

# The Docent Muse



July 2014

## **Karleen and Sheila's Adventures in China, April 21 – May 2, 2014**

*Linnea Asp*

Part of the MIA's strategic plan involves the idea of globalization and the opportunities to create museum partnerships around the world. This led to a trip to China last fall by MIA Director and President Kaywin Feldwin, Deputy Director and Chief Curator Matthew Welch and Curator of Chinese Art and Asian Art Department Head Liu Yang. While there, they talked to museum staff about creating exchanges between the MIA and Chinese institutions. The Sichuan Museum staff members asked specifically for educators to come.

This led to the Sichuan Museum inviting Karleen Gardner, Director of Learning and Innovation, and Sheila McGuire, Head of School and Teacher Programs to visit. The Sichuan Museum is newly built, and staff members have a keen interest in focusing on education. They are eager to learn new ways to engage visitors in their galleries through more visitor-centered approaches. Leading in this area could enhance the museum's prestige and ranking within China as well as increasing visibility both nationally and internationally.

Though not leaving until April, Karleen began working with He Donglei in December to work out details of the trip. Karleen and Sheila were asked to submit a list of topics which could be chosen by museums to match their interests. Specifically for the Sichuan Museum, Karleen and Sheila were asked to create PowerPoint presentations with accompanying scripts and submit them ahead of time. This allowed the interpreter to prepare for the visit and get clarification ahead of time of any phrases or concepts that were not understood.

Donglei served as the liaison/host for the entire trip, solving problems, finding rides and helping with dinners, translating, and basically went everywhere

with them. She was invaluable in handling the myriad details of travel in Chengdu.

### **Chengdu – Sichuan Museum, Panda Reserve**

Karleen and Sheila hit the ground running, checking in to their hotel at 10:00 p.m. after 26 hours in transit. Going over notes and prep kept them up until after midnight, but they were ready to enjoy tea with Sichuan Museum Director Mr. Sheng Jian Wu before their 10:00 a.m. presentation at the museum that morning. The topic was about the MIA's mission, values and educational philosophy/visitor studies and research. The audience of 75 to 80 people included the museum director and staff across various departments of the museum as well as staff from other museums and students in the museology field.

Afterwards, Karleen and Sheila enjoyed visiting the museum. There was much to admire, particularly with a brand-new building and the advantage of being able to start fresh from the ground up.

Later that day, a special treat for both of them



was a visit to a nearby Panda Reserve which partners with zoos around the world for breeding and educational purposes. There were no

newborns in the nursery, but the "kindergartners" were very fun to watch playing with their mothers.

### **Chengdu – Sichuan Museum, Jingli Folk Street**

The second day included a morning presentation by Karleen and Sheila on learning and innovation technology initiatives. Participants asked – How do you get students to sit still during tours? A typical group in China might be 40-plus students receiving a lecture, not an interactive experience. At one museum Sheila and Karleen witnessed a large group of students listening to music and playing games on their

own devices during a tour. Most tour guides are paid and need to pass an exam with specific knowledge, but don't receive information about touring techniques, etc. Karleen and Sheila emphasized how much attendees were impressed with both the MIA's technology initiatives, including TDX and iPads in the African Galleries, the *Gallery to Classroom* procedures with iPads and iPhone cameras as well as our docent and guide programs. Attendees were amazed at the MIA's use of volunteers to tour the collections and the large numbers of people who are willing and enthusiastic to volunteer.

A highlight of the visit for Sheila and Karleen was the open dialogue following this presentation. Museum Studies students were very interested and had prepared insightful questions. Staff and students were eager to talk to educators about direct experience – not just theory, but real-life situations in a museum setting.

Donglei gave Karleen and Sheila an informative tour of the museum's galleries. Among the many highlights of the museum are the galleries of Han dynasty art, which feature Han dynasty tiles and other tomb objects. They were impressed by the immersive experiences the museum creates in the galleries through the use of architectural forms that mimic the tombs, subtle and dramatic lighting, and music.

The day ended with a visit to the Jingli Folk Street with Donglei and Sichuan Museum Deputy Director Mr. Lu Yue, which highlighted elements of the special culture of Chengdu. The evening included an amazing Sichuan meal (complex, spicy and beautifully presented) accompanied by vignettes from the famous Sichuan Opera, and a walk through the Jingli Folk Street – a lively pocket in the midst of the city with booths and vendors, traditional lanterns, and special treats. They saw tourists there from other parts of China, but few Westerners.

**Chengdu – Jinsha archaeological site and museum, Sichuan Museum, Dinner**

[http://en.wikipedia.org/wiki/Jinsha\\_\(archaeological\\_site\)](http://en.wikipedia.org/wiki/Jinsha_(archaeological_site))

The original trip itinerary was changed to include two significant and fairly recent archaeological sites in Chengdu. The sites relate to a thriving culture and Shu Kingdom existing during the Shang civilization. The day included a visit to the Jinsha archaeological site which was founded in 2001 and includes a huge, state-of-the-art building which encases the site.



Visitors see down into the pits where some finds are left *in situ*. The museum's immersive exhibits include unique bronze heads, some with gold leaf, jades and other objects. Karleen and Sheila gave a presentation at the Sichuan Museum on the MIA's school and teacher programs. Later, Director Sheng Jian Wu toured them through private areas of the new building and shared his vision for the future of the museum. His passion for the value of education to his museum was very evident. He later hosted Sheila and Karleen for dinner.



Dinner at the Sichuan Museum with Director Sheng Jian Wu (center), Director of the Academic Department, Mr. Cheng Mo, and Mrs. He Donglei, Educator

**Chengdu – Sanxingdui archaeological site and museum, Sichuan Museum**

<http://en.wikipedia.org/wiki/Sanxingdui>

The final day in Chengdu started with a visit to the Sanxingdui site which was re-discovered in 1987 and is from the 12-11th centuries BCE and concluded with time to visit the extensive collections of the Sichuan

Museum. Sichuan Museum hosts all agreed that the visit was too short!

### **Shanghai Museum**

The morning began with exploring the museum's collections. Their video kiosks had nice material and interesting interpretive activities. Later in the day, presentations were given on the MIA's mission, values and educational philosophy as well as on learning and innovation technology initiatives. There were no interpreters, so Karleen and Sheila were challenged to slow down and simplify. The group was 15-20 people, and all worked together on English comprehension. They asked relevant questions and seemed to understand English quite well.

### **Beijing – National Museum of China, Palace Museum (Forbidden City)**

This huge museum, which includes art and archaeological objects, lies across the street from the Forbidden City on Tiananmen Square. The visit began with an interactive *Design Thinking Workshop* through which Karleen and Sheila guided attendees.

