

MIA Announces 2013–2014 Exhibitions

Newly Reinstalled African Art Galleries To Reopen: Design Breaks New Ground for Interpretation of African Art

Exhibitions Highlight New Gifts and Acquisitions, Clark Collections of Japanese Art Debut

MINNEAPOLIS, MN, AUGUST 1, 2013

From a communitywide celebration for the reopening of the newly reinstalled African Art galleries to a painting conservation that takes place right before visitors' eyes, the 2013–2014 season at the Minneapolis Institute of Arts (MIA) is slated to be a big year for public engagement and exchange. The museum also salutes the 100-year anniversary of its Purcell-Cutts House, a Prairie School–style architectural gem in Minneapolis, and is showcasing newly acquired masterpieces—both recent purchases and generous donations—with a variety of fascinating focused exhibitions.

Four exhibitions recognize the museum's generous supporters, emphasizing the legacy of philanthropy the MIA has enjoyed since its founding in 1915. In June, the MIA received nearly 1,700 Japanese art objects from Willard "Bill" and Libby Clark and the Clark Center for Japanese Art and Culture in Hanford, California. Highlights from this remarkable collection of painting, sculpture, ceramics, bamboo baskets, and woodblock prints from the past 10 centuries will be on view in October in "The Audacious Eye: Japanese Art from the Clark Collections." Complementing "The Audacious Eye" is "Envisioning Japan: Shinhanga from the Ellen & Fred Wells Collection," which features 75 exceptional woodblock prints given to the museum. The MIA will also celebrate the generosity of Minneapolis lawyer and photography connoisseur Martin Weinstein in an exhibition of 31 works, one for each year he has donated art to the museum.

Opening in autumn, the MIA will continue a popular exhibition series of multiple installations designed around a specific narrative or theme. The first installment explored key issues of globalization; this year's will focus on the sacred. Spanning centuries and representing major cultures from around the world, selected artworks will probe the nature of the sacred within a secular, multi-faith society. Highlights include: a 15th century bronze walking Buddha, Vassily Kandinsky's manifesto *Uber das Geistige in der Kunst* (On the Spiritual in Art), 44 plates from a Christian illuminated album from Ethiopia, and *Virgin of the Milk* (*Virgen de la leche*) (c. 1500), an extraordinary wood sculpture from Spain.

“We are thrilled to present such a dynamic season for our visitors, who are at the heart of what we do,” said Kaywin Feldman, director and president of the Minneapolis Institute of Arts. “The MIA has been and will continue to focus on improving the visitor experience, from how we greet our visitors and make art more accessible, to the quality of our coffee service.”

Indeed, one of the MIA’s Millennial Mentors—high schoolers paired with senior staff to find ways to make the museum more teen-friendly—originally suggested a new coffee vendor for a more relaxing destination cafe. What’s more, members of the Twin Cities’ African Diaspora community joined museum curators to advise on the reinstallation of the African Art galleries, helping to brainstorm innovative ways to interpret the collection for visitors of all knowledge levels.

Another innovation this year is the launch of *Verso*, the museum’s award-winning quarterly digital publication for iPad, which can be downloaded free of charge at the iTunes App store. *Verso* offers dynamic interaction that gives users a behind-the-scenes look at art and the pursuit of artistic passions. Viewers can pinch-and-zoom images, rotate art 360 degrees, hear insights straight from the curators’ mouth, watch artists at work, play artful interactive games, and enjoy unprecedented insider access. Already with a growing global audience of subscribers, *Verso* has won the 2013 silver Muse award from the American Alliance of Museums and the 2013 International Design Communications Awards for best app. It is regularly featured on Apple’s “What’s Hot” list.

2013

The Progressive Pencil: George Elmslie's Prairie School Designs

May 26–October 27, 2013

Curator: Jennifer Komar-Olivarez

Organized by the Minneapolis Institute of Arts

“The Progressive Pencil” celebrates the 100-year anniversary of the MIA’s Purcell-Cutts House, one of the most significant examples of the Prairie School-style in the country and only a few blocks away from the museum’s campus. The exhibition showcases approximately 20 rarely shown design drawings from the William Gray Purcell Papers of the Northwest Architectural Archives at the University of Minnesota and a selection of related objects from the MIA’s collection by George Grant Elmslie (1869–1952), a leading designer of the Prairie School style.



