

The Docent Muse



April 2013

Interview with Karleen Gardner

David Fortney

On February 8, I spent some time with Karleen Gardner, the MIA's new Director of Learning and Innovation. For most of the docent corps, this interview is our first opportunity to learn about Karleen's background, interests and experience leading a museum educational program. Here is some of what I heard.

DF: How did you come to be in Minneapolis at this point in your career?

KG: Eleven and one-half years ago, Kaywin Feldman hired me as the assistant curator of education at the Memphis Brooks Museum. This was in 2001. So I have known and worked with Kaywin for over a decade. I later became the curator of education at Brooks. I had the opportunity to visit the Minneapolis Institute of Arts for educational conferences prior to joining the MIA. So, I had some familiarity with the collection here.

DF: What drew you to museum education?

KG: I have an art history background, with both a BA and an MA in art history from the University of Mississippi. I then did an internship in the education department at the University of Mississippi Museums. I saw that working in the education department presents the chance to work with the community and to make connections between the community and the museum's collection.

(After working for several years in museum education, Karleen received an additional master's degree in Museum Education from Bank Street College in New York City.)

DF: Now that you have been here a few months, what initial impressions have you had about the museum and its collection?

KG: I started working here in November 2012 and became fulltime in January 2013. The MIA's collection is amazing. I have to pinch myself at times that I have the opportunity to work with such out-

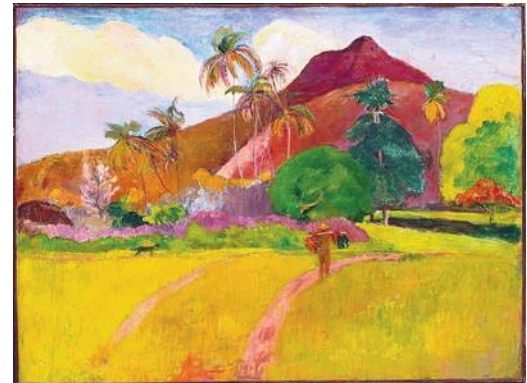
standing art objects. I would have to describe myself as a bit of a novice when it comes to Asian art, so, I have a learning curve in that area. I have been attending some of the current Collection in Focus guide training on Korea and Japan. That has been helpful and has given me insight into the quality of the educational programs we have at the MIA.

DF: If you were to select one piece from the MIA collection as your favorite, what would that be?

KG: I would have to choose either the van Gogh or the Gauguin.

DF: Which Gauguin?

KG: The Tahitian Landscape. I had a poster of that landscape hanging in my room when I was an undergraduate. It is also the object I selected to feature on my MIA business card.



DF: I didn't realize that MIA business cards feature museum pieces selected by the cardholder. I guess that gives docents a new scavenger hunt...to collect administrators' cards and compare the featured works.

Although it is still early in your time here at the MIA, are there things you think could be improved or enhanced?

KG: We could improve the interactive aspects of the exhibitions. I am working with Amanda Thompson Rundahl to address that gap.

DF: I noticed that you are included on the continuing education calendar for April 11 and that your topic is "How to Look at Contemporary Art." What is your background and interest in that area?

KG: I have presented on this topic at least three times to docent groups. I will be discussing strategies docents can use in approaching contemporary art. I will refer to objects in our permanent collection, as well as to works that are included in the special exhibition *MO/RE/AL? Art in the Age of Truthiness*.

We had a nice collection of contemporary art in Memphis. I like using contemporary pieces in teaching because their meanings can be ambiguous and open to interpretation. As a viewer you can bring your own experiences to the piece. That can serve as a starting point for a dialogue with visitors.

DF: We have a strong partnership with the schools using the Visual Thinking Strategies (VTS) program. What is your experience with VTS?

KG: I started a VTS school partnership program in Memphis. Prior to that initiative, our docent training emphasized art history. These courses were often taught by professors. We didn't focus as much on teaching techniques. I shifted our emphasis to methodologies and techniques, incorporating concepts such as Project Zero and Artful Thinking. These methodologies can be just as important as the content.

VTS has informed my thinking about teaching in the galleries. At the same time, it is important to have information and share it with the audience at the appropriate point, or if they request it.

