

The Docent Muse



October 2014

Greetings Everyone

Mary Bowman, DEC Chair 2014-15

Summer's over and we're well into the new touring year. The MIA is celebrating its 100th anniversary and there are lots of events planned: a January 1 kick off, a Cargill masterpiece rotation, pop-up reproductions of MIA paintings around town, wrapped water towers around Minnesota, a gala summer party, a surprise concert next fall in Target Park, the Habsburg and Delacroix exhibitions, and much more.

We've seen lots of changes during the past year and some of them are ongoing. I'm loving the wonderful coffee brewed as we wait at Dogwood Coffee and am interested in the ongoing changes in decor by the north-facing lobby windows. I'm also wondering how one "wraps" a water tower; that is one of the fifty-two surprises slated in the coming months.

We've said goodbye to some of our colleagues during the past year and look forward to welcoming the new docents that will start their training in the fall of 2015. I have no doubt the time between now and then will fly.

I think all docents would agree that this experience, preparing for and giving tours, constantly learning new things, greeting museum visitors and sharing the wonders of this place with them, is the epitome

of what life-long learning can mean. The docent experience has enhanced our lives by bringing new insights on the world through art, and immersed us in a community of unique individuals, our fellow docents.

By the time you read this your 2014-15 DEC board will have met twice. I looked around the table at our first meeting and felt blessed by the individuals present. I think it will be a very good year. All of us play a part in making it so.

Benvenuti a Minneapolis: MIA prepares to Host Italian Style Exhibit – A Conversation with MIA Curator of Textiles Nicole LaBouff

Jane Stull

As an MIA docent I am fairly well schooled in early Italian art. I can identify Etruscan funerary urns, explain the processes for gold-ground painting, name the big hitters of the Renaissance and Baroque Periods, and *occasionally* remember the difference between the Florentine and Sieneese Schools of art. In my years as a docent I have introduced the *Roman Matron* to tour guests so many times that she and I could be on first-name basis. However, to enter the realm of Italian fashion is to explore uncharted territory. Other than loving to shop for and to wear

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clothes, what engaging info can I share with guests about this upcoming exhibit?? Help!!

Enter MIA's Assistant Curator of Textiles, Nicole LaBouff. Her expertise in this area and her generous



imparting of information during our hour-long conversation about the exhibit allayed my concerns and whetted my appetite to see the evening gowns, furs, and leather accessories that are about to arrive from the Victoria and Albert Museum in London. In the interview below,

readers will find a new appreciation for the work of this curator as well as helpful hints for touring the exhibit.

JS: What approach can docents take with our tour guests in order to help make this exhibit a success?

NL: I think it will be beneficial to approach the items in the show as genuine art objects. Since they all bear accession numbers; and therefore, are regarded by museums as works of art, they should be treated as such. Former attitudes toward fashion have sometimes relegated it to craft not art, but I would encourage docents to assist visitors in recognizing the fashion items for their value as art objects; tour the fashion items in this show as you would tour an exhibition of great art masterpieces.

JS: Are there publications or Internet sites that would help docents to prepare for the show?

NL: Yes, the catalogue that accompanies this exhibition is especially good and will be made available to docents. I would also recommend two books: *Fashion Italian Style* by Valerie Steele and *Fashion under Fascism* by Eugenia Paulicelli. The books are moderate in price and available for order on-line. There is also a website called *The Satorialist* www.thesatorialist.com which offers all kinds of fashion information and trends but often highlights Italian runway and street fashion. Finally I think that docents can further their appreciation of Italian style by attending the Italian film series which I will be introducing here at the MIA on various dates in November.

JS: Speaking of preparation, how has your educational and professional background prepared you for this exhibition?

NL: I have an MA in the history of dress from the Courtauld Institute of Art in London as well as a PhD in European and world history from the University of California, Irvine. Those degrees coupled with six years of extensive work on the curatorial team for the Los Angeles County Museum of Art have prepared me for curating this show. I have also found my study in a course on weave structure analysis by the textile curator, Milton Sunday, to be very helpful.

JS: What are the challenges you face in curating a show of this type?