The hands-on workshop was developed with the help of CIF Guide Virajita Singh, a Research Fellow of the Center for Sustainable Building Research (CSBR) at the University of Minnesota. The workshop was based on one that she had previously facilitated with MIA staff. The workshop helps participants to incorporate design thinking into practice.

The idea is to create visitor-centered approaches in the museum, to build empathy and learn to meet their needs. For example, ideas generated may apply to label copy, family learning centers and multi-generational groups. Karleen and Sheila provided art supplies and post-it notes for the activities that were done in small groups and then presented to the larger group.

Both agreed that the results from the process were similar to what was created at the MIA – it seems that there is universality to what comes out of such workshops despite differences in language and cultures.

The afternoon included an excellent guided tour of the museum's extensive collection covering the history of Chinese art from the Neolithic era to the Ch'ing dynasty, plus a successful hunt through the Forbidden City to find the other jades commissioned with the MIA's *Jade Mountain*.

(See pictures on page 18.)

### **Beijing – City and Great Wall**

A favorite moment came on the last day with a visit to the Great Wall, despite snarled traffic and crowds.

Both enjoyed the view after climbing to Gate 19 and Karleen completed her quest to reach the top.



### **Final Thoughts**

Karleen and Sheila agreed that it was a very successful trip. Both feel it will be interesting to see what may follow from this exchange and what a partnership might look like between the MIA and a Chinese museum.

Though our two cultures seem very different, the results of the *Design Thinking Workshop* created prototypes in a universal language. All participants want the same goal for their museum visitors – to meet their needs and create engaging experiences – outcomes with which our docents are very familiar.

### **Adios y Felicidades a Amanda**

#### *Linda Krueger*

Our beloved educator Amanda Thompson Rundahl is leaving the Minneapolis Institute of Arts to become the Director of Learning and Engagement at the St. Louis Art Museum, starting June 16. She is both excited about this new opportunity and sad to be leaving MIA at a time when so many wonderful things are happening.

Amanda has worked for the MIA for almost sixteen years. Her first assignment was as a volunteer education intern working for Kate Johnson, then chair of Education, in 1996. At that point Amanda was an undergraduate at St. Olaf College, majoring in art history and Spanish. She immediately went on to graduate school at New York University where she earned a Masters degree in Latin American and Caribbean Studies and a Certificate in Museum Studies.

While in graduate school, she had two internships with the National Park Service at Ellis Island and Fort Wadsworth, and another at the National Museum of the American Indian in Lower Manhattan. These internships confirmed her desire to



work in museum education. She wrote her thesis on the interpretation of Native cultures and objects in North American museums. Aren't we at the MIA fortunate that her experiences led her to us?

In August of 1998 and right out of graduate school, Amanda was hired by Sheila to start the *Collection in Focus* guide program. Earlier that decade, audience research study done by the museum with funding from Pew Charitable Trusts identified a goal of a "new audience for a new century," focusing on increasing diversity in visitors, staff, and volunteers. Prior to Amanda's arrival, a pilot for what became the *Collection in Focus* program had been



successfully completed. Amanda's mission was to implement the

*Collection in Focus* program and create the art carts. She spent the first twelve years of her career institutionalizing this program.

When I asked Amanda which of her accomplishments makes her most proud, she said "the CIF program, making the museum accessible." Her many students in the CIF program agree with her. One of the *Collection in Focus* guides Ai-Linh Li says, "For years, Amanda was one of the key educators who has affectionately introduced, trained and mentored us for the CIF Program; her knowledge, passion and enthusiasm have inspired us to learn, love, and enjoy the wonderland of the art world." I myself was fortunate to begin my work in MIA's guide programs in the CIF program, and I heartily agree with Ai-Linh. I'm sure she speaks for all of us in that program.

For the past four years, Amanda has been the Innovation Engineer and headed up a new department in the MIA, initially called Innovative and Interpretive Strategies and Participatory Spaces (IISPS) and now called Interpretation and Participatory Experiences. She says she has really enjoyed this work, especially the opportunity "to work collaboratively across functions to change practice." The biggest initiative she and other members of the cross-functional TDX (The Digital Experience) core team completed was the interpretation delivered on iPads and the interactive wall map in the renovat-

ed African galleries. The TDX team is hard at work on the next wave of new digital interpretation, which Amanda is sorry to leave mid-stream.

As she looked back on her career at the MIA, she expressed great appreciation for "the people and the organization that raised me." While she says she will miss the art collection, it is these people she will miss the most.

When asked if she had any parting advice for docents and guides, she asked that we "recognize the unique value we bring the museum in today's moment of renewed desire for human interaction and social learning." She emphasized the key role the guides in all programs play in the museum's success, sharing that "one-quarter of all museum visitors participate in a guide-facilitated experience, a huge percentage."

Amanda's new title at the St. Louis Art Museum (SLAM) is Director of Learning and Engagement. She reports to the Deputy Director for Curatorial Affairs and Museum Programs, a position held by Jason Busch. Some of you may remember Jason; he was a former curator of Decorative Arts at the MIA.

Amanda is excited about joining the St. Louis Art Museum, saying "this is a great moment for the museum." A new wing was added last year and leadership is developing a new five-year plan focusing in part on museum experience, community, and technology, all areas where Amanda brings solid experience from her time here at the MIA.

The St. Louis Art Museum is also a good fit for Amanda because they have a great collection of Pre-Columbian art, her art historical area of expertise, as well as German Expressionism.

In parting, I asked Amanda to look into her crystal ball and tell us about the future trends in museum education. She highlighted three areas:



The preponderance of multi-modal, multi-sensory active learning experiences. (Our Art Carts are an example.)

The collection of experiences, not "stuff," especially by millennials, and the increasing personalization of those experiences.

The continual advances in technology.

What an exciting time we have ahead of us!

We wish Amanda well in her new job. She has extended an invitation for us to visit the St. Louis Art Museum, saying “the St. Louis docents would love a visit from their MIA colleagues.” When shall we go?

## **Rachel McGarry and the Marks of Genius**

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*Kay Miller*

The miraculous thing about a drawing is how it rewards close observation with unexpectedly intimate insights. Preparatory sketches reveal the evolution of larger, finished works. We see the artist’s tentative first marks, followed by reconsiderations and, finally, the inspired last strokes. Drawings also capture private musings that artists never intended to share. Perhaps they understood the power of drawings to expose their failings as well as their gifts, catching them in the messy act of creation.

“The thing I love about drawing is its directness and immediacy,” said Rachel McGarry, Associate Curator of Prints and Drawings. “If you’re trying to get to know an artist and you look at their paintings or sculpture, you are so far removed from their thinking, their mistakes, their hesitations and their first thoughts, their edits and how they change their mind. Drawings tell so much more of the story.”

