

Final checkout tours of 2017: Themes and object lists

Catron, Mark

Theme:

Elemental Power, Pathos and Passion in Three Dimensions, Focusing on sculpture from 1850-present.

Introduction:

People have been creating emotionally powerful, sometimes spiritual or religious, objects expressing pathos and passion for thousands of years. They are formed from elemental substances...rock, clay, marble, wood; substances that come directly from nature and the earth. Today we are going to explore the way in which that ancient power has played out in elemental, three-dimensional forms during the last 125 years, a period in which sculpture has undergone a tremendous, largely secular, transformation, but has retained its elemental power and focus. We will start with our earliest object, from 1885, a figure that is firmly rooted in classical form but with a powerfully modern twist.

Summary of Tour and Objects

[Begin with iPad photo of Doryphorous or Venus.]

- 1 Rodin, Burghers study 1885—France355
- 2 Brancusi, Golden Bird 1919—Romania377
- 3 Matisse, Large Seated Nude 1925—France377
- 4 Cragg, Pulse2003—UK380
- 5 Moore, Warrior with Shield 1953—UK375
- 6 Cave, Soundsuit2010—USA374
- 7 Jeanclos, Sleepers 1979—France362sub
- 8 MAEP It is Yesterday
- 9 Houser, Rendezvous1981—Native American2598
- 10 Baule, Male Figure 19th century—Cote d'Ivoire2507
- 11 Ai Weiwei, Marble Chair 218

Gale, Pat

Theme: History's Challenges and Artist's Responses.

The idea was to point out the challenging times the artist faced and discuss how they each responded. From Chagall's joyful portrait and Schutte Lihotsky's design solutions to Ai Weiwei's strong defiant statement- these men and women give us lots of variety.

Marc Chagall- Double Portrait with Wine Glass -

Berthe Morisot - The Artist's daughter Julie and her nanny

Margarete Schutte-Lihotsky - Frankfurt Kitchen

Ray and Charles Eames- DAR Chair

Dorthea Lange - Migrant Mother

Dinh Q Le- Untitled Two Figures (compare with Lange)

Ai WeiWei - Marble Chair (compare with Eames)

Renee Stout- Crossroads Marker

Germick, Beth

Theme: Defying Gravity: taking flight in the world of contemporary art

Calder, Ahab

Tissot, On the Thames

Renoir, The Piazza San Marco

Brancusi, Golden Bird

Tanguy, Through bird, through fire, but not through glass

Goncharova, Angels and Aeroplanes

Steinkamp, 6EQUJ5

Malagan Frieze

Sueharu, Windy Seascape II

Gilmore, Joan

Sailing Through Changing Seas; Modernism from the 19th Century to Today

Theme: Painting technique changes and the meaning of boats to various cultures.

It's interesting what boats and the sea represent to various cultures – whether it's doom and danger, freedom and possibilities, or contemplative meditation. Also interesting is how boats and the sea are presented on canvas; in revolutionary new brushstroke styles, or even departing from the canvas, as a found object collage. This tour will explore the changing ideas of both societal symbolism and artistic aesthetics, as reflected in modern maritime art.

Pre-Tour Intro-Email this video to tour guests: <https://vimeo.com/185538073>

Slide show of sea and water paintings at Mia. Narrator reads Melville's Moby Dick Intro.

Atlantic Storm, John Singer Sargent, 1876	L2014.234.76	G351
Cape Trinity, Saguenay River, Moonlight, Winslow Homer, 1904		G322
-- Maybe use this piece for a Global Thinking Routine activity		
Blessing of the Tuna Fleet, Paul Signac, 1923		G351
Italian Town by the Sea, Alexandra Exter, 1917		G367
Japanese Bridge, Claude Monet, 1923		G377
Silver Storm, Arthur Dove, 1925	G360	
Crossroads Marker with Little Hand, Reaching, Renee Stout, 2015		G254
Ahab, Alexander Calder, 1953	G100	
Alternate: Windy Seascape II, Fukami Sueharu, 2005		G253

Goldenberg, Linda

Theme: THE CHANGING FOCUS OF THE ARTIST'S EYE. Looking at the different approaches of the female form and the use of color in the execution of new presentations of that art.

