

SUMMER AT THE MIA

July floral arrangements at the Visitor & Member Services Desk are created by **Richfield Flowers & Events**. Please call the Friends office for more information about our florists.

NEW MEMBERS

Julianne Amendola	Kathleen Sherman
Jane McKenna	Wendy Harden
Janette Beagan	Mary Smith
Charlene Mengel	Kristie Harrison
Ann Boser	Bonnie Smith-Leske
Elizabeth Michel	Ann Marie Hayes
Marsha Buchok	Shellie Specter
Harriet Ohe	Jessica Helgen
Ann Burbidge	Helene Techlenburg
Mary O'Kane	Karen Holmes
Donna Butler	Kathryn Thompson
Shari Parsons	Mollie Kennedy
Barbara Cameron	Katy Ullsperger
Judy Ring	Clark Kinser
Diane Enge	Judy Van de Walker
Mabel Rohr	Gayle Kvenvold
Charles Flinn	Pilar Varela
Anne Rosenberg	Ed Lounsbury
Marty Frank	Matthew and Michelle Welch
Stacy Schuch	Maddy Macindoe
Karleen Gardner	Patricia Williams
Stephanie Schweiger	Bonita Marten
Bradley Gordon	Nancy Withers

GIFTS TO THE FRIENDS

Children's Fund

Susan Burnett

Celebrating Linda and Phil Boelter's Anniversary
Bill Boedow and Jim Lewis
Suzanne and Bill Payne
Connie Sommers

Honoring Bill Christopherson on his birthday
Connie Sommers

General Fund

In honor of Jane Schulzetenberg
JeanMarie Burtness
Jane Metcalfe

Plants and Flowers Fund

Celebrating Linda and Phil Boelter's Anniversary
Margene and David Fox

President's Fund

In memory of Richard Gray, father and father-in-law of Steven and Carol Gray
Sam and Patty McCullough

Celebrating Linda and Phil Boelter's Anniversary
Pam Friedland

Friends President

Pamela Friedland

Newsletter Editors

Patty McCullough
Barbara Scott

Operations Coordinator

Sara Low

Friends Office

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Friends Fax

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MIA Info

(612) 870-3000

Friends Web Site

www.artsmia.org/friends



SAVE THE DATE

FRIENDS LECTURES

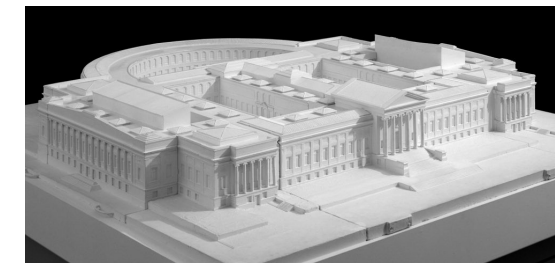
Thursday, September 11

Sabine Haag
"Magic Radiance and Imperial Splendor: Masterpieces of the Kunsthammer Vienna"

FRIENDS OF THE INSTITUTE

THE SUMMER ISSUE

Looking to the Future: The Centennial Year 2015



McKim, Mead, and White, American, 1912, 4-part plaster and wood model 99.159a-d

Next year the Minneapolis Institute of Arts will celebrate its 100th birthday, but its history began more than thirty years earlier in 1883, when fourteen men and eleven women, a select group of citizens firmly established in the life of the city, organized The Minneapolis Society of Fine Arts. Their purpose was to advance knowledge and a love of art through public exhibitions (drawn largely from local art collections) and lectures. In 1886 this group would establish an art school, The Minneapolis School of Fine Arts, with Douglas Volk as its first director.

During the prosperous 1880's many cities, following the opening of the Metropolitan Museum of Art in New York City in 1870, would build their own museums. For the Society, an art museum was a distant dream. Fast forward to 1908 when Clinton Morrison quietly let it be known he would be willing to give the Society the Morrison family homestead, Villa Rosa, a ten-acre estate located at Third Avenue South and Twenty-fourth Street. Morrison made the offer on condition that \$500,000 would be raised toward the construction of a museum. The project languished for two years in need of a capital campaign. In 1910, the fund-raising team of Eugene J. Carpenter, newly elected vice president of the Society, and John R. Van Derlip, (Morrison's son-in-law,) began their quest with the promise of \$100,000 from William Hood Dunwoody, provided they achieved their goal. The final total, \$520,180, signaled the dream was about to become a reality.

