fresh and lively!

Use the new tour office computers and data projector to conduct research and collaborate with your docent and guide colleagues.

Give a Winterlights tour – anyone is welcome to participate.

Join the Extended Collection project. Look for information about upcoming online moderator training.

Design a book tour – new titles will be announced soon. Participate in online discussions pre- and post-tours.

Help us digitize object files towards building an online resource center.

Prototype participatory activities in the galleries – watch for workshops to generate ideas.

At mgpvolunteers.org, pick "Downloads/All MGP Volunteers/Object Files" to reach a list of objects researched by and for docents and guides. Add your own research to the mix.

Attend Affinity Group and Public Programs lectures. This newly-free source of information gives you access to scholars from around the world.

View new accessions as they enter the collection. Time and place will be announced.

Hear curators talk about new accessions at sessions tailored to your needs. Send me suggestions for objects you would like to know more about.

We are a creative community of collaborators! I look forward to working with you as we cherish and sustain programs already in place and envision the possibilities of new endeavors.

Hello!

Mary Bowman

Emily Shapiro has concluded her post as editor of the *Muse* and in the coming year it's my privilege to follow in her footsteps. Many thanks to Emily for a job more than well done and also for her generous support and encouragement.

Face it. Summer's over and as the weather gets chillier we'll all be spending more of our time indoors. We lucky ones can count the MIA as an amazing space in which to spend some of that indoors time.

Three moments come to mind when I think about the impact the MIA makes both on our lives and on those of its many visitors each year:

During the Class of 2005's training years, I was wandering the galleries doing my homework when I noticed a young man that has been on staff with me for several years at a local library. His disability had limited our conversation to the briefest of exchanges, and eye contact had been fleeting. But he saw me, too, and immediately came over and eyed the notebook in which I'd been writing. I explained I was a student there and that I still kept getting lost. He looked directly at me and said the first complete sentence I'd ever heard him say: "It's a pretty good place to get lost in."

As *Art in Bloom* was ending this year, a couple began talking about their admiration for the MIA. The man said he'd been born in Cuba, but that his father brought their family to the United States in 1959 as Castro was taking control. He said that over the years he and his wife had visited art museums all over the U.S. and in their opinion the Minneapolis Institute of Arts was one of the very best.

And finally, during our original information sessions in 2005 we applicants were invited to share why we wanted to become docents. A man seated behind me spoke, saying the MIA had always been a place of refuge for him, a sanctuary. Many heads in front of me nodded in agreement.

I hope you'll all feel free to use the *Muse* to share your own memorable moments in the galleries. Or your concerns.

Or art-related books you've read. Or the accomplishments of other docents who might be too modest to share, but would be pleased to have others know. Or relevant photos...

This list could go on and on.

Welcome to a new MIA year!

The "Secret" Gallery, Part 2

*Terry Nadler, assisted by Michael Bennes
(MIA Visitor & Member Services)*

So, have you had a chance to walk through the back corridors and see the MIA Staff Art Show this summer? This is the one-wall installation opposite the vending machines and MIA staff lounge. Art created solely by MIA staff.

Last issue, there wasn't enough space to include all the MIA staff artists who allowed me to interview them. So have a read about these additional fabulous MIA staff artists.

Having been an employee with the MIA for 30 years, Timothy G. Piotrowski is senior of three lieutenants on the security team. Timothy has submitted works to the MIA staff art shows on a regular basis. Although currently best recognized as a photographer, he began as a painter and also worked as a practicing alternative musician for almost seventeen years.

Like many of the MIA staff artists, Timothy became interested in art at a young age. By the third grade, he already knew he wanted to be an artist. He found he had an aptitude for painting and drawing back then. Tim learned to paint using watercolors but eventually explored painting in various mediums. The fourth of six children, Timothy was the standout "artist" of the family. In grade school, he would draw for his classmates, always running out of tablet paper and endlessly asking his parents for more!

Before getting to high school in his hometown of Little Falls in central Minnesota, he was already selling his art, mostly by word of mouth, but especially when people saw his work in school art class displays. In high school, since there was no after school art club, he was given the special privilege of having the key to the school's art room – to use at any time. Being curious and adventuresome, he taught himself how to paint with oils and to use the airbrush.