McGarry has spent much of the past five years with her curatorial colleagues scrutinizing the MIA’s collection of 2,600 drawings, watercolors and pastels in creating her astonishing *Marks of Genius: 100 Extraordinary Drawings from the Minneapolis Institute of Arts*, which will run in the Target Gallery, July 13 to September 21, before heading to three other venues: Grand Rapids, MI; Raleigh, NC, and Omaha, NE.

Having worked on the show for so long, choosing favorites is a little like naming your favorite child, McGarry said, chuckling. Yet, some are giant stars in a blazing firmament.

“I love this one because it has such an element of surprise,” McGarry said, flipping to the catalog proof of *Judith Beheading Holofernes*, by Ludovico Carracci, the oldest of the Carracci family and a marvelous storyteller. “Usually you see the maid servant helping Judith after she’s beheaded Holofernes or you have Judith triumphant. But here you have the servant discovering what’s going on, pulling back the

curtain on this horrific scene. We discover it together while the struggle is still going on. This is truer to the text in the Bible where it says that Judith, right before she beheaded Holofernes, sent her maid out to keep guard. Here you have Holofernes’ troops alarmingly close. My heart skips a beat because you can imagine how scared she is that they will be discovered.”

We sat down with McGarry to talk about her background, the drawings collection, not-to-be-missed works in the show and what makes them great. Although *Marks of Genius* has been billed as the MIA’s 100 greatest drawings, there are actually 102 in the catalog and a total of 106 drawings in the show, one of which was purchased since the catalog was finished.

McGarry grew up in Deephaven, Minnesota. “All I ever wanted to do was to go to Italy and study Italian art,” which she first did for a semester at Colgate University, where she got her BA in art history. After graduation, she moved at 22 to New York for a job at Christie’s, where she worked for two years with connoisseurs in the silver department. “I learned so much about quality. When you visit a museum, everything is great but you don’t touch the work. At an auction house you see the breadth of objects, the junk as well as the masterpieces. Your eye zones in on what is good and what’s not.”

While studying for her PhD at New York University’s Institute of Fine Arts, she worked at the Metropolitan Museum of Art in the departments of Drawings and Prints and European Paintings, assisting on the Parmigianino and Chardin shows, and doing World War II provenance research. When it came time to research 17th-century artist Guido Reni for her dissertation, McGarry finally moved to Italy, where she lived for a year.

“Reni was very pious and devoted to the Madonna,” McGarry said. “We know from his biographer that every week he walked to this pilgrimage church outside of Bologna to pray to the Madonna.” He was famed for creating devotional images of saints, their eyes cast upward. His style became so iconic that it rarely occurs to viewers that a single artist invented the form that was copied for centuries afterward on altarpieces, religious paintings and millions of prayer cards. McGarry is delighted at the recent acquisition of Reni’s *Madonna and Child*, included in the show. “This is one of his earliest

devotional images. It's a drawing, but it's an oil sketch. So I think it's related to this early commission for an altar piece that he painted at the same time. But I really think it's an independent work of art."

When McGarry joined the MIA in 2006, she had no idea of the depth, breadth and treasures its drawings collection contained. Prints and Drawings Department head Tom Rassieur encouraged an in-depth exploration with the goal of an exhibition and catalog.

"It was incredible what we found," McGarry said. The collection is strong in German and Austrian Expressionism – Beckmann, Kirchner, Klimt, Nolde, and Schiele – and such 17th-19th-century French masters as Vouet, Watteau, Boucher, Lepicie, Greuze, Fragonard, David, Prud'hon, Delacroix and Ingres.

Many are treasures that the museum could never afford to purchase today, including such 20th-century works as Egon Schiele's *Standing Girl*, Roy Lichtenstein's *Bratatat!*,



Jasper Johns' *Figure 2*, and Ed Ruscha's *L'Amour* – all



prescient finds by savvy curators, collectors or dealers. McGarry and her colleagues whittled the top 200 to 150, then culled for works that are representative across time and media, showing the different functions of drawings.

"We didn't want to have all figure drawings or all landscapes. We have three great Kirchner drawings in the collection. We only put one in the show. We have Matisse. We have five drawings by Degas,

but we put in two. So we didn't want to represent one artist in too much depth and we wanted to give an idea of the breadth."

Research showed how weak the collection was in Old Masters, including both Northern and Italian drawings. MIA Director Kaywin Feldman and Rassieur have "had a major impact on this collection," beefing up the Old Masters and filling other gaps through donations and purchases. "We've been working in the last five years, ever since this project began, to collect great works, masterpieces. We've increased the drawings collection in the last five years by 20-25 percent. That means that 20-25 percent of objects in the show have been purchased or donated since Kaywin's arrival," McGarry said.

One brilliant acquisition is Giulio Benso's *Chastity, Obedience, and Poverty*, given by Rassieur and his wife, Chichi Steiner. "This is Chastity here, standing on the little cupid, Obedience. I feel like this character a lot with a yoke around her neck!" McGarry chuckled. "And poverty – she's standing next to a dead tree. This guy is just amazing. He's from Genoa, a 17th-century artist. There still needs to be a lot of research done on Genoese artists. They're all working in Luca Cambiaso's pictorial language."

The exhibition features a show-off drawing by Cambiaso or his workshop, *Fighting Horsemen*,



where faces and horses are almost cubic. Cambiaso's work was so revolutionary in its abstraction that he changed drawing in his era. Once he produced those cubic images, every artist in Genoa copied his style, McGarry said. "He executed thousands of drawings, so many that we're told that his maid and wife used to burn drawings to keep the fire going."

The seven-gallery show is arranged thematically, rather than chronologically, with offerings from across six centuries, showing how fundamental draw-



ing is to artistic practice. In “The Artist as Observer” gallery, for example, we see artists from the 16th century side-by-side with those from the 19th century, all of whom were required by their workshops to master drawing before moving on to painting or sculpting. Picasso once said, “Good artists copy, great artists steal,” so the fourth gallery is devoted to “Imitation, Emulation and Appropriation.” Great examples of “Storytelling” fill another gallery, while the “Sense of Place” gallery demonstrates techniques by which artists transport viewers to places we never have been. The final gallery displays large reproductions of 16th- and 17th-century model books, and plaster casts of famous sculptures once standard fare for apprentices as young as 10, learning how to foreshorten a head or portray expressions. The final gallery is given over to a drawing studio, where visitors can try their hands at drawing eyes or noses from model books’ blowups.

In addition, the MIA is bringing in a wonderful lineup of artists to speak, including Mequitta Ahuja in August, whose evocative 2008 drawing, *Tress IV*, is in the show. In September, political cartoonist KAL from the *Economist* magazine will speak; he can draw Obama in eight strokes. Some amazing Minnesota artists will work in the drawing studio on Thursday evenings.