DF: Could you talk a bit about your experience with docent programs?

KG: I have never been a docent myself, but the docent program reported to me in Memphis. Docent training and continuing education were included in my responsibilities.

DF: Your predecessor, Katherine Milton, was quite passionate about pursuing and expanding the use of technology in support of the MIA's educational programs. How do you see technology impacting the organization and, in particular, the docents?

KG: Technology can enhance what we do in education and docents who are interested in it should be encouraged to use it. I would like to see us use technology to reach students or people who can't come to the MIA. However, there is no replacement for experiencing real objects and you can't replace a live docent as a source of information and conversation.

DF: Can you imagine a not too distant future in which MIA docents might be giving virtual tours, such as tours for students from Greater Minnesota

who remain in their classrooms while the docent gives the tour in the MIA?

KG: I could see that happening if there was no way for that student to come here. You could also enhance a visit by doing a pre-visit via technology and then follow the pre-visit with a live visit. Orientation prior to the live visit can enrich the experience with the student having a better museum experience because of the pre-visit.

We could also continue the museum experience after the live visit through technology. You could bookend a real visit with virtual visits and have a bigger impact through technology.

DF: Going forward, what other things do you see in store for the docents?

KG: I think staying abreast of new methodologies and ways of engaging visitors is key. Perhaps we could do more small group activities among docent groups. It could help to see objects in new ways. Maybe more docent-led continuing education is a possibility. We should also have influential people brought in as speakers for continuing education. We should have more talks by curators. Some curators have already expressed an interest in doing this.

DF: Some docents have noticed what appears to be a blurring of the distinctions between docents and other volunteers, for example Collection in Focus guides touring special exhibitions in areas in which they have content knowledge, as well as Art Adventure guides leading VTS tours. Do you see these programs evolving to a point at which there will be no meaningful distinctions among the various volunteers, and we all will be seen as museum guides?

KG: No, I don't, because I feel the docents have a deeper knowledge of the entire collection and have gone through a deeper training program. Other guides don't know the whole collection as deeply. Docents work with all audiences who visit the museum, rather than selected audiences or selected collections. I don't see all guides evolving into one group due to the difference in knowledge and training as well as differing schedules and obligations.

There are no plans for a new docent class at this time. We have enough docents now. We want to keep people engaged. We would not be able to give people an opportunity to volunteer if we have too many docents.

DF: When this interview is read by the docents, what one thing would you hope they take away regarding you?

KG: That I think they are extremely important and critical to serving the mission of the museum and engaging our community.

Eric Dayton: A Legacy Continues

Terry Nadler

One day when I was walking through the galleries, my eye was caught by a huge print by the English artist David Hockney of his brother, Paul Hockney, an accountant and former mayor of Bradford, England. I was impressed by the colorful depiction of



Paul sitting on a stool, ping-ponging on his mobile device, as if paying no attention to his brother creating his portrait. The print looked like a painting, but as I later found out, had been executed on David Hockney's iPhone using a paintbrush application and printed out on a large laser printer. By

turns, parts of the print looked as if done quickly using a spray-paint can and other parts looked very detailed, done painstakingly in crayon.

I looked at the gallery card to see if the MIA owned it and discovered it was on loan from Eric Dayton, son of Governor Mark Dayton, and grandson of Bruce Dayton, a generous benefactor of the MIA. I didn't know much about Eric Dayton, but I was curious to see what I could find out. So I decided to contact Eric to see if he would be willing to sit down and talk to me about his interest in Art and his role on the MIA Board of Trustees.

When I contacted Eric, he agreed to meet with me for an informal interview from which I would write an article for the *Docent Muse*. He suggested we meet at the restaurant, The Bachelor Farmer, which he co-owns with his brother Andrew, and conduct the interview in the Marvel Bar, a very comfortable lounge area with an extensive selection of cocktails located in the lower level. The following is what I learned about Eric.

At age 32, Eric is aware of the financial and philanthropic legacy into which he has been born, thanks to the Dayton-Target success and the legendary

Rockefeller oil fortune. But, this being said, he has been determined to make his own mark in the world.