NL: Naturally the careful unpacking of the garments and then giving them the attention they may need before going on display are issues, as well as, their arrangement, mounting, lighting, and labeling in the display cases in the MIA galleries – work that is all superbly handled by the MIA designer and art crew. The clothing will be arranged chronologically so as to help visitors sequence the objects from earlier to more recent times. Thankfully the Graphics Department of the MIA is a great assistance in signage and label issues.

JS: Does the V & A assist the MIA in planning this exhibit?

NL: Absolutely, there is intense collaboration with the V & A in delivering this exhibit. I have frequent contact by e-mail or phone with V & A curatorial staff as well as contact with the staffs of the two American museums that will host the show after it leaves Minneapolis: The Portland Museum of Art in Oregon and the Frist in Nashville, Tennessee.

JS: Any suggestions about pronunciation challenges with Italian terms or designers' names?

NL: Docents can Google the many resources where aural pronunciation guides are available for common terms. I believe *Vogue* magazine also has an on-line guide to pronouncing foreign fashion terms. Most of the designers' names are familiar to American audiences, so names should not prove difficult.

JS: How might we interest our male guests in this exhibit?

NL: I don't anticipate any problem with this issue. First of all, there are several beautiful men's suits that guests will find interesting. Plus, the mar-

keting campaign and the Italian government's promotion of the industry as well as the historical events surrounding the change and growth of this industry will interest male guests. In previous shows of clothing that I have curated, I have found that men have been just as appreciative as women when viewing beautiful clothing.

JS: Is there a common thread (no pun intended) that connects one individual fashion item to another – a common theme that docents can use to help tour guests identify Italian style?

NL: There is no hard and fast rule that applies to the objects in the exhibition, but that being said, I can say that generally Italian fashion is distinguished by a nonchalance, an ease. There is a flow to the



drape of palazzo pants, less structure to men's suits, a casual mismatch of pattern between tops and bottoms within an outfit. Italian manufacturers began to cater to an ever-growing market in the United States and wanted to appeal to the casual life style

of Americans by producing high-quality garments for relaxed social activities.

JS: What would you like our guests to be saying as they leave the exhibit?

NL: I would like them to say that they will never look at a label that reads *Made in Italy* in the same way they formerly did. This label was not introduced until the 1980s and was a marketing campaign on the part of the Italian government to promote an array of products: food, design, and fashion. I would hope visitors would have a better understanding of the multiple layers of meaning that are included in that label, an understanding of its history, and an appreciation of the mark of excellence it represents.

Jill Ahlberg Yohe: Hearing with an Open Heart

Kay Miller

Dr. Jill Ahlberg Yohe remembers the day the stunning elder came into the Navajo Senior Center in St. Michaels, AZ, decked out in a beautiful velveteen dress and dripping with turquoise jewelry. Her eyes were piercing blue, her presence powerful and captivating. During the six months that Ahlberg Yohe [pronounced ALL-berg YO] had volunteered at the center, she had been roundly ignored, as the seniors decided whether she was just another anthropologist wanting to capitalize on studying them or someone with deeper intentions. Now, this elder was back from participating in ceremonies across the vast Navajo Nation and change was in the air.

“Who’s that white girl? And what’s she doing here?” the elder woman asked in Navajo. “Shhh. Careful,” her friends responded. “She speaks Navajo, she can understand you.”

Understanding the Navajo people was at the heart of the 4 ½ years that Ahlberg Yohe and her husband, Chris Yohe, spent on the reservation. Eventually, women at the center, but especially that powerful elder, became among Ahlberg Yohe’s closest, most trusted Navajo friends.

From the moment that she first saw and fell in love with Navajo textiles as a graduate student, Ahlberg Yohe wanted to understand the people capable of creating such beauty. To do that, she first studied the complex Navajo language, five full semesters during her graduate anthropology studies at the University of New Mexico, where she received her PhD in Cultural Anthropology. Her approach of caring first about the indigenous creators of art and then studying the objects they made is central to the sensibility that Ahlberg Yohe brings to her work as the MIA’s new Assistant Curator of Native American Art.