Timothy began his involvement with photography in the late 1990s. As he relates on his web site, "The trend toward small alternative painting shows (where he showed his work) continued until 1999 when I began making photographs as aids to the painting pieces. The production of these photographic studies along with the acquisition of a vintage large-format camera sowed the seeds for a new creative direction, and an intense concentration on pho-

tography was born.” And what lovely photographs they are! Through a painstaking traditional non-digital process, Timothy creates toned gelatin silver prints with a vintage look of past eras. He cites silent era Hollywood portraits, Broadway and Vaudeville theater promotional photographers, and various art and avant-garde photography movements as his influences.

Tim also feels a debt of gratitude to his longtime friend and mentor Sid Kaplan, a master photographic printer he met while at work one day at the museum. Sid has produced prints for many of the greatest photographers in the history of the medium such as W. Eugene Smith, Cornell Capa, Arthur Fellig (better known as Weegee), and Robert Frank. He has been an invaluable source of technical advice, encouragement, and inspiration.

Tim’s work has been exhibited at such venues as Concordia College in St. Paul, Plains Art Museum in Fargo, North Dakota, Hennepin History Museum, Minnesota Center of Photography, InVision Photo Festival, Bethlehem, PA, Minnesota History Center, Mpls Photo Center, and private galleries. Timothy G. Piotrowski is a 2011 recipient of an Artist Initiative grant from the Minnesota State Arts Board. If you’d like to see more of Tim’s vintage photographs, go to his web site: <http://timpphoto.com/>.



Timothy G. Piotrowski: *Five Victorian Women and Six Chemise 1885*

Dave Digre has been part of MIA’s security team since 1995 and is another of its three lieutenants. Dave’s association with the MIA, however, started in 1976 with a work/study program in which he participated.

He remembers starting his interest in art at a young age – two years old. He was drawing box elder bugs, representing them as ovals on a page.

This evolved into black board drawings at school. Then, when he approached 16-17 years old, he designed and drew for the school newspaper. One of his achievements was being asked to design the school button for Alexandria High School’s Homecoming.

Dave has explored all kinds of art: oil painting, drawing, pencil and charcoal, pastel, watercolor wash and acrylics. One of his favorite acrylics is *Blue Spiral*.

He finds inspiration in Celtic mythology. This is due, in part, to inheriting a 150-year-old family wooden lunch box, brought over from Norway years ago on the sea voyage to America. He likes exploring the weaving patterns of the Viking and Celtic tradition (as you will see in the painting below), along with the myths of Teutonic and Nordic traditions. Sometimes he uses his dreams to create his art. It might be a repeated dream he has that results in a one-theme composition, containing multiple characters in a mystical setting.

To see more of Dave’s art, go to his web site: www.mnartists.org/digre



Dave Digre:
Blue Spiral

Steven Lang has been with the MIA for six years, working in Visitor and Member Services, answering the phones, booking exhibition tickets and signing up people for MIA membership. In addition, Steve is an artist.

Steve comes from a creative and artistic family. His dad and uncle were part-time artists. His mother was a painter. Perhaps the defining moment for Steve was when he was five years old. His dad was painting the deck outside their home with a fresh coat of bright red paint. It gave young Steve an idea – Dad’s not looking, so why not paint himself red? Talk about immersing oneself in art!

Steve feels that he really had no choice in becoming an artist. He is and always has been driven by the

influences of the visual world around him. And then he wonders, “How can I make something different from any other artist?” In photography, he admires Alec Soth and Martin Parr, photographers who have evolved in their image making, with both now beginning to favor digital media.

Steve spent a number of years exploring and making collage art. He was initially impressed with *The St. John’s Bible* created at St. John’s University, Collegeville, Minnesota, and shown here at the MIA. He was particularly interested in how the ink laid on top of the sheets of vellum. He admired the ink’s surprising dimensionality, the way it caught the light. He wondered how he could duplicate this in a collage, and came up with the idea of using round-headed sewing pins and thumbtacks to hold his paper collages together on a backing of Styrofoam panels.

Recently, Steve has been exploring digital photography. He likes working with his flatbed scanner because it enables him to print very large high-resolution images. A 30" by 40" photo Steve made of Froot Loops cereal was included in this year’s Fine Art Show at the Minnesota State Fair. His current piece, featured in this article, is a scan from the Teppanyaki Grill and Supreme Buffet in South Minneapolis. And you may remember his *Mickey Match* from the last MIA Staff Art Show. It came about from reworking a failed attempt at making a match stick collage; Steve switched to a contemporary Pop Art style and recreated the piece.