George Grant Elmslie, Sample cast for elevator bank decoration (detail), c. 1916, cast iron, Crown Iron Works, St. Anthony, Minnesota, manufacturer, 1878–present, For the Woodbury County Courthouse, Sioux City, Iowa, William L. Steele, Sr., architect, Purcell and Elmslie, associate architects, 1915–18, Gift of David and Patricia Gebhard

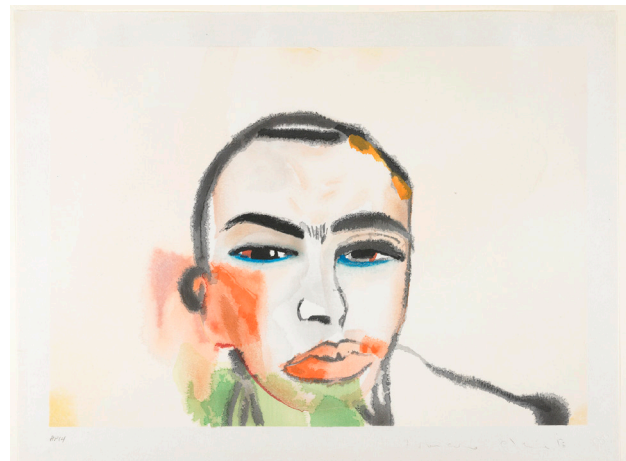
It's New / It's Now: Recent Gifts of Contemporary Prints and Drawings

July 14–September 1, 2013

Curator: Dennis Michael Jon

Organized by the Minneapolis Institute of Arts

The special exhibition highlights more than 90 original contemporary prints and drawings by 60 leading American and European artists, all of which have been donated to the museum by generous community benefactors since 2007. Featured artworks range in date from 1965 to 2011 and represent some of the finest graphic work by artists such as Ellsworth Kelly, Ray Lichtenstein, Chuck Close, David Hockney, and Kiki Smith, as well as other prominent artists.



Francesco Clemente, *Untitled (Self-portrait)*, 1984, color woodcut on Kozo paper; artist's proof, Gift of Kate Butler Peterson © Courtesy Francesco Clemente

Lead sponsor: Delta Airlines



Top: Ryuta Nakajima, *DECOIKA*, 2012, epoxy resin and Swarovski crystals
Bottom: Trever Nicholas, *Luma (Voronoi Cellscape)* (detail), 2013, styrofoam and light

UMWELT: Ryuta Nakajima Luma (Voronoi Cellscape): Trever Nicholas

July 19–September 29, 2013

Project Coordinator: Chris Atkins

Organized by the Minneapolis Institute of Arts

Emulation of nature is at the heart of these two new exhibitions by the Minnesota Artists Exhibition Program (MAEP). In Trever Nicholas's "Luma (Voronoi Cellscape)" dozens of Styrofoam shapes mimic microbiological movements, while Ryuta Nakajima's "Unwelt" examines animals that replicate their surroundings.

Sacred

September 2013–June 2014

Curator: Elizabeth Armstrong

Organized by the Minneapolis Institute of Arts

"Sacred" is the second in a series of innovative installations featuring imaginative combinations of contemporary and historic artworks throughout the museum's Target Wing.

For this installation, MIA curators probe the nature of the sacred within a secular, multi-faith society. By juxtaposing works of art from multiple times and places, "Sacred" invites visitors to explore historic expressions of the divine, the spiritual, the essential, the most-beloved, and to ponder the word's meaning to their personal lives.



Ethiopia, 44 plates from a Christian illuminated album; 44 plates from a folding album (detail), 17th century, pigments on vellum, The Robert J. Ulrich Works of Art Purchase Fund

The Audacious Eye: Japanese Art from the Clark Collections

October 6, 2013–January 12, 2014

Curator: Andreas Marks, PhD

Organized by the Minneapolis Institute of Arts

This special exhibition celebrates an astounding expansion of the MIA's collection of Japanese art by showcasing 100 masterpieces from the 1,700 Japanese artworks received in June 2013. Given by Willard "Bill" Clark, his wife Elizabeth "Libby," and the Board of the Clark Center for Japanese Art and Culture, the collections spans 10 centuries and includes paintings, sculpture, woodblock prints, ceramics, bamboo baskets, and textiles.