“The major principle in Navajo thought is *hózhó*, which is ‘to walk in beauty,’ ” a concept that transcends any superficial meaning, she said. “It means balance, symmetry, wholeness, beauty, thoughtfulness, order, being careful. All of those things.” For Navajo people, there is no idle or inconsequential thought. They believe that the words you speak – or even think – brings that idea physically into being. In speaking of the “Navajo” people – rather than the Dine – Ahlberg Yohe echoes what they invariably call

themselves, unless they are speaking in their own language.

How has her life been changed by living among the Navajo?

“Everything changed. Everything!” she said. “There isn’t a part of me now that isn’t from the community that allowed me to be there for four, five years.”

Ahlberg Yohe comes to the MIA from the Saint Louis Art Museum (SLAM), where she was Assistant Curator of Native American Art since 2013 and Mellon Fellow since 2011. Former Associate Curator of Native American Art Joe Horse Capture had brought her into the MIA several times to speak on Navajo art. She was wowed by its Native American art collection, the support at all levels of the museum for native art, and the powerfully diverse native communities in Minnesota. So when Horse Capture left for the Smithsonian, she applied but knew, and truly understood, why he hoped for a Native American curator as his successor.

“Heart-broken” when she didn’t hear back, she and her husband bought an historic farm near St. Louis. Then, Jan-Lodewijk Gootaers, Curator of African Art and head of the Arts of Africa and the Americas, called to invite her for an interview. Soon, she was offered the job.

“Everything in my life seems to happen when it’s this set of circumstances where it’s half tenacity and half luck,” she said, laughing. Big pieces rapidly fell into place: “We sold our St. Louis home in a day and bought our house in Excelsior here.” Chris found a job as a school counselor at Field Community School in Minneapolis. By September daughter Lauren, 8, started second grade and son Nathaniel, 6, began kindergarten at Excelsior Elementary. Even before Ahlberg Yohe officially started at the MIA, she already was formulating plans for an immediate Minnesota exhibition and a major show, tentatively scheduled for 2017, on Native American women artists from pre-history to the present day. She’s been meeting regularly with native community leaders and artists and volunteers at the American Indian Center serving lunch to seniors about once a week.

“It was hard for me in St. Louis to find native community members. I did find them, but they were few and far between. Here, there’s a thriving community within the city and all these native communities on sovereign land in outlying areas that I can’t wait

to work with. And I’m *thrilled* to be working for a woman director. I think Kaywin is absolutely wonderful!”

Walking through the Native American galleries recently, Ahlberg Yohe talked about her immediate goal of reinstalling Galleries 261 and 261a with a Minnesota exhibition to showcase historic and contemporary art from the Anishinabe and the Dakota, giving her a chance to study the people and connect with their objects a deep, scholarly way.

“I want to enliven the galleries – to show the *life* of people, the sound, energy, context and communication by juxtaposing more contemporary and historic pieces,” she said. She’d like to acquire more Northwest Coast materials, more baskets and textiles to soften and lend context to objects the MIA already has. She admires the multi-media impact of the newly-installed African galleries and hopes to integrate – a little at a time – larger, more enticing wall didactics, audio and video clips, iPads, touch screens and other technological interventions.

“People are immediately drawn to this material but they want to understand it in their own terms. That’s my job, to convey in a reasonably uncluttered voice what these things mean. A major part of what I’d like to do is interpretation. It could be visual. It could be audio – maybe through the voices of Native artists – wouldn’t that be neat?”

At the center of the Minnesota show will be the MIA’s four incredible ledger books, in which Kiowa and Cheyenne warriors drew pictures of their pre-preservation life and their incarceration as prisoners of war at Ft. Marion, in St. Augustine, Florida.

“These are people who lived all their lives on the plains – a hard life – but living their own way,” she said. They were starving in Oklahoma. Federal food allotments failed to come through, so the warriors foraged in settlers’ fields, only to be captured by the U.S. Army. Warriors, most of them in shackles, were shipped by train from Omaha to Florida. Many perished on the trip.

