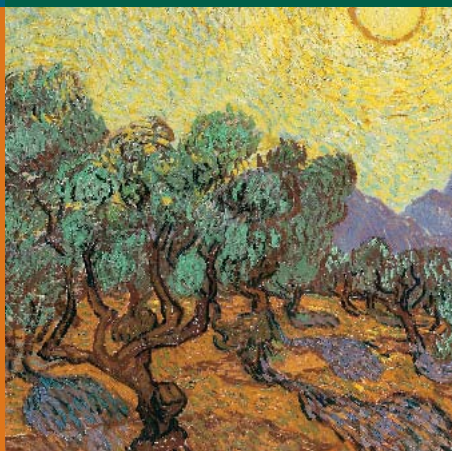


Highlights *of the Collection*



**AN HOUR-LONG
TOUR TO SEE
THE “BEST OF
THE BEST”**



IF YOU ONLY HAVE A BRIEF TIME TO VISIT,
HERE
ARE SOME OF OUR CURATORS' CHOICES OF
THE
"BEST OF THE BEST" FROM OUR WORLD-CLASS



Japan

Portrait Sculpture of the Priest Gyōki, early 17th century, wood, gesso, lacquer, pigment, and gold

The Ethel Morrison Van Derlip Fund

Gallery 220

Made nearly a thousand years after Gyōki died (749), this portrait honors the determined individual who united Japan in support of Buddhism. He is depicted in a very realistic way, to remind young monks of the self-sacrifice of Buddhism's founders. Gyōki holds a *nyoi*, a symbol of authority carried during formal ceremonies.

How to Find these Works

Your tour starts on the second floor in the Asian galleries.

To save time, view the works of art in the order presented. Look for the gallery numbers posted on door frames.

Signs above doorways and at the elevators indicate time periods and geographic groupings.

China

Folding roundback armchair, Ming dynasty, late 16th century, huang-hua-li hardwood with iron hardware

Gift of Ruth and Bruce Dayton

Gallery 217

One of the oldest in existence, this folding chair has been called a “drawing in space.” Its elegant design combines the opposing forces of pulling and pushing to support weight. Reserved for persons of high rank, folding chairs were used as portable thrones for emperors. They represent the high point of the Chinese hardwood furniture tradition—which used neither glue nor nails.



China

Celestial Horse, Eastern Han dynasty, A.D. 25–220, bronze with pigment

Gift of Ruth and Bruce Dayton

Gallery 215

This large bronze horse is the only one of its kind in an American museum. During the Han dynasty, Chinese artisans began to make sculpture in a distinctive, realistic style. This horse, representing the real horses that were imported from Central Asia along the Silk Road, was constructed of nine separately cast sections. In a nobleman’s tomb, it would continue to provide glorious transportation in the afterlife.

Eastern Java, Indonesia
Ganesha, Sailendra
dynasty, 10th–11th
century,
volcanic stone

Purchased with funds from Art
Quest 2003 and The William Hood
Dunwoody Fund
Gallery 213

Ganesha, the most popular God in the Hindu pantheon, is worshipped by Hindus, Buddhists, and Jainists throughout Asia and Southeast Asia. Known as the eldest son of Shiva and Parvati, Ganesha may have his origins in a sacred elephant considered by some to be the Lord of the Yoga. He is seen as the carrier of good luck and the remover of obstacles, and he is consulted before any major venture. Ganesha's large belly implies that spiritual insight does not preclude partaking in earthly delights.



Doryphoros (Spear Bearer),
Roman, after a Greek original,
1st century B.C., marble

The John R. Van Derlip Fund and gift
of funds from Bruce B. Dayton, an
anonymous donor, Mr. and Mrs. Kenneth
Dayton, Mr. and Mrs. W. John Driscoll,
Mr. and Mrs. Alfred Harrison, Mr. and Mrs. John Andrus, Mr. and Mrs.
Judson Dayton, Mr. and Mrs. Stephen Keating, Mr. and Mrs. Pierce
McNally, Mr. and Mrs. Donald Dayton, Mr. and Mrs. Wayne MacFarlane,
and many other generous friends of the MIA

Gallery 230

This is the finest of four surviving Roman copies of a work originally made in bronze by the Greek sculptor Polykleitos, about 440 B.C. Polykleitos made his original figure to illustrate his formula of ideal proportion, as well as the principle of balance, whereby parts of the athlete's body are tensed and opposite parts are relaxed. These understandings were based on mathematics, which made the figures offerings fit for the gods.