In his twenties, Eric received a Bachelor's degree in English Literature from Williams College, a private liberal arts college in Massachusetts and later an MBA from Stanford University. For adventure, Eric took part in one of Will Steger's expeditions to the Arctic. He also learned to speak Spanish while working for six months with orphans in a poverty-stricken area of Chile.

Returning to Minnesota, Eric felt compelled to find a career that suited his interests. He spent some time working as a market analyst in retail merchandising for the Target Corporation, formerly The Dayton-Hudson Corporation. He got the job by applying online, not wanting to use his family connections. Since 2011, Eric and his brother, Andrew, have been running a dynamic men's clothing store, Askov Finlayson, located in the same building as their restaurant and bar. Of note, The Bachelor Farmer was listed among the country's "Hot Ten" in *Bon Appetit* magazine's 2012 survey.

In addition to Eric's commercial enterprises, he feels called to give back to society – a call for which the Daytons and Rockefellers are well-known. That's where the MIA comes in. In 2005, Eric's grandfather, Bruce Dayton, encouraged him to join the Board of Trustees and work alongside him. At age 25, Eric was the youngest person on the board, which gave him the opportunity to provide perspective on his generation and suggest ways to attract them to the museum.

He led an effort to create "The Circle," the MIA's social group for those between the ages of 25 and 44. In 2010, Eric partnered with Elizabeth Armstrong, Curator and Department Head of Contemporary Art, in spearheading a donor campaign to fund purchases of art created after 1960 that extended, at that time, the museum's mainly pre-1945 collection. The result was \$5.5 million dollars donated in cash and art. Some of the art purchased had been shown earlier that year in the museum's *Until Now, Collecting the New (1960-2010)*, curated by Armstrong.

Eric is now in his second term as a board member and is Vice-Chair of the committee assigned to tackle one of Kaywin Feldman's initiatives, "Museum, Inc.," which is part of the MIA's new five-year strategic plan announced in July 2012. Some of the goals are to: develop a new revenue model that diversifies the museum's financial structure; seek out

new opportunities for revenue that are sustainable and consistent with the museum's mission; ensure an adequate level and mix of capitalization; and, realize financial efficiencies through partnerships, consolidations, and collaborations. With his MBA background and business experience, Eric is excited about helping the museum succeed in this initiative so that the museum may continue to be a vital and strong arts organization in the 21st century. This is his philanthropic stance – To help out where he can.

But where did his interest in art begin in the first place? Eric said that it's due to his grandfather, Bruce. Eric recalled his grandfather taking him to the museum when he was a very young boy. Eric laughed, "So young, I can't remember." His grandfather acted as his docent, showing him pieces that were his favorites, and telling him stories about the pieces he had recently donated, or about a newly-opened exhibition. Eric mused, "Many, many visits... and we always made sure to go to the Impressionists."

Eric remembered visits in those days to his grandfather's house where he also saw art. Today, Eric still enjoys the times when he visits his grandfather's house. He smiled and said, "We like to talk about the museum...like to talk about what's coming up. And he (Bruce) also loves to tell stories about the pieces in his collection, a lot of which are now in the museum and have been donated. (For) the pieces that still are remaining [in his home]...even though we've done it countless times, I'll ask for the tour.

I love to walk through his home with him and hear him talk about the pieces that he has, and how he came to acquire them, and why he likes them. It's always fun. Even the way he talks about art...it's not too serious or scholarly. He responds to each piece in ways that are personal. [You can see that] he just followed his own gut in putting his collection together." It's no surprise that his grandfather's love for art has been passed on to Eric.

With his love for art, Eric is concerned about arts education for children today and he recognizes the seemingly-fading role it plays in their school curriculum. He points out that, "There is so much focus now on STEM [Science Technology Engineering Math]. As a country, we're concerned about competing with the emerging powers around the world and we're not sure if we have enough good engineers. I think it's important – it's good to refocus on those [STEM] fundamentals."

As a fellow English major, I was curious to hear what Eric said next. "But why is English important? Why is writing important? Why is art important? The clearest example to me is the company Apple. Apple without Art is not Apple. You have to have all the brilliant mathematicians, engineers and technology-focused people to create all the intricate circuit boards [and the other technology].