“These were extraordinary men artists. To imagine them experiencing Ft. Marion, confined in a regimented place that is vastly different from the world they knew...” Ahlberg Yohe paused, trying to fathom the soul-killing impact of that sterile, hostile world on one of the Kiowa ledger artists, “to see all the gates around Ft. Marion, the rigidity expressed in these ledgers, in contrast to the wonderful depictions

of earlier life in the same ledger where he shows the buffalo hunt in such dramatic fashion.”

She has become obsessed with the ledgers, but the images and stories of loss they convey are so powerful that they leave her close to tears. She can remain with them just so long before she must leave them rest.

During Joe Horse Capture’s fifteen years at the MIA, he collected brilliantly from both ends of the time spectrum, from such historically important pieces as the Naskapi *Hunting Coat* and the Anishinabe *Dance Blanket* to Melissa Cody’s contemporary *Deep Brain Stimulation* weaving and Kevin Pourier’s *Mixed Blood Guy*.” Among the collection’s most impressive ancient objects, she said, are the ancient Chimu *Ear Spools*, the Vera Cruz *Yoke*, the Olmec and Maya masks and the Chalchiuhtlicue sculpture, which a scholar-friend described to her as unparalleled.



“Joe’s legacy is that we have these really important pieces that are so special and unique. That is our greatest strength,” Ahlberg Yohe said, pausing in front of the Osage *Friendship Blanket*, the finest version of many she has seen.

“There is no little detail that is left

undone,” she said with awe, her fingers tracing the red hand prints, so beautifully outlined in white against dark trade cloth.

The Osage were powerful entrepreneurs who controlled vast trade networks on the Missouri and Mississippi Rivers. The background material was a trade blanket. The silk came from France, the beads from Venice.

“The Hudson Bay blanket, on which all of this is taking place, speaks to the cosmopolitanism that is the forefront of native arts,” she said. “But there’s nothing about this blanket that’s anything other than Osage. Native people across-the-board wanted exotic materials. In 10,000 BCE, those in the middle of America looked for shells from the Pacific. They



would get feathers from Mesoamerica and bring them to Maine. It was all about importing these exotic materials and drawing on them to make these very culturally specific, unique pieces of art.” It was made by a woman, maybe several.

In fact, most Native American art was made by women, she said.

“That’s profound!” she said. “*Why* have we never thought of that before?”

She doesn’t know the answer – yet. But she will. Her first major exhibition and catalog will be about Native American women artists from pre-history to the present, which will take up the next three years and likely will travel to both coasts and Europe. At SLAM, Ahlberg Yohe was known for her collaborative spirit, working with Native American artists, art historians and curators from across the country on exhibitions, catalogs, symposia and studies. This time, she will be working with Kiowa-Comanche artist and independent curator Teri Greeves of Santa Fe, NM.

“This has never been done before and I am thrilled to be doing it,” she said. “It’s going to be a collaborative effort where we’re going to present Native art in terms of Native women artists: Why did they make the pieces? Who did they make them for? What was the purpose of these pieces? What is the intention of the artist?” she gestured around the gallery. She wants to do it in a way that every mother, little kid, nanny, grandparent or just people wandering through can easily identify.

“All these things here were used with specific purposes and for specific people. They were used and made with love and care, with devotion and extreme power. Some of these objects have a lot of power. That’s the story we need to tell. That’s where the good stuff is. There’s nothing more beautiful than native people themselves talking about their work that they’re so passionate about, seeing a Native person in there and saying, ‘That’s the work of my grandmother.’ ”

If her wise elder friend were to arrive at the MIA today and ask, “Who’s that white girl? And what’s she doing here?” Ahlberg Yohe would smile, but her answer would be passionate and clear: She’s a scholar, a friend, a facilitator, a match-maker of sorts – skilled at bringing together Native American people with their stories and those who long to hear them with an open heart.

Photos by Susan Rouse

Lady Almina and the Real Downton Abbey – The Nuts and Bolts of Planning a Book Tour

Ginny Wheeler

MIA tours, entitled *Inspired by Books*, have a cult-like following with visitors returning month after month to see what we docents will dream up next. As more and more readers find their way to the MIA for book tours, reruns of favorites from past seasons may be offered as *Encore! Tours*. One of our past hits just happens to be *Lady Almina and the Real Downton Abbey*, written by the Countess of Carnarvon, the eighth countess in a long line of aristocrats who called Downton Abbey or rather Highclere Castle home.