Take a close look at Steve’s photograph of the buffet. He might ask, “What social statement is this?”



Steven Lang: *Teppanyaki Grill and Supreme Buffet (To Go)*, \$4.99/lb.
Pigmented inkjet print, 2011

To see more of Steve’s art, go to his web site:
www.stevenlang.net

Steven Paul Hanson has been with MIA security since 1980, currently serving as a part-time security patrol officer. He has been a working artist for 30-plus years, and has produced 1,200 paintings. Lately, he has taken up photography to save on room! He wants to explore other areas of creativity. According to Steven, this has invigorated his painting. As a painter he is a realist, while in photography he shuns the human form as subject and instead focuses on the natural world as an abstractionist.

Steven says he is fascinated by the seeming contradictions inherent with this dichotomy – realist painter and abstract photographer. He says he feels “like Jekyll and Hyde.” When Steven remembers sitting in church as a young boy and making his first drawings, it “now seems quite ironic,” given that the nude is his main subject. Was anyone looking over his shoulder back then?

Steven creates as many as six paintings a week. He prefers to paint “alla prima” – a one coat painting technique where paint is applied directly to the canvas, without under-painting, without the build-up of the colors, layer by layer. Steven admits that his paintings elicit strong emotions from the viewer, especially among those few who have had the privilege to view his work, Steven quips, “And live!”

Influences on Steven’s painting include formidable artists in figurative painting such as Eric Fischl, a highly regarded painter and sculptor, and Lucien Freud (recently deceased grandson of Sigmund Freud) who was known for his thickly impasted portrait and figure paintings. Steven has also been influenced by Otto Dix, the German painter and printmaker, especially admiring Dix’s ability to work in both realist and abstract styles.

Steven mentions that he shares an independence of thought similar to Charles Ives, the American composer, who “stuck to his guns despite total rejection of his art.” Another favorite is Johann Sebastian Bach, the Baroque composer and organist, quoted as saying “I don’t care if anything is new or old, except that it is true.”

Currently, Steve does not have a web site. In his words, he is “un-netted, un-webbed and un-hacked!” But you may run into him on the floor at MIA. Ask him about his art! And Steven makes a request, “If you happen meet Fischl’s agent, let me know.” Steven does have a phone number. But you’ll have to ask him!



Steven Paul Hanson:
Untitled, c.1995

Mike Judy has been with the MIA for eight years, working in the preparatory function of the MIA's Registration Department.

His artistic talent started in childhood. One of his childhood friends could draw Fred Flintstone. Mike thought that was cool. Of course, he says, he wanted to be cool, too! However, Mike's first love was and is music. Nonetheless, he has found time for art. It was a close second in Mike's mind.

Today Mike works mostly with chalk pastel on paper, but also with acrylic painting. His favorite subjects are Fred Flintstone (no surprise!) and "other goofy images." His main influence, he admits, is *Mad Magazine*. If you have ever seen this magazine (now almost 60 years old!), you'll know that it is the outrageous, wacky, satiric comics magazine whose official mascot is none other than Alfred E. Newman, the "What, me worry?" kid. One senses that Mike, himself, has a wicked sense of humor!

Mike has a colorful web site which showcases his art – which is for sale. He has a great quote on his home page: "I want my art to help people feel happy, healthy and smart."

To see Mike's art first-hand, go to this web site: <http://www.mikejudyart.com>

From his web site: "Mike Judy has worked as a professional musician most of his life while separately enjoying a career as a studio artist. Separately he only thought. Mike noticed that some viewers of his art would ask him if he was a musician, saying that they could see a musical quality in his work. It was then he discovered that the role of these two forces had combined.

"He now enjoys a great sense of freedom by allowing the two artistic activities to complement

each other. In fact, if you listen with your eyes, you can almost hear the rhythms and notes.

"With Mike's bold sense of color, he creates extraordinary textures that put a sense of depth in his pastels and flat areas that are simple and clean. There is an honesty of emotions that shows through to the viewer. You can feel the sense of humor within Mike's subject matter. As an Ohio native, Mike studied studio arts and printmaking at Ohio State University in Columbus, Ohio. His achievements include many awards from a variety of important art festivals and national competitions."