"Apple wouldn't be Apple without the STEM people. But it also wouldn't be Apple without the designers that make the products beautiful, without the great writers who make all the materials really easy to understand. A company like Apple requires all different types of people, brought together to make something that is truly unique. It's important to maintain the focus on art and design, and be able to express oneself clearly and effectively, both in writing and verbally. If we just become a country of math and science people, and we lose art, theater and writing, we'll be just as lopsided – only in the opposite direction – as if we didn't have the math and sciences. Look at the companies that are successful right now. They have both the right and left brain [people] in all those areas. It's what makes them complete."

Eric mentioned that his priorities just now are growing his businesses and starting a family. Art collecting is a lesser priority. But he always has his eye out for art he likes – simple as that. In 2010, he donated the *Marble Chair* by Ai Weiwei in honor of his grandfather and his passion for Chinese furniture.



And about that David Hockney print that he lent to the museum last year. Eric tells a funny story. Every time he looks at it, he thinks of his younger brother Andrew. Eric remembers the times he wanted his brother to do something for him, but Andrew didn't pay him any attention. Eric muses, "Can't you just hear David saying to Paul, "Could you just look up from your iPhone so I can get your face into this portrait?!" Just like brothers, right?!"

What Eric will do next at the MIA? We'll have to pay attention and wait and see!

(Note: The David Hockney print is not on view currently.)

Interview with Dennis Michael Jon

Carreen Heegaard

Dennis Michael Jon, associate curator in the Department of Prints and Drawings, has struck a timely chord once again with his exhibit, *The World At Work, Images of Labor and Industry 1850 to Now*, which will be on view on the third floor in Galleries 315 and 316 until September 1. Similar to his powerful 2011 exhibit, *Collateral Damage: Scenes from a War*, Dennis's selection of works from the MIA's holdings is a potent reminder of the context of today's political and economic realities and the rich artistic history that conveys the dignity, legacy and complexity of our relationship to labor.

Artists have for centuries turned their eyes, minds and souls toward the realm of labor, for aesthetic possibilities, social commentary and wrenching portrayals of humanity. In fact, many of them had tremendous sympathy for the plight of the working class, especially during the Industrial Revolution.

I love the scale and careful consideration given to each wall in the exhibit as its own curatorial composition. Dennis pored over more than 300 works on paper to select those on view, telling the mostly American story of labor over the past 150 years.

He collaborated with MIA photography curator David Little in selecting photographs (about one fourth of the exhibit) to represent the rich tradition of documentary photography in chronicling work and working conditions especially during the early decades of the 20th century. Dennis sought a balance of subjects, not simply a survey of labor but a reflection of artists' interests. The majority of images reflect a pro-worker perspective but some promote the moral ideals of work and some are even corporate commissions emphasizing American leadership in business.



One of my favorite pieces is Whistler's etching *The Lime-Burner* (1859) featured at the beginning of the exhibition. Dennis said that this was one of his favorites as well. Like Whistler, many of the *intaglio* printmakers of the day were influenced by the etchings of Rembrandt,

using what is referred to as the suggestive line, emphasizing form, value, and volume. *The Lime-Burner* has a timeless beauty and sophistication that keeps revealing new things the more time you spend with it. There is something for everyone in this exhibition from 19th-century French printmaking and drawing to wonderful graphic images published in periodicals, such as Rockwell Kent's wood engraving *Workers of the World, Unite!* featured as the cover illustration for a 1937 issue of the left-wing publication *New Masses*.

In what I consider to be an example of social realism, Kent's emblematic engraving shows a young man wielding his raised shovel against the bayonets of Capitalism, at once expressing solidarity with the working class and the individual's role in fighting oppression. Rockwell was a fascinating character; refer to www.scottrferris.com for more on his work.



Sometimes, Kent's political activities overshadowed his artwork. In 1949, Rockwell attended the World's Congress for Peace in Paris and additional peace meetings in Moscow and Stockholm. Upon his return to the U.S., the State Department seized his passport and only after a lengthy lawsuit did Kent win the right for all Americans to hold a passport regardless of their political affiliations. He was the first American to exhibit his art in the Soviet Union (1957-8) and donated hundreds of his paintings and prints to the Russian people in appreciation for their enthusiastic response to his work. He was awarded the Lenin Peace Prize in 1967.