“There were tons of contributors to the catalog,” all MIA curators: McGarry, Rassieur, Dennis Michael Jon, Eike Schmidt, Roberta Bartoli, Patrick Noon and Erika Holmquist-Wall. Rassieur wrote an inviting essay on the history of the MIA drawings collection. McGarry penned two essays, one on the art of drawing and another on the topography of drawing, taking readers on a expert course in parchment, water marks, laid paper, different colored paper, transferring designs, squaring grids and how much you can learn from raking light.

“One of my favorite drawings in the show is the Emil Nolde *Seascape*,” created in the 1930s, McGarry



said. “One of the wonderful things is how he uses the white of the paper to create the sea foam.”

He doesn’t touch the paper. He leaves the white. It has such an atmospheric feeling and the colors are so vibrant.” Many Old Master watercolors are faded or baked by past exposure to light. But Nolde’s seascape is “as fresh as the day it left the studio,” largely because he used so much pigment. The painting is one of donor Bruce Dayton’s first gifts – in 1956.

“We have a lot of new discoveries,” among them, a subtle but persuasive drawing of *putti* by Annibale Carracci, Ludovico’s cousin, McGarry said. “The more you look at it, the more amazed you are by the intelligence of the draftsman. He probably executed this in a matter of minutes. It’s not from life. But see how he is able to model the form and get that chubby flesh of a baby? He also foreshortens the figure so that you’re looking – as they say in Italian, *di sotto in sù* – from below to above, as he subtly tilts the infant back, then slightly adjusting the leg. At the lower left, Carracci begins sketching a *putto*’s little round head.”

Often, artists crumpled up such studies and threw them away. “But here we have this artist searching to create these infant forms. You really get into the artist’s mind because this is a drawing that he never intended to be framed or for anyone to see. It was for his own personal use, working out an idea on paper. It’s like looking at a person’s drafts or notes.”

In conducting tours, what should docents look for? Try to imagine what function the piece served for the artist, McGarry recommends: “Was this an artist in the frenzy of invention, an artist refining an idea, or was this an artist executing this as a finished work of art to sell?”

Consider Pasquale Cati’s *The Circumcision of Christ*, which probably was a *modello* for a fresco. “The artist probably presented this to the patron: ‘Is this OK? Because I’m going to execute this one.’ He’s worked out every detail, which is the circumcision of Christ. Now it’s completely absurd because it’s for a ceiling and the circumcision of Christ is all the way back in the background. What your eye is drawn to is this wonderful figure group in the front with a lot of motion and activity and anatomy.” In the catalog, McGarry included the precise bit of ceiling that Cati’s drawing was intended to fit.

In an elegant *Design for a Token: Marine*, French artist Edme Bouchardon, reveals his skill as a sculptor in adapting a two-dimension drawing to a coin-sized metal. “He divides the composition into concise

zones – sky, water and figure. Then he does all these things to the figure to create movement: She turns her head and her hair flutters in the wind. He breaks the border



to add a little more movement,” McGarry said. “All this comes alive in this tiny little token.”

Among the prized new acquisitions is *Hercules* by Italian Guercino (Giovanni Francesco Barbieri), one of the most important draftsmen of the 17th century and author of the MIA’s monumental *Erminia and the Shepherds*. Like Leonardo, Rembrandt and Parmigianino, Guercino is known as much for his drawings as his paintings.

“He is from this little town, Cento, in Northern Italy, near Bologna. It’s so small; there’s a church and just a few buildings – really nowhere! There was one altarpiece there and it’s by Ludovico Carracci. Guercino studied that painting; it became his school.” In that era whenever a new pope came to power, he brought artists from his home region with him. So in 1621 when Alessandro Ludovisi became Pope Gregory XV, he brought Guercino to Rome, launching the artist toward a hugely successful artistic career with many church and villa commissions. Two short years later, however, Gregory died. Guercino knew that Guido Reni had the artistic market cornered in Bologna. So he trooped home to teeny Centro, where he ran a lucrative workshop.

“His approach is really business-like: He charges by the figure in a painting. If you want 3½ figures it’s this many *scudi*. Not so with Reni. He didn’t like to talk about money. His ideas were so brilliant you couldn’t possibly put a figure on it. But Guercino works in a craftsman-like way. The second that Reni dies in 1642, he packs up his workshop and moves to Bologna for the rest of his life.”

In the *Hercules*, drawn in Guercino’s prime, his skill and verve are on display, McGarry said. “This Nemean lion pelt that Hercules has is a *tour de force* – just how he stretches out the form and makes it look dead. Hercules’s head, in contrast, is done with

very tight, very short strokes that give it that fierce, grizzled look. The bicep is one long sinuous line. What I find so amazing is that his drawings are prized now but they were hardly known in his lifetime. So it was a secret that was discovered.”

Even the famed patron Don Antonia Rufo of Sicily was rebuffed when he asked Guercino for preparatory drawings. “There’s a great letter from Rufo, who says, ‘Thank you so much for the painting and if there are any related drawings, I’d love to have some of them.’ Guercino writes back, ‘Oh, my back’s been hurting. I can’t really draw that much. I don’t really have much in terms of drawings.’ It’s kind of a lie,” McGarry says knowingly. “Guercino died with over 2,000 drawings in his collection. He just didn’t want to share. Those were his personal things.”

Editor’s note: This sounds like an exhibit not to miss!

## Thank you for making Art in Bloom 2014 a success!

JeanMarie Burtness, Docent, Friends Member, and Co-Chair of the AIB Committee for Volunteers

This year over 37,000 people packed the MIA during the four days of the Friends of the Institute of Art in Bloom spring event on Thursday, May 1 through Sunday, May 4.

Many, many thanks go to the docents for their tremendous enthusiasm and support. Visitors practically raced to go on the free docent-led tours inspired by the 160 floral arrangements. Amazingly our docents had their walk-through on Wednesday afternoon as the Pedestal Floral Artists finish creating their arrangements. Overnight our docents developed their art tours inspired by the flowers.

After the long winter, the MIA was the place to celebrate the perfect spring weather and the beautiful blossoms. One of the memorable moments from this year’s AIB was having children traipse through the MIA lobby





from Children's Theatre wearing Shrek hats and asking to take the silk flower pins used to identify AIB Volunteers.

On Saturday MCAD graduates in their caps and gowns wandered through the galleries with their parents enjoying the event and taking photographs. One visitor came into the volunteer check-in desk wanting a receipt or some kind of a ticket for the MIA ramp to prove that he'd paid for parking. Meanwhile, cars were lined up because he had not yet driven into the ramp.