Works:

1. Temptation, William-Adolph Bouguereau, oil on canvas , 1880, G357 (74.74)
2. 1 Raro Te Oviri (Under the Pandanus), Paul Gauguin, 1891 G355
3. Place Saint-Augustine, Edouard Vuillard, G355
(61.36.18). Aqueous paste on brown paper
4. Women in a Bathtub aka Le Tub, 1889, modeled and cast
1920-21, bronze sculpture, G351 (89.99)
5. Married Life, Roger de la Fresnaye, 1912, G367 (52.1)

6. Modern Bohemia, 1924, Ernst Kirchner, G337 (55.3)
7. Woman and Small World, 1999, Viola Frey, G373 (2016.120A-Q)
8. Hikara Genji, 1930, Otake Chikuha, 1930, G252? (2015.114.33)
9. Untitled, Ernst Whiteman, 1991, steel & neon, G261, (92.140)

Haines, Brenda

My theme is: (Ain't) Misbehaving

The idea is that, although modern art starts (and continues) as a rebellion against the establishment, in fact, the establishment wasn't all that "moral" to begin with. Modern artists basically "took back" their power from antiquated institutions (set up as "factories" to provide approved art for the elite patron, church or state) to create art for arts sake. It was kind of a "make it and they will come" situation, where new patrons from the wealthy and upper middle class were persuaded to like, appreciate, and even buy the art the artists made.

I planned to introduce these concepts in front of Corot's Silenus to show a Salon-approved subject and explain what elements the Academies were looking for (and point out that it wasn't nudity, drunkenness, or debauchery that the Academy minded.) Then, each work that follows is meant to represent a different aspect or trend in modern art (and a corresponding "misbehavior" just for fun.)

1. Renoir, The Piazza San Marco - Impressionism (Skipping church on Sunday)
2. Gauguin, Under the Pandanus - Symbolism (running away from home)
3. Fresnaye, Married Life - Cubism (Bad table manners)
4. Matisse, Three Bathers - Fauvism (Skinny dipping)
5. Beckman, Blind Man's Buff - German Expressionism (Hanging out with the wrong crowd)
6. Mondrian, Composition - de Stijl (Failing geometry)
7. Guston, Bronze - Abstract Expressionism (Fingerpainting on the walls)
8. Cave, Sound Suit - Performance Art (Making a spectacle of oneself)

(I plan to use props that illustrate the influence of Japanese woodblock prints and African art on the development of modern art)

In Conclusion, while the art movements were like rows of dominos branching off from and interacting with each other, (with each new movement laying claim to the "high ground"), in fact, they were all just forms for individual artists to express something personal and themselves and the times in which they lived. I plan to finish by telling the patrons that they've all been very, very naughty - and hope that they enjoyed the experience as much as I.

Hicks, Lucy

Tour Planning Worksheet

AUDIENCE: All

SUBJECT/THEME: Highlights of the collection using Modernism/Why did the artist choose the colors he/she did?

THEME STATEMENT: Color can set a mood or an emotion, give depth to an object, create atmosphere or perspective, produce movement or provide beauty to a piece. Color is powerful. Some colors work better than others with these aspects and by changing just one color, the artist can change the appearance and emotion of the painting. A lot of time and thought goes into a painting and its elements.

Today we are going to focus on color by using pieces that are considered modern (1850-today). How did modernism come to be, why it came to be and how color affects each piece. In order to start, we need a short art history lesson on 17th - 19th century paintings-this will help give you a base from which we can build to Modernism. Modern art is conceptual, often addressing political and social ideals-approaching new ideas in new ways.

As we walk through this gallery to get to our first piece, I want you to look at the paintings. They are precise, exact, realistic with few visible brush strokes-almost photographic like. This is because Paris at the time was the center of the art world, and there in 1648 the French Government opened up the Academy of Beaux Arts by which all artists followed their very specific directions and instructions. The Academy told artists how and what to paint, what colors to use, when to paint and what techniques to use. If their rules weren't followed, the paintings were panned by the "experts." It wasn't until the mid-19th century that some artists rebelled and broke away from this rigid structure-and that is where we find our first piece.

You may have heard of Impressionism. The Academy called this new group of Impressionists an abomination as they felt the paintings were unfinished, just an impression of what it should be. While this angered the first Impressionists (Monet, Renoir, Degas, Pissarro, Bonnard, Van Gogh, Cezanne and the like) they later adopted the name gladly as they were trying to capture, an impression of light.....