Minnesota artists are also featured in *The World at Work* exhibition. The wonderfully whimsical work of Wanda Gag and the delightful satire of Elizabeth Old's lithograph, *White Collar Boys*, (1936) add a nice touch of humor. In photography, the work of Paul Shambroom and David Parker are represented. A brilliant pairing shows a cross-section view of railroad workers in a never-before-shown lithograph by B.J.O. Nordfeldt alongside another unique cross-section view from a print series by Benton Spruance

which conveys humanity's diversity in the hubbub of the daily subway commute.

One corner of the exhibition is dedicated to the mythic importance of the American farmer celebrating our cultural identity of self-reliance and the gift and responsibility that comes with our bounty.

Similar images were masterfully deployed a few weeks ago in the Dodge Ram Super Bowl commercial that used poetic black and white photography to nostalgically recall community ideals of independence and "can do" spirit. Market research found the Ram commercial to be the most popular one of the evening. Personally, I found it propagandistic and manipulative, but that is the realm of advertising, isn't it?

Luckily for fellow docents, Dennis gave a training on the exhibition March 20th where docents were able to inquire about their favorites. I encourage all docents to head upstairs and spend some time with these fabulous works on paper which so poignantly bring to life the realities of labor so that they cannot be overlooked or forgotten. Thank you, Dennis, for bringing this work to the attention of our community. I will be including this tucked-away gem on as many tours as possible.

My Favorite Things: Silver and Niello

Lynn Brofman

Silver

No doubt we all have favorite places in the museum. One of mine is the Silver Gallery (G350) and the hallway (G354) leading to it. It's a place where I can admire the amazing work of the masters, many of whom are unknown. I imagine the workshop filled with skilled workers and their apprentices creating a piece from start to finish. These guys (yes guys) were good at doing it all.

As a silversmith in the 21st century I have the luxury of ordering my silver from the refiner. I have vast options from 3.5 millimeter by 26 gage Fine Silver bezel wire cut from sheet to Sterling Silver sheet in multitudes of gages. I order round wire, half round wire, flat wire, and square wire of all sizes.

Do I want it dead soft, soft, 1/2 hard, hard...? I don't have to place it in an oven at 580°F for 45 minutes to make it twice as strong as standard sterling silver. You get the idea.

When I receive my shipment I can be sure that my fine silver is .99995+ pure silver, it will have a

melting point of 1761° F, the gage will be consistent from top to bottom and it will be "perfect."

Our guys refined their own metal based on knowledge and experience passed down for centuries. And that was only the beginning. They then drew wire and milled sheet before they finally began to cut, shape, connect, cast and decorate. Oh, by the way, they also made their own tools from iron, steel, wood and stone. The first time my teacher told me that I'd need to make my own hammer I was incredulous. Can't I just go over to the hardware store?



my wall of metal



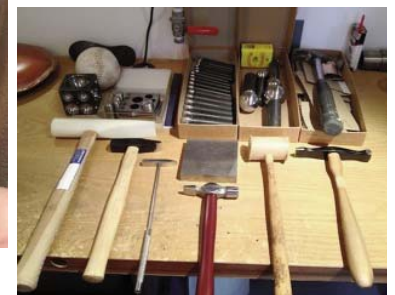
how my wire is packaged



my rolling mill



my rolling mill
how I'd draw wire

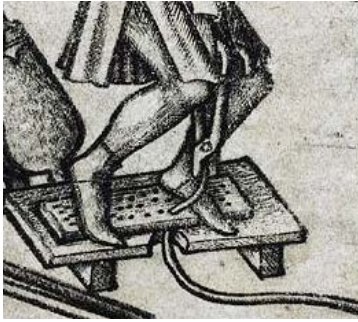


which one of these tools
do you think I made?

In larger workshops they built and maintained large rolling mills and horse-powered wire drawing machines.