On Thursday evening women and men left wearing fresh flower headbands that they had made at *Flowers after Hours*. People quizzed the Pedestal Floral Artists on how they worked out their designs and found their custom containers. Gardeners and floral designers identified the flowers using long phrases and discussed in-depth how to anchor flowers and twist leaves into position. Lots of folks left carrying fresh flowers in Mason jars and original watercolors and photographs created by local artists that they had purchased in the *Pop-up Garden Shop*.

Over 200 Friends members, docents, and guides gave of their time and talent. Thank you for the variety of ways that you helped by taking tickets for the lectures and lunches, working in the *Pop-up Garden Shop*, setting up for the *Silent Auction* and *Wine Pull*, assisting visitors make wearable floral art, selling AIB Programs with the floral artist's descriptions and locations, helping with the children's activities



and *Art Scavenger Hunt* on Saturday, assisting pedestal floral artists as they came to arrange and refresh their flowers, checking in volunteers, and many more details...All with a smile and warm welcoming words!!!

As you probably know, *Art in Bloom* is the Friends of the Institute's largest fundraiser and, in addition to the free events, includes an *AIB Gala Preview Party & Silent Auction*, a kick-off luncheon and fashion show in March, the *Art in Bloom Pop-up Shop*, AIB lectures/demonstrations, lunches, and a Master Floral class. A big thank you for attending these events. Proceeds from the Friends *Art in Bloom* support the museum in many ways, by providing free public lectures, artwork and conservation of the permanent collection, funding for innovative children's art education programs, and buses to bring schoolchildren to the museum for tours. Last year over 80,000 students made a trip to the MIA for a guided tour. Your time and energy at *Art in Bloom* and membership in the Friends of the Institute helps to make all this happen!

## **Musings from MGP**

*Debbi Hegstrom*

Thank you for another great year of tours and other gallery experiences!

A highlight of this year has been experimenting with the Docent Forum as a place for dissemination of ideas and discussion among docents and staff. Thank you to the Docent Executive Committee for proposing new formats based on your suggestions. If you weren't able to attend, here's what you missed! Please let your 2014-15 DEC members know what you'd like to see in the forums for the next touring year.

### **Fall –**

Our discussions centered on four new accessions currently on view. People moved from table to table in 15-minute segments. The table facilitators and objects included: Linnea Asp – *St. John the Baptist* by Benedetto da Rovezzanno, Gail Gresser-Pitsch – *Deep Brain Stimulation* by Melissa Cody, Kay Miller – *Lobster Fantasy Coffin* by Sowah Kwei, and Marilyn Smith – *Daiitoku Myöo* from the newly-acquired Clark Collection of Japanese art. In the small-group breakouts, each facilitator presented information about the work and then opened the conversation to talk about the objects and brainstorm ways to use

them in tours: how they might fit into a specific theme, routing, possible props or iPad files, etc. We had some great conversations. Summary write-ups of *Fantasy Coffin* and *Deep Brain Stimulation* are posted on [mgpvvolunteers.org](http://mgpvvolunteers.org). Editors note: Information about the *Daitoku Myōō* was published in the February 2014 issue of the *Muse*.

### Winter –

Karleen Gardner, Director of Learning & Innovation, opened the forum with information about activities and new initiatives in the Learning & Innovation division.

Based on requests to include more time for discussion, the floor was opened to topics of interest. We had a spirited discussion about the pilot program for a new school tour entrance by way of Target Wing.

To wrap up the forum, Lynn Brofman and Jean London updated us on the object-sharing project and their efforts to make everyone aware of the volume of information available on [mgpvvolunteers.org](http://mgpvvolunteers.org). They have recruited ambassadors from many of the docent classes and can put you in touch with the docent for your class if you want to learn more.

### Spring –

The focus was on new and expanded initiatives in the museum and the community, as programs and spaces continue to evolve in response to the MIA's strategic plan, *Dynamic New Approach* (DNA). We invited several staff members to discuss the many projects going on at the museum. A synopsis of this forum follows.

#### *Community Partnerships*

Krista Pearson, Community Arts Associate, talked about our goal to connect the community to our collection in new and imaginative ways through informal learning experiences.

*Art in the Park* is in full swing from June through August. The MIA collaborates closely with the Minneapolis Park and Recreation Board to provide free summer youth workshops in the Minneapolis parks. One art activity this summer relates to trees from three paintings in the MIA's collection (Cézanne, Van Gogh, and Gauguin).



*Art Out of the Box* is a box that travels from



library to library in Hennepin County, containing an art activity that's connected to what's currently happening in our gal-

leries. This summer we trained teens about the *Look of Love* eye miniatures exhibition and they in turn are teaching art classes to kids in grades 2-5 in the libraries.



Perhaps you've seen the *Community Garden* on the way to the parking ramp from Target Park. These



pop-up containers arrived courtesy of the Smart Snack Team from the Minnesota Landscape Arboretum's Urban Garden program.

They feature plants that add a nutritious pop of flavor to foods. Six teens are tending the garden and learning about possible future career paths through talks with employees at the MIA.

#### *Birthday Year 2015*

Kristin Prestegaard, Chief Engagement Officer, gave us a sneak peek at how the MIA will celebrate its 100th year in 2015 by embracing its past and focusing on a future that engages with the community. On January 1 we will launch the *Birthday Year*, which will be filled with surprises. Here are some of the events Kristin told us about (without giving too much away):

- January – Kickoff party (with cupcakes!) and a surprise masterpiece in Cargill gallery
- February – Habsburg exhibition opens with “rarely seen masterpieces from Europe's greatest dynasty”
- May – Pop-up reproductions of MIA paintings appear around town and docents will provide interpretation (more about this later); a second surprise masterpiece in Cargill gallery
- June – Wrapped water towers show up around Minnesota; annual gala and summer party
- August 9 – MIA birthday party



August/September – Surprise concert in Target Park;  
third surprise masterpiece in Cargill gallery  
October – Delacroix flash mob/public spectacle

### Lobby Redesign

Hunter Wright, Venture Innovation Director, explained how the lobby project is about prototype, test, evaluate, repeat—all toward improving the visitor experience. Have you spent time looking at the welcome wall next to the Visitor Information desk? Don't miss the red **Tours Meet Here** sign! Public tours are featured on the screen below the sign, next to maps calling out museum galleries and visitor-friendly rules.



The lobby continues to evolve. The purple chairs and long community table have arrived. Faux “reinvented” plants under the stairs look like real varieties of succulents. Goals for the lobby include increased visitor engagement, effective information exchange and wayfinding, and creating reasons to linger with iPads, art books, comfortable chairs, the *ArtSort* game table, or a cup of coffee. Projected images and high definition screens give a sampling of and create anticipation for viewing the art in the galleries.