OBJECTS:

Impressionism: Bonnard, Dining Room in the Country (54.15)

Now let's look at mores code in a very different color palette

Neo-Impressionism/Pointillism: Seurat, Port-en-Bessin, 1888

From dots to big broad strokes of color, Paul Gauguin is a colorist

Post-Impressionism: Gauguin, Under the Pandanus, 1891

Now let's see more subtle color but even bigger blocks of color

Symbolism: Vuillard, The Artist's Mother Opening a Door, c. 1891-1892

The plane is flattening further, let's see what the Cubists are doing

Cubism: Exter, Italian Town by the Sea, 1917

Color can be played with, now let's see a piece that has more than 1 illusion

Surrealism: Magritte, The Promenades of Euclid, 1955

You think this looks real, let's see a piece that will shock you with its reality, or is it reality?

Superrealism/Photorealism: Close, Frank, 1969

Color is absent here, let's see color that is in your face.
 Abstract Expressionism: Hartigan, Billboard, 1957
 Big is good with this piece, let's keep that trend but give our eyes a rest with more subtle colors
 Woman with a Small World: Viola Frey

Holland, Julie

Theme: A walk through modernism; what comes around goes around.

Objects:

- William-Adolfe Bouguereau, Temptation
- Edouard Manet, The Smoker
- Vincent van Gogh, Olive Trees
- Maurice Vlaminck, The Blue House
- Henry Moore, Warrior with Shield
- Chuck Close, Frank
- Nick Cave, Sound Suit
- Takashi Murakami, Panda
- Sowah kwei, Lobster Coffin

As we exited I showed The Doryphoros.

Keir, Terry

A Sense of Place: the many way artists connect to their environments

O'Keefe	Black Place I	2014.20
Monet	Grainstack, Sun in the Mist	93.20
Exter	Italian town By the Sea	2008.83
Magritte	The Promenades of Euclid	68.3
Dinh Q Le	Untitled	L2015.92.2
Fukami Sueharu	Windy Seascape II	2013.30.55a,b
Stout	Crossroads Marker with Little Hand	2016.2
Morrison	Collage IX: Landscape	75.24

Koller, Debbie

For this "Mostly Modern" tour my theme is "Capturing a moment in time". We will look at how artists used painting, sculpture and photography to capture a moment, that likely can never be captured the same way again.

G357 Peace Concluded by Sir John Everett Millais - 1856
 200 years later - personal, family, contemporary

G355 Grainstack by Monet - 1891
 30 years - A study of light at a moment in time.

G351 Women in a Bathtub by degas - 1889

Sculpture, intimate moment

G367 The Clockmaker by Kliun, 1914

G368 Migrant Mother by Dorothea Lange - 1936
Photography, recording moment in History

G375 Billboard by Grace Hartigan - 1957
Capturing view speeding down the interstate!

G374 Frank by Chuck Close 1969
The moment captured in a photograph, transposed capturing every detail of that moment.

G211 Woven photograph by Dinh Q. Le - 2010
Merging ancient and modern to capture a moment in modern time war

Lemanczykafka, Richard

When Artists create, their works are influenced by many factors; their culture, their heritage, their family & friends, their lovers, and certainly their personal experiences. However, there are other elements that affect an artist's work, and that is what our tour is about today!
sc * EYE * ants! Those scientific inventions, discoveries, & theories that impacted their art, BUT, like tiny ants, often go unnoticed! (see PDF for full tour outline)

Object (1) "The Grand canal in Venice from Palazzo Flagon to Campo San Marcuola"
by Canaletto, c. 1740 (G307)

Object (2) "Distant View of the Domes, Yosemite Valley, CA." (+ Photo Portraits)
by Carlton E. Watkins, c. 18?? (G368)

Object (3) "Grainstalk, Sun in the Mist"
by Monet, c. 1891 (G355)

Object (4) "Blessing the Tuna Fleet at Groix"
by Paul Signac, c. 1923 (G351)

Object (5) "Through Birds, Through Fire, But Not Through Glass"
by Yves Tanguy, c. 1943 (G376)

Object (6) "Paimio chair, Wassily chair and the DAR chair"
by Alvar Aalto, Marcel Breuer, and Charles & Ray Eames, c. 1926-48 (G378)

Object (7a) "Untitled"
by Ernest Whiteman c. 1991 (G261) Arapaho/ In-una-ina)

Object (7b) Yamantaka Mandala
by Monks of the Gyuto Tantric University, c. 1991 (G212)

Object (8) "6EQUJ5"
by Jennifer Steinkamp c. 20012-13 (G250)

Lynch-Rothstein, Debbie

Theme: The Evolution of Modernism: How artists' moved beyond the realistic depiction of subject matter to works of creative personal expression.