When I admire one of the beautiful pieces in the Chan collection of early American Silver or in our collection I can't help but think about how talented

and versatile these makers must have been. It must have been particularly challenging for these craftsmen settling in the new world to access skilled people and supplies.



medieval wire drawing



early American wire drawing

Niello

Gallery Label: *This precious decorated and extremely rare coral cutlery set from the late 1500s would have been only used on extraordinary occasions, such as a wedding, a knighting or a state visit. In the late Renaissance, the guests would typically bring their own cutlery to formal dinners. An expensively decorated cutlery set would have elicited the host's and other guests' admiration. Besides, coral was believed to be an antidote against poison.*



Therefore, in the view of its time this set of cutlery would have offered its bearer special protection during a meal at the table of a rival family or of an untrustworthy foreign ruler.

The stunning 16th-century coral cutlery set is decorated with intricate engraving filled with a black metal alloy called *niello*. The black provides a striking contrast to the precious gold and the bright red coral.

Here's a primer on niello gleaned from the "Bible" – *Metal Techniques for Craftsmen* by Oppi Untracht.

"Niello is the Italian form of the Latin word *nigellum*, the diminutive of *niger*, meaning black." It was used by the ancient Egyptians, Greeks, Romans

and Persians. Niello can be applied to gold, silver, bronze, steel and other metals. It is a final treatment so the object must be complete prior to this process. (In this case all but the placement of the coral was completed.)

Step 1: Engraving

The engraving can be spaced at any interval. Niello can capture very fine lines. The depth of the depression must be consistent.

Step 2: Making niello

Specific amounts of silver, copper, lead and sulphur with some recipes calling for other metals are melted together to form a metal alloy. The molten metal is poured into a form to make an ingot. The ingot is hammered into a sheet, broken apart and ground into a fine powder (80-mesh) using a mortar and pestle. The powder is washed and dried.

Step 3: Charging the Niello (applying it to the piece)

The object must be thoroughly cleaned by pickling in a warm dilute sulfuric acid bath, washing and wire brushing if necessary. The engraved areas to receive the niello are painted with a borax solution. The wet niello powder is applied to the engraved depressions.

The moisture in the borax and niello is dried by slowly heating the object.

Step 4: Fusing the Niello

The object is placed in a kiln heated to about 1000° F until the niello surface is smooth. It is cooled slowly in air. Alternatively, fusing can be done using a torch.

Step 5: Finishing Niello

The surface of the object is filed and polished to make the niello flush with the base metal.

The origin of intaglio printing according to Oppi: "Niello as a decorative treatment for armor during the fifteen century was directly responsible for the development of intaglio printing, a basic method of printing used to make etchings and engravings... The armorers, at intervals during the engraving of their design, filled the engraved design with ink and took an impression of the design on paper to see more easily what the final appearance of the armor would be after the application of niello.

From these "proofs" the design was altered and developed. Making proofs developed into the separate art of etching and engraving. Armorers sold engravings as a part-time occupation and soon graphic artists...took over the process."

The Gray Tsunami

Jane Tygesson

The national Alzheimer's Association has predicted that by 2030 the number of individuals living with some form of dementia will double. A common belief held by health professionals working with this population is that with the swelling number of aging baby boomers who will be affected by dementia, nursing homes and memory care facilities will be overwhelmed. This group will not "go gently into that good night" with the grace and good manners of previous generations. What will we do with them? Will we warehouse them by putting mom and dad in a room with a TV or radio and hope for the best? A need for creative and effective programs for this coming "gray tsunami" is clear. While memory care facilities must offer their own engaging programs, part of the solution is also to form partnerships with existing cultural institutions to offer engaging programs to meet this need.

Five years ago, the MIA developed the *Discover Your Story* program for people living with memory loss. Our pilot program worked with the creative and caring people at the Wilder Adult Day Program in St. Paul. Since 2008, the total number of individuals given tours has increased each year. Last year the DYS docents and volunteers gave tours to approximately 750 individuals. You may have seen the wheelchairs whizzing by and heard the laughter and singing in the galleries. We just hope we weren't too loud!

Our program differs from the *Meet Me at MOMA* model in that we use props, music, storytelling and poetry to stimulate all the participant's senses. Our hope is to draw out those long-forgotten stories and memories and invite the individual to 'discover their story' by viewing art from our extensive collection. It's joyful and uplifting, but it does take a village of volunteers.

Hopefully, you were able to attend the training this past year by the founder of the Alzheimer's Poetry Project, Gary Glazner. Gary has a unique ability to reach out to audiences and make poetry come alive. His approach of integrating poetry into tours works beautifully for any audience, not just those with memory loss. Gary's organization is recognized both nationally and internationally.