Africa, Djenne, Mali, *Horse and Rider*, about 945–1245, wood
Gift of Aimee Mott Butler Charitable Trust, Anne S. Dayton, Mr. and Mrs. Donald C. Dayton, Mr. and Mrs. William N. Driscoll, Clarence G. Frame, and Mr. and Mrs. Clinton Morrison
Gallery 250

This is one of the oldest known wood sculptures from sub-Saharan Africa, having been securely dated by radiocarbon testing. It likely represents an ancestral figure, possibly a monarch of the Mali Empire, whose role as ruler and hunter is indicated by his horse, jewelry, and weapons. The man's large size relative to the horse further emphasizes his status and importance.

Mexico, Olmec, *Mask*, 900–300 B.C., jadeite and cinnabar
The John R. Van Derlip Trust Fund
Gallery 260

It is highly likely that this mask is the portrait of a specific Olmec ruler, identifiable by the particular combination of patterns incised across the face. An image of a were-jaguar (both human and feline), a powerful supernatural being iconic in Olmec culture, appears over the right eye, while the mouth is enclosed by a three-sided box, which means he “speaks with authority.” The four dots within the box represent maize seeds, signifying the ruler's responsibility to provide for his people.





Aotearoa (New Zealand), Maori,
Poutokomanawa (Post Figure),
about 1840, wood and paua shell
Gift of Curtis Galleries, Inc.
Gallery 276

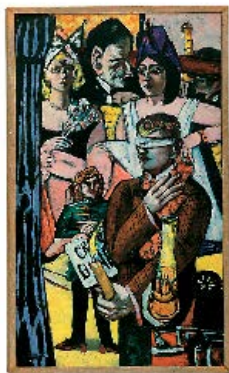
The Maori conceived of their communal houses as the physical embodiment of an ancestor's spirit. This figure was the base for a pole supporting the main roof beam. It faced the entrance and served both to welcome guests and to protect the house's sacred essence. While not portraits in the strict sense, the individuals depicted in *poutokomanawa* could be identified by their facial tattoos.

Walter Dorwin Teague,
American, 1883–1960,
"Nocturne" radio, about
1937, manufactured
by Sparton Corporation
in Jackson, Michigan,
mirrored glass, chrome,
and wood

The Modernism Collection
Gift of Wells Fargo
Gallery 378



The *Nocturne* radio ranks among the ultimate icons of modernity. In 1936, it sold for \$350 (costing nearly as much as a new Ford car) and was intended for posh hotel foyers where sophisticated people could tune in on its 12-tube receiver. Breaking away from the traditional boxy radio housing, the *Nocturne* was aimed at a masculine clientele more inclined to respond to its futuristic form and advanced technology.



Max Beckmann, German, 1884–1950, *Blind Man's Buff*, 1945, oil on canvas

Gift of Mr. and Mrs. Donald Winston
Gallery 371

Beckmann painted this great triptych in The Netherlands, where he lived in exile after Germany's Nazi government labeled his work "degenerate." The three-part format and the "donor" figures on each wing evoke traditional medieval altarpieces. Also shown are figures from classical mythology, such as the minotaur. While the painting cannot be fully interpreted, broad themes contrast good and evil and/or culture and barbarism. The clock, missing both XII and I, suggests this dream or nightmare never ends.



Vincent van Gogh, Dutch, 1853–90, *Olive Trees*, 1889, oil on canvas

The William Hood Dunwoody Fund
Gallery 355

Van Gogh believed the sacredness of life could best be expressed by painting nature, saying, "It is much better to paint olive trees than the Garden of Olives." This version, one of ten, was created while he was a patient at the asylum at Saint-Rémy in the south of France. Struggling with seizures and bouts of disabling melancholy, van Gogh made hundreds of paintings in the course of his last year. Ten months after painting *Olive Trees*, he committed suicide.