### New School Group Entrance in Target Wing

Eric Bruce, Head of Visitor Experience, presented information about the new school group entrance and responded to questions and concerns. His Visitor and Member Services staff is committed to helping us work out the kinks and challenges of this transition.

We will hold a follow-up meeting with Eric in August to help us prepare for the next season of touring. The museum's goal is to provide separate public and school group entrances, in that way creating better experiences for both groups. We'll be in touch about the meeting and hope you will come.

In the meantime, enjoy the long summer days and nights!

## MIA Docents Travel to Philadelphia

### Helen Leslie

On the Friday afternoon of Memorial Day Weekend 2014, a group of eighteen MIA docents, along with eleven of their spouses, guests and one daughter, convened in the City of Brotherly Love for a long weekend of museum-hopping, dining, touring and socializing.

Philadelphia did not disappoint! The weather was hot and sunny all weekend long. The museums, all within walking distance of our lodgings, were a source of delight and inspiration. Jim Allen remarked that, “One of the things I enjoyed about the museum pieces we saw was their connection to what we have in our museum. One example of this would be the Gilbert Stuart painting of *George Washington* at the Academy of Art. It is very much like ours, but not exactly ...”

Times together offered opportunities to deepen old friendships and begin new ones. Unscheduled time allowed for individual jaunts, pursuit of varied interests and some down time.

The weekend began with a welcome reception in the bar and library of the venerable Union League Club, where the group made its home in Philly. Friday evening, one group headed over to Macy's, formerly Wanamaker's Department Store, to hear a concert on the famous pipe organ in the store's seven-



story marble atrium. Others dispersed to dine and get acquainted with the city.



On Saturday morning, following a lavish buffet breakfast at “the Club,” nearly everyone walked or cabbied over to the Philadelphia Museum of Art for a presentation by Street Thoma, Manager of Accessible Programs, followed by docent-led tours of the museum’s extensive and impressive collection. After the tours, there was time to get a bite to eat, explore the galleries or wander next door to the Rodin Museum. The cultural immersion continued into the evening for ten travelers who attended a Tom Stoppard play, *The Real Thing*, at the Wilma Theatre, organized by Deb Baumer.

Sunday morning found the intrepid band traveling through a sun-washed city – viewing public art along the way – to the Pennsylvania Academy of the Fine Arts, the oldest art school in the United States.

When it was revealed that docent-led tours scheduled for 11:00 a.m. would actually take place at 1:00 p.m., the MIA docents, in true docently style, quickly made interim plans. Some toured the Academy’s eclectic collections on their own.

Sheila-Marie Untiedt and four others “spent a lovely sun-drenched afternoon touring Philadelphia on the double-decker sightseeing bus. We rode the entire circle route for 90 minutes. We learned interesting and likely accurate information about the history and architecture of Philadelphia. We also enjoyed the very schmaltzy tourist tidbits. It was sheer heaven in the sun with the breeze blowing and ducking under tree limbs!”

Gail Gresser-Pitsch, her husband Larry, Helen Leslie and her husband Ron took the “Love Letter Train Tour,” described by Gail as “a lower-brow art experience.” This was a guided tour, by elevated train, of a series of 50 murals by noted street artist and hometown hero Stephen Powers that “collective-



ly express a love letter from a guy to a girl, from an artist to his hometown, and from local residents to their West Philadelphia neighborhood.” The golden

day ended with a group dinner in a lovely private dining room at Varalli, a popular Philadelphia Italian restaurant.

Several members of the group arose early Monday morning to attend special Memorial Day services at Christ Church Burial Ground, where signers of the Declaration of Independence, including Benjamin Franklin, are buried. An ancestor of Gail Gresser-Pitsch’s husband Larry was honored at the service!

Those who couldn’t wait any longer to get to “the Barnes” went over on Monday morning in advance of private tours scheduled for 1:00 p.m. at the magnificent new home of the Barnes Foundation collection. And the museum remained open for four hours after the tours ended.

On Monday evening, eight members of the group took the train from center city out to Citizens Bank Park to watch a surprisingly exciting game between the Philadelphia Phillies and the Colorado Rockies. The Phillies prevailed with a score of 9-0.



Tuesday’s museum tour, a private tour of the Egyptian collection at the University of Pennsylvania Museum of Archeology and Anthropology, was a revelation to many in the group. Not strictly an art tour, it provided a fascinating look at archeological practices and ethics in addition to the opportunity to view a world class collection of Egyptian artifacts. Following the tour, the group enjoyed a bounteous catered lunch at the museum before heading to the airport for the trip home.

## Who Were These Muses?

Marilyn Smith

“What interests me most is neither still life nor landscape: it is the human figure.”

—Henri Matisse

For the most part, those human figures belonged to women. From 1889 until his death in 1954, Matisse made thousands of drawings, prints, paintings, and sculptures of women. This exhibition, which will close in early July, presented two dozen prints and drawings focused on the feminine by contemporaries of Matisse. While Matisse attempted to capture his sublimated desire for his models, his fellow artists had varying intentions, some introducing radical distortions, others seeking to reveal women’s intimate or inner world, all following a timeless tradition.

This is the introductory information for Tom Rassieur’s captivating print exhibit in *Women as Muse in the age of Matisse*, which closed on July 6. While viewing this exhibit I wondered, “Who were these women, and what was their impact on the artists who portrayed them or were influenced by them?” I did some research on several of them and here is what I found.

Celia Thaxter was one of Frederick Childe Hassam’s muses although she was 24 years his senior. They met and became friends prior to 1884 because it was in that year that she convinced him to change his name to just Childe Hassam.

Celia, the daughter of an Isles of Shoals lighthouse keeper, was a poet and lover of the arts. Married at sixteen, she moved with her husband to the mainland. Ten years later, leaving an unhappy marriage, Celia moved back to her beloved Isles of Shoals. She became hostess at her father’s hotel on Appledore Island, the largest of the islands off the New Hampshire coast which at this time was famous for its artists’ colony.

Celia began to hold salons at which she met many of New England’s cultural elite including Childe Hassam. Hassam stated that the participants in these salons were a “jolly, refined, interesting and artistic set of people...like one large family.” He also commented about Appledore Island and Celia’s salons, “I spent some of my pleasantest summers – where I met the best people in the country.” It was also at these salons that Hassam was able to meet prospective buyers for his art.

Hassam made numerous paintings of Celia, her lush cutting garden and the rugged terrain of the island. Some experts believe that it was in these paintings that Hassam reached the height of his Impressionist style. It is in these paintings that he painted outdoors with vibrant colors right out of the tubes on unprimed canvases without premixing. When Celia Thaxter died in 1894 Hassam painted her parlor, *The Room of Flowers*, as a lasting tribute.