Major sponsor: Delta Airlines

31 Years: Gifts from Martin Weinstein

October 26, 2013–September 14, 2014

Curator: David Little, PhD

Organized by the Minneapolis Institute of Arts

Inspired by his long friendship with the late Ted Hartwell, founding curator of the MIA's photography department, Martin Weinstein began building an outstanding art collection in the early 1970s. Since then, he has given more than 500 photographs to the museum. "31 Years: Gifts from Martin Weinstein" celebrates Weinstein's generosity, from his first gift in 1982, *Exchange* by Jock Reynolds and Suzanne Hellmuth, to his most recent four in 2013: *Paris* (1989) by Elliott Erwitt; *Falls 26* (2005) and *Martin Weinstein, Minneapolis, Minnesota* (2003) by Alec Soth; and *Thomas* (1987) by Robert Mapplethorpe.

Generous support provided by Maslon Edelman Borman & Brand, LLP.



Suzuki Kiitsu, *Moon and Waves* (detail), first half of 19th century, hanging scroll, ink and color on silk; Gift of Elizabeth and Willard Clark to the Clark Center at the Minneapolis Institute of Arts



Itō Shinsui, *A Woman in Western Dress* (detail), 1960, color woodblock print, Gift of Ellen and Fred Wells

Envisioning Japan: *Shinhanga* from the Ellen & Fred Wells Collection

November 3, 2013–February 23, 2014

Curator: Matthew Welch, PhD

Organized by the Minneapolis Institute of Arts

“Envisioning Japan” presents nearly 75 woodblock prints of exceptional quality and outstanding condition from the Wells Collection of *shinhanga* prints, given to the MIA in 2002. Dating from the early decades of the 20th century, the majority of these prints represent the theme of *bijin-ga*, or pictures of beautiful women. The collection is balanced by representations of Kabuki actors and landscapes. Since *shinhanga* artists were greatly influenced by Western art, many of these images are a mix of Japanese and Western artistic styles. They also often reflect aspects of change and modernity during this period of great social change and upheaval in Japanese society. A fully illustrated catalogue accompanies the exhibition.

Grand Opening of Redesigned African Art Galleries

Opening November 10, 2013

Curator: Jan-Lodewijk Grootaers, PhD

Organized by the Minneapolis Institute of Arts

Charting a fresh course for the presentation of African art in an American encyclopedic museum, the MIA opens its renovated African art galleries on November 10. Designed by acclaimed architecture firm VJAA, the new galleries were shaped in part by community input. New interpretative resources and display techniques will allow works in the MIA's African art collection to be classified by their own logic and aesthetics, rather than according to traditional Western systems based on chronology, geography, or medium. Works from across the African continent and areas of the African Diaspora, dating from 2500 BCE in Ancient Egypt through the present day, will be integrated into the 4,800-square-foot space. An open layout will encourage visitors to create their own pathways through the galleries, promoting discoveries of cross-cultural dialogues between objects and allowing works to be seen as dynamic, multifaceted components of cross-continental developments. Robust technological resources will place works in the context of a diasporic history, where influence and impact stretch beyond single countries and codified styles.



Ife, Nigeria, Shrine Head, 12th–14th century, terra-cotta, The John R. Van Derlip Fund

Generous support for the reinstallation of the African galleries provided by: The Wallace Foundation Excellence Award, the W. Duncan and Nivin MacMillan Foundation, Bob Ulrich and Diane Sillik, and Dr. Mary Ruth Weisel.



Max Beckmann, *Blind Man's Buff* (detail), 1945, oil on canvas, Gift of Mr. and Mrs. Donald Winston 55.27a-c, © Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Restoring a Masterwork III: Max Beckmann's *Blind Man's Buff*

November 18, 2013–March 1, 2014

Curator: Erika-Holmquist Wall

Organized by the Minneapolis Institute of Arts

Visitors have the rare opportunity to watch one of the MIA's most important works, Max Beckmann's *Blind Man's Buff*, undergo conservation treatment, a process typically done behind closed doors. Conducted over a four-month period, conservators from the Midwest Art Conservation Center (MACC), a nonprofit regional conservation facility housed within the museum, will meticulously restore Beckmann's largest, and arguably the most important, of his nine great triptychs.

The conservation treatment of the Max Beckmann triptych has been generously funded by Bank of America's Art Conservation Project.

2014

Matisse: Masterworks from the Baltimore Museum of Art

February 23–May 18, 2014

Curator: Erika Holmquist-Wall

Organized by the Baltimore Museum of Art

One of the most influential artists of the 20th century, Henri Matisse (French, 1869–1954) is the focus of this exhibition, featuring approximately 80 works, including paintings, sculptures, and works on paper spanning six decades of Matisse's prolific career. Drawn entirely from the Baltimore Museum of Art, one of the most comprehensive collections of Matisse's work in the world, "Matisse" will provide a once-in-a-lifetime opportunity for viewers to share in the beauty of such a magnificent body of work.