Working with legislators in Washington D.C. last November, Gary helped to originate the first ever

"Dementia on Capitol Hill Day" with an exhibit in the Capitol's Rotunda. The *Discover Your Story* program was included alongside *Meet Me at MOMA* as an example of programming in a museum setting designed especially for people with dementia. We are also being included in a National Center for Creative Aging directory as a cutting edge program for creative engagement with the senior population.

We are currently working with our second class of first-year medical students from the University of Minnesota. These future doctors give the museum 40 hours of volunteer time as part of their first-year curriculum. One of the med students starting his second year with the DYS program noted that his ability to communicate in a clinical setting had already improved because of the time he spent talking and caring for the individuals on the MIA's tours. It's great to have the added help from these students as well as the added benefit of getting to know and work along side these kind, compassionate and fun young future docs.

What really makes this program a success is the hard work on the part of all the volunteers associated with *Discover Your Story*. Our program has been made possible because of the wonderful docents, Art Adventure and Collection in Focus guides, volunteers from the MIA Friends and medical students from the University of Minnesota. Without this village, *Discover Your Story* tours wouldn't be possible.

Please consider volunteering for this program. Yes, these can be challenging tours, but they are also richly rewarding. The reality is that many of us are part of the advancing "gray tsunami." Wouldn't you want a program like *Discover Your Story* to still be available when it's your turn?

Any questions? Please either email me at jtygesson@yahoo.com or call 952-920-7055. I'd love to talk with you. Many thanks!

Keeping a tour group together

Merritt Nequette

We all know that docents are supposed to be flexible. So one Tuesday last November my adult group arrived 25 minutes late, because one person thought the van was leaving Excelsior at 10:15. Actually the tour was supposed to start at 10:15.

Then I had been asked by Jennifer to take a second tour (this on Monday) because the assigned docent was ill. This was a group of seniors from a

Lutheran church in Burnsville. I was supposed to have an hour and a quarter between tours, but with the late start on the first tour, I had five minutes before the second tour.

The other docent was ready to go. Each of us had a participant who asked for a wheelchair. The other group went over to the Otis elevator, and I put my group, which included the pastor, on the main elevator. I had just come down on this elevator and a group of second graders just beat us to the door for our ascension. Only twelve people plus the wheelchair occupant could get on, so one of the tour group and I walked up the stairs to the third floor.

No one was there. It seems the elevator thought there might be a fourth floor and overshot the third floor by a foot. Security was right on the spot, as were the physical plant people. Lyle from the elevator company was called. The tour folks were on the elevator phone, and then proceeded to sing songs (not hymns) and tell jokes – too much fun for Lutherans! The guard managed to wedge the doors apart slightly and they could do the same with the inner doors. By sticking his pocket calendar (the old-fashioned kind) in the crack, a little air was let into the car.

And 45 minutes later the group emerged. (This, for the record, is the first group I have ever lost in the building.) Asked if they wanted to do the tour after this ordeal, they said, “This is why we came.”

By our second object, the guard returned with complimentary tickets to TCWarriors – as many as anyone wanted. Nice touch.

Oh yes, the tour they had requested was one I had never given, but it was interesting and went well. I think.

Dateline: Minneapolis December, 1930

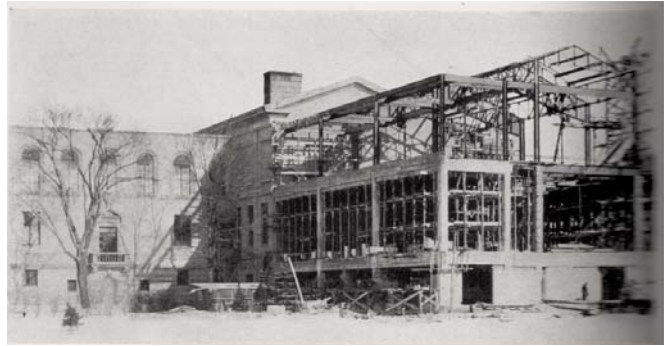
M.I. Artsinger

Beginning in 1926, *The Bulletin of the Minneapolis Institute of Arts* appeared weekly.