I talk about Celia Thaxter when I use Hassam’s *Isles of Shoals* from 1899 on a tour. There is a light-



house in the picture and I always ask what might you like to do on this shore. One of the answers is usually – collect shells. Then I read the first

two stanzas of one of Celia Thaxter’s poems and I hold a large shell up to the participants’ ears.

### Imprisoned

Lightly she lifts the large, pure, luminous shell,  
Poises it in her strong and shapely hand.  
“Listen,” she says, “it has a tale to tell,  
Spoken in language you may understand.”

Smiling, she holds it at my dreaming ear:  
The old, delicious murmur of the sea  
Steals like enchantment through me, and I hear  
Voices like echoes of eternity.



Dina Vierny was the last of Aristide Maillol's models and his final muse. They met for the first time in 1934 when he was 73 years old and she was only



fifteen. Maillol's career had stalled when his friend, architect Jean-Claude Dondel, who knew Dina and her father, suggested that Maillol ask if Dina might

model for him. Maillol took Dondel's suggestion and wrote to Dina, "Mademoiselle, it is said that you look like a Maillol or a Renoir, I'd be satisfied with a Renoir."

Perhaps these comparisons caused Dina to agree to become his model, but only on the condition that they both agree that the relationship would be strictly artistic – it remained so for the rest of their relationship. Dina was still in high school when she started modeling for Maillol and had dreams of studying physics and chemistry, but as her life evolved these dreams were never realized.

Perhaps she put her dreams aside due to Maillol's kindness, sense of fun and generous modeling fees. Once this arrangement was made, Maillol attacked his art with renewed vigor and at Dina's urging even started painting again. Maillol's *Nude Woman Seen From Behind*, 1935 in our *Women as Muse* exhibit, MOMA's *The River*, 1938-39 completed 1948, and



Dina Vierny a la robe rouge, 1940

are all examples of Maillol's work from this period of time.



Dina knew that Maillol's sculptures were almost exclusively female nudes, so she wondered why he had not asked her to pose nude for him. Dina said, "Since he never asked, I figured he would never have the courage." She also said of herself and her girl friends who belonged to a back-to-nature group, "We got naked easily – the nude is more pure than any-

thing." So, she offered to pose nude and Aristide accepted. From then on in spite of her short stature she became as Dondel thought she would "a living Maillol."

World War II started in 1939 when the Nazis invaded Poland followed by the battle for France in 1940. These events greatly impacted Dina who was born in 1919 in Kishinev in what is now Moldova. She was Jewish by parentage and moved to France with her family when she was a small child. In 1939 Maillol and his household, including Dina, took refuge at his home in Banyuls-sur-Mer at the foot of the Pyrenees fourteen kilometers from the Spanish border.

Without Maillol's knowledge, Dina had joined a Resistance group in Paris before the move, so, when she arrived in the south of France she was contacted by the Resistance group in Marseille. She agreed to help smuggle refugees from occupied France into Spain over the Pyrenees mountains. It was too dangerous to exchange conversation, so fleeing refugees identified her by her red dress.

When Maillol, who was an ethnic Catalan – a native of the region and spoke the language, found out what Dina was involved in, he volunteered to show her secret short cuts, smugglers routes and goat paths to use through the Pyrenees. When Dina was ultimately caught by the local French police and arrested, Maillol hired a lawyer and won her acquittal at trial.

After this to keep Dina safe, Maillol sent her to pose for Matisse in Nice saying, "I am sending you the object of my work whom you will reduce to a line."

Dina said of Matisse, "Matisse was very talkative. He would sit in his bed, and he would present the world to me. He knew a lot of things and he loved to talk. Matisse was very strict. You had to pose and not move, but you could talk. This was the first time he had a model who had done studies, and so we could talk about everything."

During this time she also posed for Dufy and Bonnard. But, Dina didn't stay with Matisse long enough and in 1943 she was arrested again, this time by the Gestapo in Paris. After Dina had spent six months in prison, Maillol came to her rescue once again and secured her release by making a deal with Hitler's favorite sculptor, Arno Breker.



In 1944, Aristide Maillol was killed in a car accident. But his death did not end their connection. After the war Dina opened an art gallery in Paris featuring Maillol's works. She also became a collector of Maillol's art along with the works of other artists. In the 1970s Dina went on to found a museum of Maillol's work in Paris with a collection that also includes works by Degas, Kandinsky, Picasso and Duchamp. She had an apartment above the museum and lived there for the rest of her life. Dina's sons are now the managers of Dina's museum and art collection.

In 1966, Dina Vierny told the *Independent of London*, "One day I was climbing up an almond tree and Maillol turned to my father and said, 'You made her, but it was I who invented her.' And he really did believe that he had invented me. He said that he had been drawing my features for twenty years before my birth."

**Lina Franziska Fehrmann (Fränzi)** – Fränzi's real identity was a mystery for much of the 20th century. But, there was much misinformation about her which unfortunately still exists today. Late in the 20th century, historians set out to find true information about Fränzi based on the surname – Fehrmann – found in one of Kirchner's sketch books. In 1995 from original baptismal records, Fränzi's full name was confirmed to be Lina Franziska Fehrmann. It was also confirmed that she was born on October 11, 1900, the twelfth child in a family living Dresden, Germany. Through these records it was established that Fränzi's father worked as a boiler man and mechanic and that her mother was a milliner.



With both parents employed, though the family was poor, they were not starving. However, presumably to earn extra money, Fränzi was allowed to pose for artists in the group *Die Brücke* (The Bridge) which included Erich Heckel, Ernst Ludwig Kirchner and Max Pechstein from 1909-1911.

Fränzi modeled for the *Die Brücke* artists with another young girl named Marcella. For years there

was confusion about who these children were. It was originally thought that they were sisters as the label copy for the MIA's *Seated Girl, 1910* by Kirchner still



indicates. However, the baptismal records indicated no female sibling for Fränzi named Marcella. But, they do show only one girl

named Marcella – **Marcella Olga Sprentzel** – born December 15, 1895. To find this information, historians sifted through 14,000 entries in all the baptismal records from both the Catholic and Protestant parishes of Dresden's Old Town and New Town from 1895 to 1989/99. With the information found in this search it is now believed that Marcella was the fourth child of a senior postal service agent and his wife. So, Fränzi and Marcella were not sisters and neither were they just one person as was often suggested. Having definitely determined that Marcella was five years older than Fränzi, many paintings, drawings, sketches and prints can now be assigned definitely to one or the other of the girls.