1. The Artist's Daughter, Julie with her Nanny 1884-Morisot-Impressionism-96.40
2. Olive Trees 1889-van Gogh-Post Impressionism-51.7
3. Married life 1912-Fresnaye-Cubist-52.1
4. London: St Paul's Cathedral as seen from the Thames-1906-Derain-Fauvism-61.36.9
5. Portrait of Paris von Gutersloh-1918-Schiele-Expressionist 54.30
6. Warrior with Shield-1953-54- Moore-Semi-Abstract-54.22
7. The Promenades of Euclid 1955-Magritte-Surrealism-68.3
8. Frank 1969-Close-Photo-Realism-69.137

Lysen, Jan

Theme:

Hidden Figures, the book and movie, tells the story of African American women who worked as human computers to solve problems for engineers and others at NASA. For the first years of their careers, the workplace was segregated and women were definitely kept in the background. Today we are going to discover women artists from around the world who were kept in the background. Or, maybe we just don't know about them. We are going to start in Europe and America in the late 1800's to the mid-1900s with women who were the first or few in their fields. Then, we are going to discover contemporary African American, African, Native and Japanese women artists who are also voices for their cultures.

Accession Number	Artist	Object	Culture/Nationality	Gallery	Year
96.4	Berthe Morisot	The Artist's Daughter	French	G351	1884
57.35	Grace Hartigan	Billboard	American	G375	1957
98.276.231A,B	Kate Harris	Candle Lamp	British (Arts and Crafts, Art Nouveau)	G379	1900
76.6.1	Frances Cranmer Greenman	Self Portrait	American	G263	1923
2016.74	White Hawk, Dyani	Untitled, 2016	Lakhota	G261	2016
2016.2	Renee Stout	Crossroads Marker	American (Africa Gallery)	G254	2015
2014.12.1 L2014.174	Odundo, Magdalene	Untitled, 1985 Untitled, 1983	Kenyan	G236	1985, 1983
2015.111.30	Kishi Eiko	No. 12	Japan	G239	1991

McDougall, Kristen

Theme: Rebels with a Cause

Theme statement (rough): Artists of Modernist period were united in rejecting the past and its academic rules in favor of experimentation, intellectualism and self-expression. Individual "isms" had specific causes, many overlapping. It was a period when artists were yearning for more spirituality and meaning in art and society. Response to World Wars and rejection of rapid industrialization were some specific causes. Most artists explored multiple avenues throughout their journeys. (Matisse great example)

G355 The Piazza San Marco, Venice Pierre Auguste Renoir 1881 Impressionism

G371 Three Bathers Matisse 1907 Post-Impressionism

G371 Study for Improvisation V. Kandinsky 1910 (pioneer of abstract painting) Der Blaue Reiter /Expressionism

G367 Italian Town by the Sea Alexandra Exter, Russian Cubo-futurist (woman) 1917

G377 Composition with Blue, Red, Yellow, and Black. Mondrian, 1922

G376 The Promenades of Euclid, Magritte 1955 Surrealism

Billboard, Grace Hartigan 1975

Big Ben, Gene Davis 1974 Acrylic on canvas "California Hard Edge" Painting

Panda; Takashi Murakami, 2002, Fiberglass with antique Louis Vuitton Trunk

McMahon, Mary

The Art of War...and Peace, reflecting on the horrors of war and yearning for peace through artists work from the latter half of the 19th century to present.