To create a book tour, I brainstorm with other docents, select delicious quotes, walk the museum for inspiration, focus on a theme, and take a cue from the structure of the book. Each of the chapters of *Lady Almina and the Real Downton Abbey* highlight a different aspect of Almina's life at Highclere. So that is how I structured this tour: the lord, the lady, the art, the downstairs staff, the first weekend party, the war, and the legacy. (A shout out here to fellow docents Anna Bethune, Merritt Nequette, Lisa Mayotte, and Toni DuFour, who all made contributions to this to this tour.)

So come along with me to discover the real Downton Abbey. Today the hugely popular Highclere Castle is being renovated, and many of the public and private rooms are open to the public as well as its Egyptian treasures.

Yes! Egyptian treasures. This book tour will first take you to Egypt where you will learn that Lord Grantham, or rather the world-famous George Edward Stanhope Molyneux Herbert, the Fifth Earl of Carnarvon, discovered King Tutankhamun's tomb and may have even died as a result of the "Mummy's Curse." The only hint of anything Egyptian I have found so far in the PBS series is the Lord's white Labrador retriever, named Isis. I keep waiting for more.

The Fifth Earl of Carnarvon, a gadget man, loved new-fangled technology like electric lights, telephones, and fast cars. All this wondrous stuff was purchased with the deep pocketbook of his wealthy wife – no, not an American heiress, but a very French, very fashionable, and very rich Almina Victoria Maria Alexandra Wombwell.

How does one introduce the lady of the household, the fashionable socialite who came with suitcases full of money? Our *Comtesse d'Egmont Pignatelli in Spanish Costume*, 1763 Alexander Roslin, is perfect – right down to her very last pearl. In fact, Almina



wore the Carnarvon pearls for her own portrait and stood by a chair with Egyptian motifs, a nod to her husband.

Almina, however, was not born a lady but rather the illegitimate love child of Sir Alfred de Rothschild. At the turn of the century, the extended de Rothschild family commanded half the wealth in the world; in fact, the term *le Style Rothschild* was a disparaging reference to over-the-top opulence. Our fashionable enchantress used her powers of persuasion to coax her bachelor father into giving her hundreds of thousands just to redecorate her new home. This was on top of the £6.5 million annual allowance. Those rooms you see on *Downton Abbey* show off Almina's discriminating taste in lavish details like those leather and silk wallpapers now restored to their former glory.

And wouldn't you know, the MIA owns a Dutch painting once owned by the Rothschild family of Vienna. What makes *Piazza del Popolo* in Rome by Johannes Lingelbach, 1660, so interesting is what is on the back: a red seal with the Rothschild crest and white chalk numbers AR844. AR stood for Alphonse de Rothschild. About 20 years ago the museum verified the painting's provenance to make sure that it had not been stolen by the Nazis. It had, but fortunately for us, it was returned to the rightful owners who in turn put it up for auction in 1960 when it found a new home here at the MIA.

The magnificent Highclere Castle once featured numerous Dutch masters, many of which were sold after WWI by Lord Carnarvon VI (No, he didn't die in a car accident, but he did marry a wealthy American!) to pay for the new property taxes imposed on landowners to help pay for the war. Not to worry, the new Lord and Lady had a basement full

of family portraits to replace them. Watch for them when you tune in again for Season 5.

The television series captivates its audiences with scandals. Don't think these are made up! Julian Fellowes, the writer and producer, did his homework. A maid sleeping with a recovering Scottish major – check. A handsome Turkish royal in bed with the lord's daughter – check. A lady campaigning for (gasp) women's rights – check. All true aristocratic tales from the Edwardian Age.

At the MIA, we have our own scandalous mystery in *The Lady at Her Toilet*. This is an intriguing painting to explore our favorite upstairs-downstairs relationships and discuss the reality of the lives of the household staff. In fact, this domestic scene would be a common occurrence in the daily routine of a lady who changed costumes four or five times a day.