Norbert Nobis, Curator for Graphic Art at the Sprengel Museum in Hannover, Germany, in preparation for an Exhibition in 2010 called *Der Blick auf Fränzi und Marcella* (The Secret of Fränzi and Marcella), using the latest biographical information and artists' letters, cards, diary entries, notes and memoirs, was able to assign many works for this exhibition to one or the other of the girls. Fränzi, the younger at the time only 8-11 years old appears in the artists' work as lively, carefree and in motion. Marcella at 15-17 years old seems more cautious, knowing and withdrawn. Nobis' work often contradicts previous determinations.

*Die Brücke* artists used the child as a motif in their art as a symbol of faith in the future. They

chose the name *Die Brücke* because they saw themselves as a bridge to the future of art. For them children represented something natural, elemental, primal and unblemished.

These artists observed a free naturalness in children and used it to inspire their art. Their nude drawings and paintings attempted to capture the dynamic and spontaneous aspect of the child in motion or standing still, rather than the anatomical precision of their bodies.

Thus, for this brief three-year time period in the artists' careers Fränzi and Marcella, with their childlike uninhibited movements, became their muses. Fränzi, the more childlike of the two, was frequently chosen by Heckel, Kirchner and Pechstein to pose. These works were often created in Kirchner's studio or during the summer on carefree holidays in 1909 and 1910 at the nearby Moritzburg Lakes. It is certain that Fränzi was part of these summer holiday excursions. In 1913, *Die Brücke* disbanded and the artists went their own ways.

Years later in 1926, Kirchner went to visit Fränzi. In a letter about the visit he stated that Fränzi had led a very hard life to that point and that she seemed dull and sad. He also stated that she remembered her time with the *Die Brücke* artists as the most wonderful and dear of her life, especially the times spent at Moritzburg. He noted that on the table was an album filled with pictures from the time she spent with *Die Brücke*. As it turned out, those were the happiest times of her life because her life did not have a happy ending. It was filled with one tragedy after another until she died at age fifty of a heart condition.

**Milda Frieda Georgi** (Sidi Riha) was a former dancer who went by the name of Sidi Riha. She met Erich Heckel in Berlin towards the end of 1910. A



deep personal affection and empathy was almost immediately formed between them that lasted a lifetime. Milda married Heckel in 1915 and sometime after that changed her *nom de plume* to "Siddi." Although Fränzi was Heckel's muse early on, after his marriage and during the entire rest of his

career Siddi remained almost exclusively his favorite female model and served as an important inspiration in his art. She became and remained his muse. Though little is written about her, she can be seen in many of his works of art.

It is interesting to note that she witnessed her husband's fall from grace in 1937 under the Nazis when 729 of his works were confiscated from German museums and destroyed. She was there when the studio in Berlin was destroyed in an air raid shortly before the end of the war, destroying all of his wood blocks and printing plates. And, she was with him when he was reinstated as a prominent figure in the German art community. After the war Heckel taught at the Academy of Fine Arts in Karlsruhe. Until his death in 1970, he remained one of Germany's most important artists, as evidenced by his many exhibitions and awards. Siddi outlived Heckel and died in 1982.

Although Siddi was Erich Heckel's muse for his whole artistic life, very little information about her is available. She is the silent muse, but questions remain. For example, what type of dancer was she? Some of the dates concerning her don't agree and even her name differs in some articles. Several sources where she is mentioned are in German, but even in these there is scant information about Siddi. She remains a mystery at this point and we can only know her by viewing images of her.



## Introducing the new Docent Executive Committee

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*Marilyn Smith*

On June 12, Linnea Asp, Docent Chairwoman 2013-2014, hosted a luncheon for the outgoing and incoming DEC board members at the Wilde Roast Cafe, St. Anthony Main in Minneapolis. It was a lovely event celebrating the end of a successful year for docents, 2013-2014, and looking forward to the MIA's 100th anniversary year, 2014-2015.

In addition to providing time for visiting without an agenda, retiring board members were able to talk with new board members and give them a heads-up about the assignments for which they have volunteered in the coming year. After hearing what was expected of each volunteer in their individual DEC positions, I am happy to report that no one backed out and that the docent program will be in very capable hands during what is promising to be an extremely exciting, event-filled and busy year.

A heartfelt "thank you" goes to all the retiring board members for a job well done and an "unhesitating offer of support" for all members of the newly elected board. The coming year will be filled with many new and unique opportunities – as described at the last Docent Forum it will be "Quite a Ride." What an exciting time to be on the DEC Board and to be a docent at the Minneapolis Institute of Arts!



DEC Board 2013-2014

Tom Byfield, Honorary Docent Representative; Sarah Henrich, Secretary; Linnea Asp, Chairwoman; Mary Bowman, Chairwoman-Elect; Marilyn Smith, *Muse* Editor; Debbi Hegstrom, Senior Educator, MIA Docent Program; Nancy Kelly, Treasurer  
Not pictured - Helen Leslie and Paula Sanan, Co-Chairwomen Social Committee; Barbara Byrne, Communications Chairwoman



DEC Board 2014-2015

Tom Byfield, Honorary Docent Representative; Char Bonniwell, Co-chairwoman Social Committee; Jane Stull, *Muse* Editor; Rose Stanley-Gilbert, Secretary; Boyd Ratchye, Treasurer; Peggy Dietzen, Communications Chairwoman; Mary Bowman, Chairwoman; Carol Burton Gray, Co-Chairwoman Social Committee; Jane Mackenzie, Chairwoman-Elect

## A Note From the *Muse* Editor

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*Marilyn Smith*

It has been my great privilege and joy to serve on the DEC Board for the last two years as editor of the *Docent Muse*. I want to publicly thank all of you who wrote articles for the *Muse* during my tenure as editor. The *Muse* would not have happened without you. I was amazed at the willingness of all of you who said "yes" when asked to write an article. I almost never heard "no," and this made my job so much easier. In addition, I want to thank all of you for adhering to the stated deadlines, this meant that the *Muse* could be published in a timely fashion.

I also wish to acknowledge and thank Merritt Nequette. I don't know how many years Merritt has been formatting and publishing the *Muse*, but I do know that he has been wonderful to work with and the *Muse* truly would not have happened these last two years without him. So, a great big shout out to Merritt is in order!

*Some other notes:*

Issues from the last two years of the *Docent Muse* are now available in a three-ring binder in the docent lounge. While you are sitting and waiting for your next tour, you can catch up on some of the *Muse* articles you hadn't had time to read.

Honorary docent Tom Byfield has published a book of his drawings and creative writings. A copy of this will soon be available in the docent lounge for your reading pleasure as well.



It is time to renew your Friends memberships. In this time of diminished charitable giving, we are lucky at the MIA to have this wonderful group supporting the docent and other guide programs.

So, a great big thank you goes to the Friends.

### The "other" Jade Mountains