Mike Judy: *Dakota Session, (pastel)*

These are just a few more of the very talented MIA staff artists. Thanks go to the artists for their enthusiastic participation in this article. Thanks go also to Mike Bennes, for his advice and for arranging the artist interviews! He has become a great friend!

It has been an eye-opener for me to talk to these MIA staff artists and learn about their artistic lives outside of their work at the MIA. It has been a true honor. And I am truly in awe – of all of them!

So like me, treat yourself. The next time you are walking the back corridors to the Target Wing, take a few minutes to look at the creative work of these imaginative and artistic MIA staff members. They are marvelous!

Decent Docent #3

I'm plumb out of ideas for tour themes (above and beyond the suggestions in the docent notebook and having already stolen all my fellow docents' ideas). How do I come up with fresh ideas?

Ah, dear colleagues! I empathize with the conundrum presented by this most recent questioner! Who

among us has not felt that, despite the *embarrassment* of artistic *wealth* that surrounds us at the MIA, we have wrung every theme, twist, spin, interpretation, point of view, and inspiration from our sometimes creatively-challenged brains?! How, *how* can we, year after year, breathe fresh life, not into the immortal and everlastingly vibrant art, but into our beloved tours?

But...before we address this concern, let us be honest with our dear, sweet selves – this is, at its heart, a *selfish* concern. Yes, let us admit that we wish to amuse *ourselves* as well as our esteemed visitors with our tours! And why shouldn't we? We are *art lovers*, are we not? We are *docents*! Even though we are as flexible (in our own way) as the amazing performers of the *Cirque de Soleil*, we have intellectual, emotional (and other, *not relevant here*) needs! We not only want to engage our audiences but also *ourselves*!

That said, let us ask ourselves: What would entice, engage, indeed, *titillate* us? Let us pause and look inward – what would we want to see, ponder, discuss, think, and know *more* about, as we explore the infinitely varied and constantly evolving collection displayed at the MIA?

Remember, when WE love what we are talking about, we exude our inner energy, interest, and passion! *Yes! Passion!* Heart-pounding, palm-sweating, breathless, *PASSION!* (pause...pant, pant) And that, *only that*, esteemed colleagues, is what will inspire and captivate our precious guests!

SO, my best advice to you (and my own *passionate* self!) is to look outward while FEELING inwardly. What does this mean? How can I do that, you will inevitably ask?

Let us heed our own advice (or at least MY advice) to our visitors and take a vacation from our lives as we wander about the galleries. NOW, turn your mind *away* from your inner library of facts, knowledge, theories, and opinions! Let your eyes *go!* Be FREE! *Fly*, little eyes! Wander, indeed, *caress* the colors and curves, textures and shapes that surround you!

Now, what enticing bauble, bewitching bagatelle, in the corner of what obscure painting/sculpture has enraptured your eye? What do you see that beckons you to come closer, look deeper, want to know more? *Fear not!* One's imagination may dance its way into dark, enticing places from which one's rea-

son would shrink. *Let go!* It is in those deep crevices of the obscure where you will *without a doubt* find *at least* one fresh and vital tour direction.

Try it, my dear docents! It is only habit and perhaps just a *teeny* bit of *ennui* that is clogging up your magnificent minds! And when you *inevitably do* discover captivating details, objects, notions, be sure to *SHARE!!!!* We are all in this together! We are *DOCENTS!* Flexible AND imbued with an indomitable *esprit de corps!* *Abhhhh!* I cannot wait to hear about your adventures!

...and speaking of sharing, darlings. Why is it I have heard back from so few of you? Surely more of you have questions and/or concerns upon which you would like me to expound! A little help here! TALK to me! It is as easy as emailing me in care of our valiant editor, Mary Bowman! Don't, *don't* disappoint me! Remember, we are *docents!* We are in this together! *Ciao!*

Appreciating Eike Schmidt - A Tour

Marilyn Smith

After Eike Schmidt became the James Ford Bell Curator of Decorative Arts and Sculpture and head of the Department of Decorative Arts, Textiles and Sculpture at the MIA, I, along with many fellow docents, was amazed at the speed with which many objects, new to the museum, and others which were from the museum's collection but had not been displayed for a long time, were being placed on view.