In my last report in 1925, I indicated that there was talk of building an addition to our now ten-year-old Institute. At a dinner for 200 prominent businessmen in December of that year, Mr. John R. Van Derlip had two significant announcements to make. The first was that the Institute had acquired a rare Titian sacred painting – *The Temptation of Christ*.

The second announcement was that 25 donors had promised sufficient funds to add substantially to

the museum building. It would add approximately half-again as much space. An auditorium with six adjacent galleries would be on the first floor, nine additional galleries on the second floor, and two lecture rooms with a capacity of 150 people each, a carpenter shop, museum storage, and a large lunch room on the ground floor.



Plans were approved in the summer of 1926. The main impetus for the addition was the obvious need for an auditorium to be used for major lectures, concerts, movies, and as a space for outside groups to rent. The approved plans called for seating capacity of 500 on the main floor, and an additional 150 in the balcony. The cost was estimated at somewhat over \$225,000. Moving very expeditiously, building commenced in the summer and the opening was held on October 16, 1927.



The New
Auditorium
1927

Acquisitions were significant during this time, but one was particularly important. The Museum Development Committee had been interested in acquiring a large-scale Classical marble since 1923. This was concluded by the purchase of an imposing lion uncovered from an Athenian cemetery before the

war. Since parts of the sculpture had been broken, our craftspeople supplied the missing parts of the limbs and provided a tail. It will be one of the signature items of the collection.



The largest single gift made to the Institute was accumulated over a period of years. Beginning in 1916, Herschel V. Jones had begun to donate items from his extensive collection of prints. More were added in 1926-27, and upon his death in 1928, the aggregation was estimated at a value of three-quarters of a million dollars.

By February, 1930, it was felt that the automatic operation of a passenger elevator was safe in the hands of the public. There had been a request for an elevator for a number of years, but attendance was not great enough to engage a licensed operator on a regular basis. The new elevator, placed to the right of the main entrance, has proven entirely satisfactory. It is equipped with every known safety device, so that it is practically impossible for anyone operating it to interfere with the prompt and precise functioning of the mechanism. The only manual operation involved is the opening of the outside door. A licensed operator will be on duty on Sundays and on special occasions when attendance warrants it.

Musings from MGP

Debbi Hegstrom

Special Exhibition: ***More Real? Art in the Age of Truthiness***

“Art Lies. That’s one of the things it does best. And if it does it right, it points to some kind of truth every time.” – TIME magazine review of *More Real*

“Art is a lie that tells the truth.” – Pablo Picasso

Artists do it. Politicians do it. Corporate moguls do it. We know our kids do it. But docents – telling lies? Not possible! If you ever wanted to catch one of your colleagues bending the truth, however, now’s your chance. During the run of the exhibition, we’ll

feature stories about the works on view – some true, some not. We’ll let tour participants vote on which version they’d like to be true.

More Real? Art in the Age of Truthiness looks at the way artists perceive our complicated, spun-dry world – and our desire for things to be different from the way they are. It’s a chance to examine the way of truthiness, – “the quality of preferring concepts or facts one wishes to be true, rather than concepts or facts known to be true,” – a word coined by Stephen Colbert and recently defined by the American Dialect Society.

Take a tour with a colleague and see if you can tell the Real from the More Real.

Volunteer Appreciation Events

Debbi Hegstrom

We hope you will join us to celebrate you and all that you do! Please come to any or all of the planned activities on April 11, 2013.

Afternoon Continuing Education: “How to Look at Contemporary Art” – Karleen Gardner, Director of Learning & Innovation
Pillsbury Auditorium, 1:30 – 3:30 p.m.

Afternoon Reception: light refreshments
Wells Fargo Community Room, 3:30-4:30 p.m.

Evening Reception: savory *hors d’oeuvres*
Wells Fargo Community Room, 5:30-6:30 p.m.

Evening Continuing Education: “New Accessions: Art of the Americas” – Joe Horse Capture, Associate Curator of Native American Art
Americas Galleries, 6:30-8:30 p.m.

Repeat of session held January 3, 2013

RSVP extended to Wednesday, April 3, to:
jlucas@artsmia.org