Henri Matisse, *Striped Robe, Fruit, and Anemones*, 1940, oil on canvas, The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland BMA 1950.263 ©2013 Succession H. Matisse, Paris/ Artists Rights Society (ARS) New York

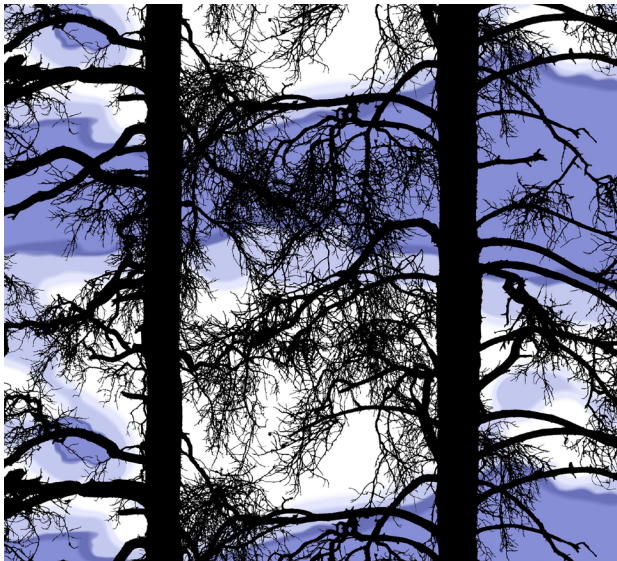
The Look of Love: Eye Miniatures from the Skier Collection

May 17–August 24, 2014

Curator: Eike Schmidt, PhD

Organized by the Birmingham Museum of Art

This stunning exhibition explores the little-known subject of “lover’s eyes,” hand-painted miniatures of single human eyes set in jewelry and given as tokens of affection or remembrance. A trend that began in the late 18th century with Britain’s young Prince of Wales (later George IV), clandestine lovers exchanged these customized tokens depicting each another’s eyes, as such a feature might only be recognized by persons of the most intimate familiarity. The Skier collection contains both decorative and functional objects, from simple locket to lavish rings, watch keys, and toothpick cases.



Tanja Orsjoki, *Oy Vallila Interior Ab* (detail), 2008, cotton, polyester, Gift of Vallila Interior, Helsinki, Finland

Finland: Designed Environments

June 1–August 30, 2014

Curator: Jennifer Komar-Olivarez

Organized by the Minneapolis Institute of Arts

“Finland: Designed Environments” looks at the explosion of creativity in Finnish design over the last 15 years. Drawing upon the richness of this forward-thinking design community, the exhibition presents a selection of the most elegant, artistic, and thought-provoking objects and projects by Finnish designers, craftspeople, and architects. The works on view, which include furnishings, fashion, craft, as well as architecture and urbanism, share an inherent practicality but incorporate thoughtful design for an elevation of the user’s experience. This is the first significant museum-organized exhibition outside of Finland to examine the breadth of current Finnish design.

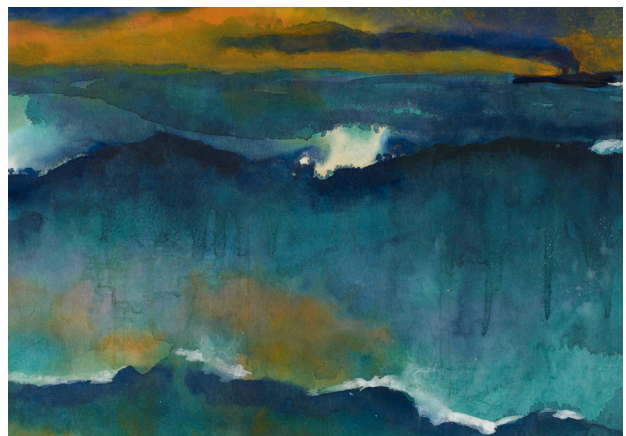
Master Drawings from the Minneapolis Institute of Arts (working title)