At the same time, participants on some of my tours, having read in newspapers or magazines about the MIA acquiring new objects, were asking questions about these objects that I couldn't answer. In order to learn more about these objects myself and to be able to answer patrons' questions, I decided to develop a tour highlighting eight newly exhibited objects for which Eike Schmidt was responsible.

In the process of gathering information, I started with the exhibit labels and articles in the MIA's *ARTS* magazine. These resources were helpful, but I wanted to know more. In this article I will share resources I found and some interesting facts about these eight objects.

Searching the web I found several articles and one YouTube video that were helpful in developing this tour. One site was artdaily.org (the first art newspaper on the net).

An article in the February 2011, issue of Mpls.St.Paul Magazine, “A Spy in the House of Art” tells the story of Eike’s winning bid that brought Giacomo Antonio Ponsonelli’s *Immaculate Madonna* to the MIA. Related to this article is a YouTube interview of Eike Schmidt talking about the *Immaculate Madonna* sculpture. Finally, in the January 17, 2011, issue of *Artes Magazine*, I found an article by Eike Schmidt that sheds light on the process he used to attribute an unsigned ivory carving to one artist over another as well as information about Adam Lenckhardt who carved our small ivory sculpture of *St. Jerome*.

Object #1 Bust of Emperor Hadrian as a Young Man c. 1590 2010.10 G340 by Giovanni Battista Caccini 1556-1613

Caccini, sculptor and architect, was born two years after the death of Michelangelo in Tuscany. As



a sculptor, Caccini worked mainly in a classical style and was known as a knowledgeable antiquarian who made accurate drawings of ancient Roman antiquities.

As an architect Caccini is most famous for the portico of Santissima Annunziata in Florence (1601), designed in the style of Brunelleschi’s façade of

the Foundling Hospital in the same square. Many of Caccini’s works are on exhibit in museums around the world.

In ancient sculptures, emperors were portrayed in distinct three ways: in military dress as commander-in-chief, in a Roman civilian toga as a magistrate or priest, or nude, as a god, the embodiment of divine providence. It is interesting to discuss the dress of our likeness.

Object # 2 The Lamentation of Christ c. 149 2011.2 G342 by Hans Schnatterpeck active 1472-1510

An article by Mary Abbe “The Emotions of Easter, Expressed in Wood” in the April 24, 2011, StarTribune is a great resource on this object. Eike Schmidt is quoted: “Finding a new visual language for the expression of grief was one of the great accomplishments of these northern European artists.” During a tour when I called attention to the graphically realistic nail holes in Christ’s feet, one of the



participants was upset and had to leave the gallery. A contemporary of Schnatterpeck’s, Riemenschneider is mentioned in the StarTribune article

and the following website has an [image](#) of his showing grief in a similar manner.

Object #3 The Infant Christ and St. John the Baptist as a Child c. 1640 2010. 1 and 2 G341 attributed to Felipe de Ribas 1609 - 1648

In preparing to present this object I found the following information very helpful. This first website makes a case for the attribution of these objects to [Felipe de Ribas](#) and gives detailed descriptions of the objects with specific terms for the decoration found on each.

Another excellent source of information on this type of realistic painting on Spanish religious sculpture can be found in the information about a show



that was at the National Gallery of Art in Washington D.C., *The Sacred Made Real*. I was fortunate to see this show and it was graphically gory and wonderful at the same time. It is also interesting to note how these objects might have been used during [Holy Week](#) in Seville, Spain.

Object # 4 Corpus c. 1700 by the Master of Guadalcanel 82.24. a-g G341

This object has seven different parts to it. They are the body of the figure, two arms and four nails. Three other works are known by this artist. I was unable to find images of any of the others, but will continue to look. One is in the Bargello in Florence and an image of this one should be available somewhere. Ivory carving is interesting to discuss. The Metropolitan Museum of Art’s [Heilbrunn Timeline](#)

of Art History is a resource for information on ivory carving and the material itself.

Object #5 Immaculate Madonna c.1710 2010.77 G330 by Giacomo Antonio Ponsonelli 1654 -1735

A wonderful resource for this object, as mentioned earlier, is the article in *Mpls.St.Paul Magazine*. Images of other work by Ponsonelli are limited on the web. However, a sculpture by Ponsonelli called *Immaculate Conception* is the national Gallery of Scotland. It truly is a sister to our Madonna.