Charleston, South Carolina, *Charleston Drawing Room*,
1772

Gift of James F. and Louise H. Bell, in memory of James S. and Sallie M. Bell
Gallery 336

A masterpiece of architectural proportion and decoration, the *Charleston Drawing Room* originally resided on the second floor of the home of Colonel John Stuart, a wealthy merchant and Superintendent of Indian Affairs for the British government. It is among the museum's earliest installed period rooms (1928), and remains one of the finest drawing rooms in existence from pre-Revolutionary Charleston.



Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, Minnesota 55404
(612) 870-3131

www.artsmia.org



France, *The Stories of Queen Artemisia*, designed 1562–1617; woven 1611–27, wool and silk

The Ethel Morrison Van Derlip Fund

Gallery 330

This is one of a set of eight tapestries that were designed in tribute to Catherine de' Medici, Queen of France. They illustrate scenes from the life of Artemisia, the 5th century B.C. warrior Queen of Halicarnassus, whom Catherine admired. The tapestries of this series were designed and woven over many years by craftspeople working in Parisian studios that eventually became the royal Gobelins workshops. Such magnificent tapestries instantly proclaimed the wealth and power of their owners.



Nicolas Poussin, French, 1594–1665, *The Death of Germanicus*, 1627, oil on canvas

The William Hood Dunwoody Fund

Gallery 313

A milestone in the history of art, this painting depicts an event that took place in A.D. 19. Commissioned by Rome's Cardinal Barberini, its subject was chosen to provide a moral lesson in stoic heroism. Germanicus, a young Roman general, has just been poisoned by his jealous adoptive father, the emperor Tiberius, and Germanicus's officers are swearing to avenge his murder. The arrangement of the figures in a shallow space recalls the carving on ancient Roman stone coffins.

Rembrandt van Rijn,
Dutch, 1606–69, *Lucretia*,
1666, oil on canvas
The William Hood Dunwoody Fund
Gallery 311



This painting also depicts
a scene from Roman
history. Lucretia was
the wife of a prominent
general of the Roman
Republic (400–300 B.C.),
who was raped by one
of her husband’s vengeful

associates. Although innocent of any wrongdoing, Lucretia
believed the only way to restore the family’s honor was to
take her own life. *Lucretia* is considered one of the finest
Rembrandts in America, and one of the most moving.

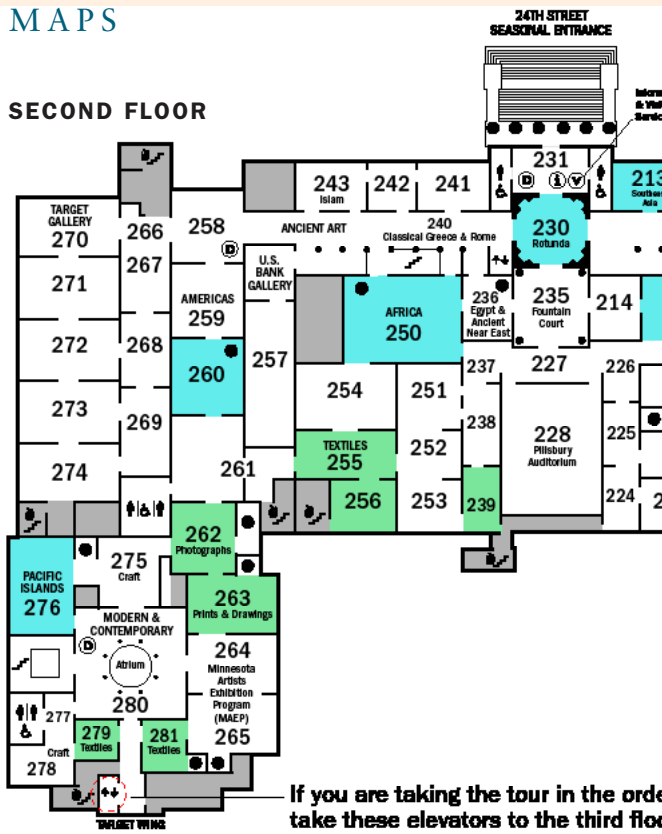


Giovanni Battista Piranesi, Italian, 1720–78, *Pier table*,
about 1768, oak, limewood, marble, gilt
The Ethel Morrison Van Derlip Fund
Gallery 307