The prestigious New York architectural firm of McKim, Mead, and White was chosen in a

competition, and they produced a grand design for an arts complex with flanking wings for both orchestral and architectural halls (the original model may be seen in Gallery 303.) Only one-seventh of the design was constructed; but the edifice, with its grand columns and white Vermont granite, garnered high praise from the *Minneapolis Journal*... "Future art lovers will not be ashamed of it, for it has about it something of the Universal."

On Thursday, January 7, 1915, The Minneapolis Society of Fine Arts formally dedicated the Minneapolis Institute of Arts to the public. Its first director, Joseph H. Breck, installed its inaugural exhibition consisting of gifts from benefactors, and art hastily borrowed from fellow museum directors. On the first Saturday of the museum's opening, 12,000 visitors filled the galleries; and those original galleries, and many more in our Kenzo Tange and Michael Graves additions are still being filled today.

We are the beneficiaries of the visionaries who made this possible, many of whom left generous endowments and fine art. Subsequent generations, too, have cherished and enriched the museum with their time, hard work, financial gifts and art. We look forward to the 100th anniversary, knowing that for future generations the museum will always inspire wonder through the power of art.

Ticketing for Friends Lectures

Free tickets are now offered for seating in the Pillsbury Auditorium for Friends lectures. Tickets are available at (612) 870-3000 or tickets.artsmia.org. Space is limited for auditorium seating, so call early! Doors open at 10:30 a.m. for ticket holders, who are requested to be seated by 10:50 a.m. Overflow seating in the Wells Fargo Room will not require advance tickets. Lectures begin promptly at 11 a.m.

Tickets available for September lecture on August 11.



Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, MN 55404

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Remembering Mary Bowman

Mary Bowman was first introduced to the Minneapolis Institute of Arts when her childhood dance class held several recitals in the Pillsbury Auditorium. Years later, as a Friends member, she held a variety of positions including Fashion Show chair and chair of the second Heritage Gala. In 1977 she became the twenty-eighth president of the Friends where her goal was “to expose more people to the sheer enjoyment and understanding of art.” Her personal goal was to “involve the membership of more than 1900 in volunteer work.”

That goal proved to be very important as there was a great need for volunteers during Mary’s term for the third Designer Showcase House. Mrs. George Halprin bequeathed her manor house, “Green Trees,” including its furnishings and gardens to the Minneapolis Society of Fine Arts, as the museum was called at that time. The Friends took this opportunity in 1978 to use the estate as a fund raiser before it was offered for sale. Three hundred volunteers worked a total of 7,000 hours during May and June to plant and maintain the gardens and to act as guides. Friends staffed a tearoom serving lunches daily, as well as several boutiques.

Mary oversaw the establishment of the Friends Remembrance Fund in 1978 as a way to honor friends and family on special occasions, as well as for memorial tributes. Donations were used to beautify the Fountain Court and other locations with green and flowering plants. She made time during her presidency to enter the 1978-80 docent class and remained an active docent for more than thirty years.

The Friends are grateful for her strong, capable leadership and continued involvement. Mary died on October 25, 2013, and will be greatly missed.

Friends Lectures Online

Our exciting 2013–2014 lecture season is over, but you can still watch a video of a lecture you might have missed or one you wish to see again. To access Friends lectures, visit

<http://new.artsmia.org/third-av/#1/Lectures>

Thank You, Benefactors & Sustainers

FRIENDS BENEFACTORS (\$500)

Brad Bowman
Sheila and John Morgan
Sally Pillsbury

SUSTAINERS (\$250)

Lucy and Mark Bahn
Sharon Bigot
Carroll C. Brooks
Jennifer and Terry Bryce
Paulette and Milton Bullock
Darlene J. Carroll
Carolyn and Tucker Dahl

Linda and Jack Goldenberg
Martha Head and M. E. Kirwan
Don Helgeson and Sue Shepard
Patty and Sam McCullough
Laura H. Miles
Katherine and Kingsley Murphy
Mary and Douglas Olson

Jeanne Pemble and Joel Poeschl
Jane and John Schulzetenberg
Barbara and Robert Scott
Marietta and Jay Turner

A Thank You to AIB Volunteers

A huge thank you to the more than 200 volunteers who enthusiastically participated in Art in Bloom 2014. Without the volunteers and their commitment, this fabulous annual event would not have been such a success! We look forward to seeing each of you at Friends’ events throughout the year and at Art in Bloom 2015.