It is interesting to compare the two sculptures as you are listening to Eike Schmidt talking on the above-mentioned YouTube video about the techniques Ponsonelli used in carving the MIA's sculpture. Information about the doctrine of the *Immaculate Conception* is interesting in light of the imagery Ponsonelli included on

this sculpture, i.e., the crescent moon and clouds. Many painted images of the Immaculate Conception can be found on the Wikipedia site. One of these, a painting by Velazquez, has a relationship to Spanish polychromed statues as well as to our Ponsonelli sculpture.



Object #6 The Ludovisi Saint Peter 2nd c. marble body, c. 1590 (gilt bronze head, hands, feet, and throne) 2009.58 G341 attributed to Sebastiano Torrigiani (head, hands and feet) active 1573-1596



The Ludovisi family was a wealthy Roman family and this object was in their collection. Today's fashionable Via Veneto in Rome goes through the heart of Villa Ludovisi's Park. The material is called *cipollino* or "onion like" marble.

Of note are two other sculptures of St. Peter. One, by Torrigiani, is located in the Basilica St. Peter's in Rome.

It is interesting to compare the modeling of this sculpture with the MIA's Ludovisi St. Peter. A second St. Peter, which was cast in bronze by Torrigiani, is on top of Trajan's Column in Rome. Pope Sixtus V placed it there in 1587. As part of the Ludovisi collection, the MIA's St. Peter was in the same gallery as Bernini's *Rape of Persephone*. Any time I have a reason to show an image of a Bernini on a tour, I do it.



2Object # 7 St. Benedict of Palermo c. 1734 2010.27.2 G330 attributed to Jose Montes de Oca 1675 -1754

Biographical information about St. Benedict of Palermo is readily available on the Web. St. Benedict of Palermo is the patron saint of African Americans and is recognized by both Lutheran and Catholic Churches. A Catholic Church in Pittsburgh has erected a large statue of St. Benedict of Palermo and another in Dayton, Ohio, has installed a series of contemporary stained glass windows.



Specific detailed information about the MIA's *St. Benedict of Palermo* is available.

Object #8 St. Jerome c.1635-1638 57.33 G312 by Adam Lenckhardt 1610-1661

Information on St. Jerome is readily available on the Web. Eike Schmidt's article in *Artes Magazine*, mentioned above, has some information about Adam Lenckhardt, but here is some additional biographical information.

Adam Lenckhardt was an important 17th-century German ivory carver. His early training was in his father's workshop in Würzburg. The only known works dating back to that period are two reliefs in the Metropolitan Museum of Art in New York. Lenckhardt was known to have traveled in Italy and was an official sculptor of the court, under Prince Karl Eusebius of Liechtenstein in Vienna.

It is believed that Lenckhardt studied while in Italy, where he was inspired by sculpture from classical antiquity and Renaissance artists. Traditional Italian carving techniques are highly evident in

Lenckhardt's work; his carvings are incredibly meticulous and detailed. It is clear that Lenckhardt made stylistic decisions based on the particular grain and shape of the ivory piece with which he was working.

The striking naturalism of the MIA's *St. Jerome* shows the slender, elongated figures depicted during the Mannerist period. The explicitly sculpted and anatomically correct muscles and meticulously executed details are typical of northern European ivory carving of Lenckhardt's time and show his extraordinary skill.



Neptune is one of Lenckhardt's best-known pieces. In many respects it is similar to *St. Jerome*.

Lenckhardt depicts Neptune calming the sea, symbolized by the wild-eyed dolphin. The anatomical accuracy of the figure, the stylized body hair, and folds of skin are characteristic of the northern carving tradition in which Lenckhardt

was trained. The exact date *Neptune* was carved is not known; however, it is believed to be from the mid-17th century. The piece is carved from Austrian ivory and measures twenty-six centimeters in height.

I hope this is useful. It was a fun tour to give. I will look forward to any additional information any of you might be able to add to what I have presented here. These are extraordinary objects!

The Inner Spirit

Chris Wolf

A prince and an eagle, soon Zeus' cupbearer
12 years, artist's labor
Portray an ideal-smooth skin, and preened feathers
Yet devoid of inner emotion,
we search their faces in vain.