1. The Avenger, Ernst Barlach, 1923 (WWI, WWII)
2. The Fighter of the Spirit, Ernst Barlach, 1928 (WWII)
3. Boomin' Out, Carla Hemlock 2015 (The war on terror - 9/11)
4. Headdress, Late 19th early 20th C. (Peace)
5. Untitled Photograph by Dinh Q. Lê. 2010 (Khmer Rouge)
6. Yamanpaka Mandala, Monks of the Gyuto Tantric University 1991 (Peace)
7. Portrait of Paris von Gütersloh, Egon Schiele 1918 (WWI, WWII)
8. Bronze, Philip Guston 1955 (Cold War)

Owens, Josie

The Art of War: How War Influenced Artists and Art After 1850

The title of our tour today is the Art of War. For thousands of years going back to Greek and Roman sculpture, war was expressed in heroic terms. This heroic attitude was revived in Neoclassicism with portraits of military heroes and public monuments. Pictures and sculptures of leaders like George Washington, Napoleon, and Lord Nelson reflect the glory and omit the horror of war. However, in 1914, World War I changed things. Artistic styles coincided. Realism of the 1850s followed by Impressionism of the 1870s. The artists continued to develop new styles of art to express the physical

and psychological trauma of war. Perhaps the artist served in the military, grew up in a war-ravaged country, or had to flee persecution. The artists had different responses. We will look at several pieces of art from different places and periods and discuss what the artist might be trying to express about war and how artistic styles changed to allow new expression.

We start here at the Kiss of Victory. We are going to spend just a short time here and do the same in the next gallery to show the conflicting attitudes towards war and in art that start occur in the end of the 19th Century.

As you look at this sculpture, I'd like you to also look at this sculpture of a fallen warrior from a Greek temple. This sculpture is from 480 BC. What similarities do you notice?

1) Sir Alfred Gilbert, Kiss of Victory, 1878-81, 76.32, sculpture

T: Now we look at a sculpture also of a soldier that dates from a year earlier.

2) Auguste Rodin, Age of Bronze, 1876-77, 54.1, sculpture

What do you perceive that feels different in this depiction?

T: Let us now jump forward to the years between WWI and WWII to a German artist who served as a corpsman until he was discharged after a year from exhaustion.

3) Max Beckmann, Blind Man's Buff, 1945, 55.27A-C, painting

I want you to take a minute and look closely at this triptych. This painting was executed while Beckmann was living in Amsterdam having left Germany forever in 1937. What is happening in this painting?

T: Now we will look at an artist who also faced persecution during WWII and see how it influenced his art.

4) Georges Jeanclos, Sleepers (Dormeurs), 1979, 2015.72, sculpture

What do you think about the material that Georges Jeanclos uses in Sleepers? How does this make you feel about the subject?

T: Next we will view another sculpture of a warrior. I ask you to think back to the Gilbert and the Rodin sculptures and see if you think there are similarities or differences that stand out 75 years later.

5) Henry Moore, Warrior with Shield, 1953-54, 54.22, sculpture

What do you think is similar or different to the earlier warrior sculptures?
How does it feel similar to Jeanclos's?

T: We now return to France at the end of WWI and the use of a religious subject by a devoted Catholic artist.

6) Georges Rouault, The Crucifixion, early 1920s, 55.1, painting

What does this painting remind you of?

Here is the Lamentation of Christ by Hans Schnatterpeck in Mia's collection. What similar idea might Rouault and Schnatterpeck both be expressing?

T: Let's go see how an American artist who is removed from the firsthand war experience becomes part of the propaganda machine of WWI.

7) George Bellows, Barricade #2, 1918, P.97.14, lithograph

We have seen the warrior as hero, as vanquished, as maimed. How do you see the soldier depicted here?

T: We are leaving the wars in Europe and heading to Asia to see works by 2 contemporary artists who grew up in war-ravaged countries.

8) Fukami Sueharu, Windy Seascape II, 2005, 2013.30.55A,B, ceramic

What emotions or feelings does this piece evoke?

Fukami uses his family's business to explore and create a new type of ceramic in the aftermath of occupied Japan in a place that could have been destroyed by a nuclear bomb. Now let's see how an artist from Vietnam comments on his childhood war experience by also using a family artistic technique.

9) Dinh Q. Lê, Untitled (Two Figures), 2010, L2015.92.2, photograph

What do you see in this photograph? What is happening? What could Le be saying?