A landmark work of art and one of the museum’s desti-
nation pieces, this pier table exemplifies the “grandeur
that was Rome.” It is one of the few surviving furniture
examples by the Venetian Piranesi, renowned for his
genius as an architect, designer, and printmaker. It is one
of a pair made for a nephew of Pope Clement XIII. Its rich
ornamentation with five-winged chimeras, floral swags,
and palmettes, all finely carved and adorned with gold
leaf, was derived from ancient Roman artifacts found at
Pompeii and Herculaneum.

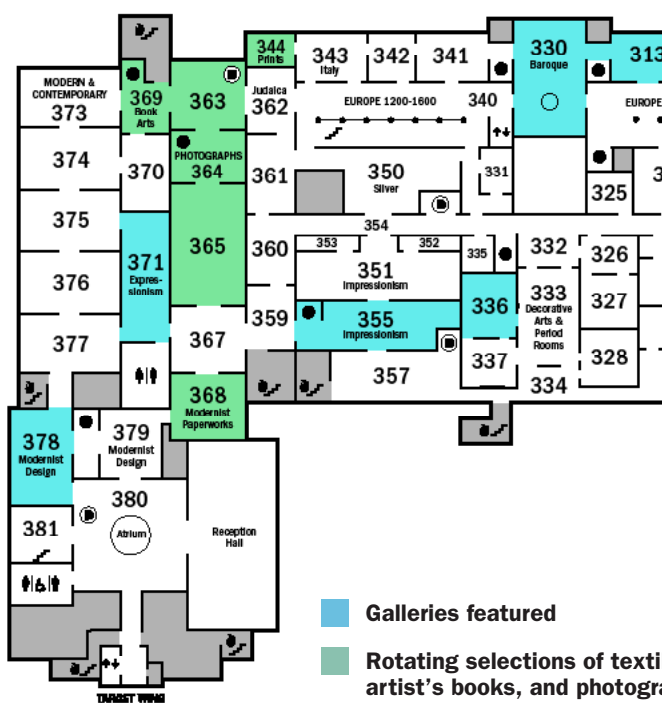
MAPS

SECOND FLOOR

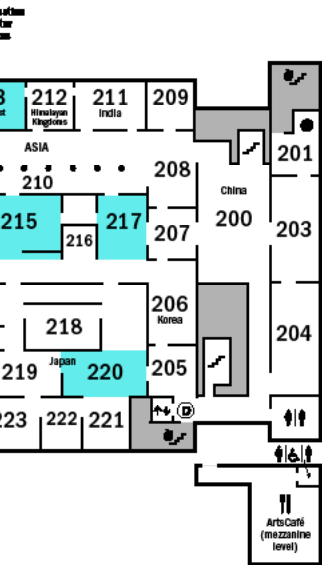


If you are taking the tour in the order listed, take these elevators to the third floor.

THIRD FLOOR



- Galleries featured
- Rotating selections of textiles, artist's books, and photographs



ALSO VISIT

Because of their sensitivity to light, some works of art cannot be kept on view for long periods of time. Therefore, textiles and works on paper—prints, drawings, and photographs—are rotated on a regular basis. Changing selections of art in these media can be seen in the following galleries, highlighted on the map:

Textiles

- 255 and 256 – World Cultures*
- 279 – Jack Lenor Larsen Archive*
- 281 – Contemporary*

Prints and Drawings

- 239 – Japanese woodblock prints*
- 263 – 20th century and Contemporary*
- 315 and 316 – 17th through 19th centuries*
- 344 – Work before 1600*
- 368 – Modernist paperworks*
- 369 – Artist's books*

Photographs

- 262 – Contemporary*
- 363, 364, and 365 – 19th and 20th centuries*

er suggested,
or



les, prints and drawings,
aphs