Her covered face, her arched back
A sense of flight, fleeing, agony, yearning
Will she fall to her bed in tears
Or be raptured by the unseen?

Oh blue stone, we want to swaddle you
Tucked in, fetal and vulnerable
Yet with your birth we embrace
All the future you represent.

Battle scarred and seated
We sense your power, defiance and valor
Still strong, you raise your shield
Bloodied, beaten, but not retreating.

Red glow of molten earth and sunset sky
Embodying the creatures of water and air
We are drawn to your chakra glow
Petroglyphs still inspire.

Our mothers above us, our mother below us
We kings are sandwiched between
Sitting in the visitor veranda
We face forward, and we ride.

Fierce, truthful abalone eyes
Center post of the house and
Lifeforce link to ancestors
Our home is safe under your gaze
and on your shoulders.

It is as natural as breathing to plant the land
His face content, he will feed his people
As many have before,
children will sow after him,
He has high hopes.

Mary Grau

It's an impressive poem, isn't it? So is the story behind it. Last May I participated in Linda Krueger's (class of '09) final check-out tour. The theme of Linda's Mostly Modern: 19th and 20th Century Art tour was *Seeking the Inner Meaning in Human Sculpture*. At each object Linda asked us to write down – on paper that she gave us, with pencils that she provided, on clipboards that she had made for the occasion – the single word that we felt best described the inner meaning of the sculpture that we were viewing. Then we all shared our choices with each other. The tour was wonderful; Linda's creative use of interactive touring techniques, her thoughtful selection of objects and her own keen insights into them resulted in a delightful touring experience.

What those of us on the tour, including Linda, didn't know was that one of the participants, Chris Wolf, was keeping track of all our responses. After the tour Chris went home and turned our words into the poem you just read. Each stanza of the poem corresponds to one of the objects we discussed:

1. *Ganymede and the Eagle*, Thorvaldsen;
2. *Torso of Adele*, Rodin;
3. *The New One*, John Flannagan;
4. *Warrior with Shield*, Moore;
5. *Untitled*, Whiteman;
6. *Ancestral Post*, Agbonbiofe;
7. *Post Figure*, unknown Maori, and
8. *Farmer Sowing Grain*, unknown, Japan.

Congratulations and thanks to Linda (and to her friend Chris), and welcome to all the members of the class of '09. Here's to a great year of touring together and learning from each other.

A Song in My Heart

Roma Calatayud-Stocks, docent class 2009

On June 16, 2011, I released my debut historical novel *A Song in My Heart* which also includes a CD with a musical score, also composed by me.

Synopsis: Alejandra Stanford is born into a bi-cultural family in Minneapolis of 1902. Growing up, she and her artistic family experience the intermingling of American, Mexican, and European cultural influences, as well as national events that challenge their lives. Yet, Alejandra finds music is the perfect expression of her own artistic inclinations, emotions, and ambitions. As a young pianist and budding composer, she is affected by Minnesota's musical pioneers, and dreams of one day becoming an orchestral conductor despite the obstacles. Alejandra travels to the great cities of the world in pursuit of her goals.

History and fiction converge impeccably in this historical novel infused with music, art, and romance, creating a compelling first installment to the *A Song in My Heart* trilogy.

Throughout the story, the Minneapolis Institute of Arts is referenced, since its beginnings, from a patron point of view, as one of the characters in the story is a portraiture painter, "Lidia," – Alejandra's mother, who is very much modeled after my own mother.

For more news/events, reviews thus far, please see my website at www.RomaStocks.com.

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DEC Minutes at Your Fingertips

Terry Edam, Secretary of the DEC Committee

There are two ways to keep yourself updated on what happens in the monthly Committee Meetings.

A hard copy of the minutes is always posted on the bulletin board and in the black folder in the inner room of the docent lounge.

Or read them from your home. Here's how:

Log onto our web site: www.mpgvolunteer.org.

Click on <download> and then <docents>.

Click on <docent executive meeting minutes>.

There they are! To see the minutes from the last meeting look under the word <documents> and you will see: <Name/Date/Hits/Ascendant>. Click <Date> and read away.

Ten-Year Anniversary for Class of 2001



Forty-year Anniversary - actually forty-one



JeanMarie Burtness with honoree Sally Lehman

Thirty-year Anniversary



Susie McKitterick



New at the MIA: Book Tours!

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Merritt Nequette
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