Using VTS, the visitors create their very own *Downton Abbey* scandal, and at the same time I give a shout out to the Friends for their generous support of our VTS program for the Minneapolis public school children.

Speaking of education, Almina was educated by a governess in the arts of overseeing a mansion and entertaining guests like His Royal Highness the Prince of Wales and future King of England. Within a month of her marriage into the British aristocracy, our very proper lady dazzled the future king and his entourage of friends at a weekend party. She served an eight-course meal on beautiful Sevres and Meissen porcelain, a gift from her father. Our lovely hostess delighted her guests with music in the ornate salon and even took part the next day in the hunt. Our tour guests choose her porcelain pattern in our galleries, waltz through our *Grand Salon*, and ponder about the fate of Monet's pheasants.

The stately Highclere Castle dates back to the middle ages but was re-built in 1842 by Sir Charles Barry, who also designed the British Parliament buildings. The two Gothic Revival buildings look surprisingly alike. Our museum's *Gothic Side Cabinet* was designed by one of England's finest – Augustus Welby Northmore Pugin. Surely such an exquisite piece like this could have adorned a castle like Downton Abbey!

The winds of war came with visions of soldiers returning home triumphant after a weekend foray and needing nothing more than hugs and lots of rest. Just like our Crimean soldier in *Peace Concluded* by

Sir John Everett Millais, 1856. Of course, World War I didn't turn out that way. Just as in *Downton Abbey*, Highclere Castle was turned into a convalescent hospital for high-ranking wounded soldiers. Almina not only financed the hospital with Sir Alfred's money, but promoted progressive approaches to medicine. She even wore the gray and white uniform Lady Sybil donned. In *Downton Abbey*, Lady Almina becomes part and parcel the heiress Cora, the proper Mary, the independent-minded Edith, and the progressive Sybil with a twist of Lady Crawley.

The last stop for me is Fernand Leger's *Le Petit Dejeuner*, 1909, where visitors contemplate what's next for the three graces: Mary, Edith, and now Rose. When planning my tours, I try to find a memorable finale that not only sums up the tour, but gives the guests a chance to talk more about the book if they choose to do so. As Season 5 approaches, we can speculate: What will be in store for us next?

Repeat visitors have discovered that we docents create our own tours, develop our own theme, and choose our own objects. Sometimes we collaborate, but we do create our own tours. Some regular book tour visitors are coming back, just to experience a favorite book from another docent's perspective.

Joy Yoshikawa's *Strapless* tour was not only the inspiration for the MIA book tours, but she was our intrepid leader for three years as a group of volunteer docents, along with Debbi Hegstrom, created a new and exciting program that shows off our own collection as well as the creativity and enthusiasm we docents bring to the world of art. Rose Stanley-Gilbert is our new chair. If you have book suggestions for the future, please send them her way.

Musings from IPE

Debbi Hegstrom

Fall is arriving in all its glory! I spent a day at Interstate Park last weekend walking along the river bluffs and admiring the vibrant colors that are emerging. As the leaves start to turn, a new "school year" also brings changes to the division of Learning and Innovation.

Reorganization of Learning and Innovation

L & I now comprises the following departments and staff:

Interpretation and Participatory Experiences

Head of department – to be hired

Debbi Hegstrom, Senior Educator,
Docent Program
Ann Isaacson, Senior Educator, Art Adventure
and Collection in Focus Guide Programs

School and Teacher Programs

Sheila McGuire, Head
Paula Warn, Tour Coordinator II
Jennifer Curry, Tour Coordinator II
Annie Dressen, Art Adventure Program Specialist

Multi-Generational Learning

Head of department – to be hired
Susan Jacobsen, Manager of Lectures
and Academic Programs
Katie Wildfong, Associate, Family/Teen Programs
Krista Peason, Community Arts Associate
Chris Bowman, Community Arts Associate

I will keep you posted on the hiring of the new department heads and other divisional changes as they occur.