Highlights of Art in Bloom 2014

State Fair...watch out! After months of snow and frigid temperatures, Art in Bloom 2014 was greeted by the community with relief and enthusiasm. To everyone’s delight, attendance records were broken!

Almost 40,000 visitors came to Art in Bloom, making it the busiest four consecutive days of the museum year. Eighteen commercial florists and 158 pedestal floral artists participated, bringing gorgeous flowers and creative interpretations. The elegant Preview Party was filled with guests enjoying delicious food, live music and enticing auction items. Three informative lecture/demonstrations, plus a master class were nearly all filled to capacity. Thursday evening sparkled during Flowers after Hours with another record breaking crowd of almost 3,000 enjoying cocktails, live music and floral inspired entertainment. During the Family Event on Saturday morning, approximately 400 children, with adults in tow, arrived to make crafts and learn about bees. With pre-planned lunches and restaurant offerings, hundreds of visitors enjoyed dining at the MIA. Free docent-led tours were given to over 2,000 visitors. Sunday afternoon found the shelves in the AIB pop-up shop almost bare!

Thirty-one years of Art in Bloom have been made possible by generous financial supporters, hard-working AIB committees, volunteers and the talented MIA staff. The tradition continues with JeanMarie Burtness and Arna Yetter, co-chairs for AIB 2015. Hats off to everyone who helped to make the 2014 Art in Bloom a great success!

Julie Holland and Katie Remole
Co-chairs Art in Bloom 2014

COLLECTION CONNECTION

Summer in the Country



Pierre Bonnard, 1867–1947, French, Dining Room in the Country, 1913, oil on canvas 54.15

In the tiny village of Vernonnet by the Seine, Pierre Bonnard bought a small house which he named “Ma Roulette,” (My Gypsy Caravan), and began to paint one of his most important pictures, *Dining Room in the Country*. He depicts a dining room and garden in the country, the bourgeois scene he most enjoyed—cats on the chairs and a woman picking flowers, with plates of fruit on the table. Bonnard’s lifelong companion and later wife, Marthe de Meligny leans on the windowsill bathed in the warm vibrating colors of summer. One of his favorite treatments was the open door. It enabled him to show unusual spatial views, and use a wide variety of light effects. The relationship between what we see with our eyes and what really exists is not shown in traditional perspective. The wide-angle view of the table and the peripheral view of the garden are all visible, though we wouldn’t actually be able to see them that way. The scene is intimate and dazzling with an atmosphere of tranquility and comfort, which clearly defines Bonnard’s own temperament.

Unlike the Impressionists who painted “en plein air,” Bonnard retreated to his studio to paint, using only what was in his memory to create his impressions. He felt that it was disturbing to be in the presence of the object and very distracting to the painter, perhaps causing him to lose his way. As new artistic movements were taking hold (he considered himself the last of the French Impressionists), he continued painting through broken brushwork, creating pictures of magnificent light and color. Never a true Impressionist, he was influenced stylistically by Gauguin, and later atmospherically by Monet and Renoir, but he took from other styles only that which served his needs. First and foremost, a colorist, he became known as the great independent French master.

Having studied both the law and painting simultaneously, his eventual focus on his passion for art led to sixty years of celebrated prominence. *Dining Room in the Country* brings to bear most of the elements that assured his long success as a popular and greatly respected artist.

Not To Be Missed!

The lights are dim. The sofas and overstuffed chairs are fluffed and ready to receive the guests of the salon. Cocktails are poured and bubbling, and the excitement builds as our panelists mount the stage and prepare to regale and engage us in a new and edifying conversation on art. This is *An Evening With Friends*. Put the date on your calendars now and break out that soirée outfit you’ve been saving for just such an occasion. November 14, presented by the Friends of the Institute. Continue to peruse your monthly newsletter for more information.



Many former Friends presidents attended the annual meeting and lecture on May 8. Pictured from left to right are Linda Goldenberg, Sheila Morgan, Phyllis Colwell, Carolyn Dahl, Lucille Amis, current president, Pam Friedland, Jean Krogness, Barbara Goldner, Katie Searl, Carol Gray and Suzanne Payne.

At the last Friends Lecture of the year, made possible by the Mark and Mary Fiterman Fund, all past presidents of the Friends were personally invited to attend. We are grateful for the many achievements of these women who have helped the Friends move us forward to where we are today.



Friends members enjoying a tour of the Winona National Bank, in Winona, MN, during the annual Art and Architecture trip.