July 13–September 21, 2014

Curator: Rachel McGarry, PhD

Organized by the Minneapolis Institute of Arts

A selection of 100 exceptional drawings from the MIA’s impressive collection of over 2,000 drawings, watercolors, and pastels are showcased in this exhibition. This large and varied assortment of works, ranging from the 15th to the 21st centuries, is a superb group of drawings of exceptional quality and includes both celebrated masters and others who deserve to be better known. Featured European and American artists: Ludovico Carracci, Baldassare Franceschini, Giovanni Domenico Tiepolo, Jean-Honoré Fragonard,



Emil Nolde, *Heavy Seas at Sunset* (detail), c. 1930–35, watercolor, Gift of Bruce B. Dayton. © Nolde Stiftung Seebüll

Jean-Baptiste Greuze, Jacques-Louis David, Pierre Paul Prud'hon, Anne-Louis Girodet, Eugène Delacroix, Thomas Gainsborough, Edouard Vuillard, Edgar Degas, Eva Gonzales, Henri Matisse, Lovis Corinth, Ernst Ludwig Kirchner, Käthe Kollwitz, Otto Mueller, Emil Nolde, Egon Schiele, Piet Mondrian, Edward Hopper, John Marin, Grant Wood, Roy Lichtenstein, Jasper Johns, Andy Warhol, and Edward Ruscha.

Generous support provided by the Joseph F. McCrindle Foundation and The Andrew W. Mellon Foundation Exhibitions Endowment Fund.

The Hours of Night and Day: A Newly Discovered Cycle of Bronze Reliefs by Giovanni Casini and Pietro Cipriani

September 13, 2014–April 12, 2015

Curator: Eike Schmidt, PhD

Organized by the Minneapolis Institute of Arts

This intimate exhibition celebrates the rediscovery of six bronze reliefs allegorically representing the *Times of Night and Day* by Giovanni Casini and Pietro Cipriani, the largest and most important ensemble of Florentine bronze sculpture to come to light in a century. This unusual ensemble refers to Michelangelo's cycle in the New Sacristy of San Lorenzo, and to several other painted and sculpted masterworks of the Baroque period.



Liberia, mask with shoulder cloth, wood, animal fur, feathers, cotton, and beads, Gift of William Siegmann

Visions from the Forests: The Art of Liberia and Sierra Leone

September 20, 2014–January 18, 2015

Curator: Jan-Lodewijk Grootaers, PhD

Organized by the Minneapolis Institute of Arts

Drawn from the collection of the late William Siegmann, who donated a large portion of his personal collection to MIA in 2012, "Visions from the Forests" showcases some of the finest examples of African art created by artists from Liberia and Sierra Leone. Approximately 75 works from over a dozen different ethnic groups are on display, including a Mano face mask with feathers and shoulder cap; a large horizontal mask from the Loma; a rare wooden female figure by a Sherbro artist; a brass tortoise cast by the famous Dan caster Ldamie of Gapple; a unique 16th-century Sapi stone sculpture representing a seated couple; a late 18th-century side-blown ivory horn from the Krim; and a tie-dyed wrapper designed by contemporary artist Christina Tombe. Siegmann was a native of Minneapolis and former curator of African art at the Brooklyn Museum of Art.



Get the Inside Story on your iPad

Verso, the MIA's award-winning quarterly iPad publication, is the next best thing to uncrating the art yourself. A hands-on, interactive digital magazine, it takes you behind the velvet rope, inside the vaults, and even inside the art using cutting-edge technologies. With videos, interviews, games, and storytelling, it's the museum as you've never seen it before—the MIA uncrated. The new issue will explore looted art, weird collections, tales of art on the road, and more. Download it for free at the App Store.

2013 winner of American Alliance of Museums Muse Award and the International Design Communication Award.

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ABOUT THE MINNEAPOLIS INSTITUTE OF ARTS

The Minneapolis Institute of Arts (MIA), home to one of the finest encyclopedic art collections in the country, houses more than 80,000 works of art representing 5,000 years of world history. Highlights of the permanent collection include European masterworks by Rembrandt, Poussin, and van Gogh; modern and contemporary painting and sculpture by Picasso, Matisse, Mondrian, Stella, and Close; as well as internationally significant collections of prints and drawings, decorative arts, Modernist design, photographs, textiles, and Asian, African, and Native American art. General admission is always free.

Some special exhibitions have a nominal admission fee. Museum hours: Sunday, 11 A.M.–5 P.M.; Tuesday, Wednesday, Friday, and Saturday, 10 A.M.–5 P.M.; Thursday, 10 A.M.–9 P.M.; Monday closed. For more information, call (612) 870-3000 or visit www.artsmia.org.