New labels and panels in the galleries

Curators and L& I staff are busy writing new panels for many permanent collection galleries in the museum. New or revised labels will follow over a two-to-three-year period. Our goal is for each gallery to have one organizing “big idea” for the group of objects found there. This will help us to better tell the story of our collection within the history of art and provide context for the works shown. We are following best practices for writing gallery panels:

“The text invites critical thinking about how the presented idea and objects mutually inform one another through the prism of art, creativity, or wonder – concepts that embody the MIA’s unique value to the public. For example, panels in chronology-based galleries could present a major issue of the period and explain its relationship to artistic practice at that time. In galleries organized by medium, the text might explain the mechanics and challenges of the technology and indicate its impact on creative production. References to well-known historical events or personalities are helpful, but should be accompanied by explanatory information.”

As we write the corresponding object labels, they will provide further details about concepts and information introduced in the panels. There will also be more iPads, interactive maps, and other forms of technolo-

gy in the galleries. Keep your eyes open for new panels that will start appearing as we approach the birthday year.

Artful Thinking Workshop

Plan to attend the upcoming workshop on November 21, 10 a.m. - 2:30 p.m. We will also be extending an invitation to your guide colleagues from art museums in the Twin Cities area.

Artful Thinking uses the power of art to engage students in thinking-centered learning. The specific goal is to help educators regularly use works of visual art, music, and movement in their curriculum in ways that strengthen student thinking and deepen disciplinary learning. The *Artful Thinking* program uses routines to uncover questions, observations, viewpoints, complexities, and other thinking.

This interactive workshop will introduce participants to a variety of instructional resources. Through activities and demonstrations, participants will think broadly about how works of art can connect to a variety of curricular topics and how to craft a learner-centered museum experience. Participants will explore how the complex thinking that occurs naturally in the arts can inform learners’ and educators’ understanding of thinking in other disciplines as well.

New Docent Class in Fall 2015

Tell your interested friends and neighbors! In November 2014 an MIA website link will have information and applications available for the Fall 2015 Docent class. Information sessions will be held in January and February. Interviews will begin in March 2015 and selections will follow in late May.

Reminders to Docents

If you have a book, magazine, or prop that you have neglected to return to the Guide Office, please do so as soon as possible. A few items are missing and are needed for upcoming tours. Also, the library could use one or two volunteers to help with organizing and updating of the card catalog. Please contact DEC President, Mary Bowman, if you are interested.

As part of your docent status, the MIA requires you to be an active member of the Friends organization. Please make certain that your Friends membership dues are paid for the upcoming tour season.

Prepare to Celebrate

Fran Megarry

It is coming! It is coming! In about 90 days, January 1, 2015, the Minneapolis Institute of Arts marks its 100th year since opening its doors. Yes, the museum will begin to celebrate its 100th year.



There is plenty of time for docents to begin to think about how tours might not only reflect interesting tidbits in history but also illuminate a bright future.

Between now and our first tours during the Celebration year, the following may help in gathering one or two interesting facts that could be inserted in each of our regular tours:

Check out the MGP site mgpvolunteers.org for information about the architecture of the museum. Our present building was designed by the firm of McKim, Mead and White and opened in 1915. It later received additions in 1974 by Kenzo Tange and in 2006 by Michael Graves. Built on land donated by the Morrison family formerly occupied by their Villa Rosa mansion, the museum came to be recognized as one of the finest examples of the Beaux-Arts architectural style in Minnesota. Along with one or two facts from the wealth of information this site provides, one could certainly include the fact that the MIA'S painting by John Singer Sargent, *Luxembourg Gardens at Twilight*, was a gift to Charles Follen McKim, the lead architect in our museum's design. (To reach this information go to, MGP, Downloads, Docents, Tour Descriptions.)

The MGP site has four documents containing information about early patrons and interesting stories called Minnesota Collects. (Follow the same path as noted above going to pages 2 & 3.)

In the Guide Office consider looking through *Their Splendid Legacy: The First 100 Years of the Minneapolis Society of Fine Arts* by Jeffrey A. Hess. Docents will be treated to unbelievable stories and photos.

Kristin Prestegaard, Chief Engagement Officer, presented a sneak peek of possible MIA celebrations during its 100th year. In meeting with two members of the Engagement Team recently it was stressed that the museum is excited about embracing the museum's past and focusing on a future that engages with the community.

January – Kickoff party 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; and summer party

August – MIA birthday party

August/September – Surprise concert in Target Park; third surprise masterpiece in Cargill gallery

October – Delacroix flash mob/public spectacle

There are many exciting surprises planned for the Birthday Year. It's coming! It's coming! Stay tuned.

From the Editor.....

Jane Oden Stull

As with many new challenges in life, once a person has tackled the job, a deeper appreciation develops for his/her predecessor's accomplishments; and so, with gratitude I sincerely acknowledge the skill and dedication Marilyn Smith gave to the job of *Muse* Editor for the last two years. On behalf of all the docents, I thank you, Marilyn, for an outstanding job.

With this first edition of *The Docent Muse*, I chose to concentrate on the “who” in journalistic coverage, chiefly because there have been many changes in staff at the MIA, and I did not always recognize the new members of the museum. So for

October's edition, I sought information on newly-hired curators, new 5-Year Pin Recipients (the Class of 2009), a new Administrative Assistant to the L & I Department (Brooke deWaard), new birthday celebration events, and a new season for the hit show, *Downton Abbey*. Thank you to all this edition's contributors; your willingness to submit articles made the job of editor very easy.

With future issues of the *Muse*, I will attempt to condense the length of the newsletter without sacrificing its quality. Many docents have weighed in about the length of the newsletter and have requested a shorter, more succinct document. Do not hesitate to send me your feedback in regards to this issue or to other matters in your docent work at my e-mail address powwowmn@aol.com. Also, please consider contributing an article for your newsletter; the next edition will appear in late January or early February.

And finally, as always, a big thanks to Merritt Nequette who no doubt will throw me a lifeline many times before my term as editor is up.

Fall Luncheon

At the Fall Luncheon on September 18, the new Administrative Assistant in Learning and Innovation, Brooke DeWaard, was introduced. As everyone is aware, she is the "sender" of much of our information.



Docent Executive Committee

2014-15 Voting Members

Chair: Mary S. Bowman, Class of 2005 –
mbowman77@earthlink.net

Chair-elect: Jane Mackenzie, Class of 2005 –
janemackenzie1@mac.com

Secretary: Rose Stanley-Gilbert, Class of 1995 –
rstanbert@gmail.com

Treasurer: Boyd Ratchye, Class of 2009 –
bratchye@gmail.com

Communication: Peggy Dietzen, Class of 1995 –
dietzenpm@hotmail.com

Newsletter: Jane Stull, Class of 2001 –
powwowmn@aol.com

Social Committee: Char Bonniwell, Class of 1998
charbonn3@aol.com

Social Committee: Carol Burton Gray, Class of 1992 –
carolburton@gmail.com

Ex officio Members

Senior Educator, Docent Program,
Debbi Hegstrom – dhegstrom@artsmia.org

Honorary Docent Rep:

Tom Byfield, Class of 1995 –
byfield@earthlink.net





Floral arrangements designed
and donated
by Christine Salmen



Photos by Susan Rouse

Docent Class of 2009 – Fifth Anniversary



Front Row: Linda Krueger, Sheila-Marie Untiedt, Karen Kletter, Anna Bethune, Jim Allen, Dick Ploetz
Middle Row: Susan Rouse, Suzanne Zander, Suzie Marty, Helen Leslie, Kay Miller, Roma Calatayud-Stocks,
Sue Hamburge, Gail Gresser-Pitsch, Jane Grunklee

Back Row: Elizabeth Short, Boyd Ratchye, Terry Nadler, Carol Joyce, Lynn Brofman,
Debbie Baumer, Lynn Dunlap, Debbi Hegstrom, Marge Buss

Not pictured: Nancy Anderson, Bob Brusich, Wendi Chen, Susie Housh, Beth Karon, Nancy Kelly, Jean London,
Tammy Meyer, Mary Samuels, Paula Sanan, Clyde Steckel, Lin Stein, Pamela Swanson, Lora Weinstein