We have seen 9 pieces of art with different messages about war. We saw how over time the artistic styles themselves evolved to allow the artist to express these ideas. There is still heroism, but today we also recognize thanks to these artists that there is pain and even horror yet art and beauty survive. I hope you will return to Mia soon and enjoy our free museum!

Other options:

Eugene Smith, Saipan, 1944, 94.49.3, photograph

Ernst Barlach, The Avenger, 58.4, modeled 1914, cast 1923, sculpture

Robbins, Bruce

Theme: Sprung Free (focusing on artists' passions and inspirations) - I will set up the "springing" while speaking of Bouguereau who kept within the desires of the academy. Every one of the pieces "springs free" in one way or another.

1. Bouguereau, Temptation, 1880
2. Van Gogh, Olive Trees, 1889. Alternative if busy: Bonnard's Dining in the Country, 1913; or Monet's Grainstack, 1891.
3. Lyonel Feininger, Gross-Kromsdorf I, 1915
4. Ernst Ludwig Kirchner, Modern Bohemia, 1924.
5. Salvador Dali, Portrait of Juan de Pareja, 1960.
6. Carla Hemlock, Booming Out, 2015. Kahnawake Mohawk, Haudensaunee/Iroquois.
7. Sowah Kwei's Fantasy Coffin, 1993, Ghana.
8. Kishi Eiko's #12. 1991.

Steiger, Kathleen

Tour Theme: The Emotional Impact of Color from both the viewer and the painter's perspective. We often say we are having a Blue Day or that we "saw Red" when we got upset or we are "green with envy". Today we will examine artworks full of BOLD primary colors, explore the artists' motivations for using these colors, and discuss the emotional impact that the colors as well as the subject matter have on the viewer.

Tour Objects

- Marc Chagall – Double Portrait with Wine Glass (Loan)
- Shibata Zeshin - Long-Tailed Rooster – 78.62
- Feather Currency - 90.80a,b
- H Quaytman – Kingston – 2008.18a,b
- Renee Stout – Crossroads Marker with Little Hand Reaching – 2016.2
- Phillip Guston – Bronze – 58.34
- Dorothea Tanning – Tempest in Yellow – 2007.4
- Henri Matisse – White Plumes, 1919 – 47.41
- Piet Mondrian – Composition in Blue, Red, Yellow and Black 65.5

Substitutes include:

- H Quaytman – Kingston – 2008.18a,b
- P. Frankl – Skyscraper Chair – 98.276.57
- Emil Nolde – Evening Glow – 62.83
- Pabuji Scroll Painting - 2013.59
- Urban Stanley Couch – Savanna – 64.24
- John Singer Sargent – The Birthday Party

Ubel, Meg

“The Changing ‘Face’ of Modern Art” - how the depiction of human figures/faces evolved through all the “isms” and beyond, using that as a way to show how art styles were continually in flux as the avant-garde pushed the boundaries and responded to wars, shifting cultures, the machine age, commercialism, and other aspects of modern life. Human figures form a thread through the history of art and are a touchstone for people when they look at art.

Objects:

1. The Smoker (Manet) 1866 68.79 Realism/Early Modernism
2. Julie with her Nanny (Morisot) 1884 96.40 Impressionism
3. Three Bathers (Matisse) 1907 61.36.14 Post-Fauvism
(brief stop at Kliun, The Clockmaker)
4. Three Women (Leger) 1918 76.5 Cubism/Purism
5. Through Birds, Through Fire (Tanguy) 1943 75.72.2
6. Billboard (Hartigan) 1957 57.35 Abstract Expressionism
7. Soundsuit (Cave) 2010 2011.12A,B Contemporary
8. Untitled (Whiteman) 1991 92.140 Contemporary, Native American

Wagner, Sara**MODERNISM THEME (“passages” subtheme)**

As we explore art from the 1800s up to today, we will discuss several different art periods (such as German Expressionism and Post Impressionism). We will see how artists “bend the rules” of academic art to capture scenes from their own time and place, rather than basing their work solely on the art of Ancient Greece and Rome. While our tour will not be in chronological order we will discover how one art period is a passage to another: An artist will introduce or work in a new style, while recalling the work of others. And, we will also note some literal “passages” in the art we see today; such as a doorway....or even an elevator!

OBJECTS AND THEIR ORDER:

TO BEGIN TOUR: TAKE OTIS ELEVATOR, designed 1927-28, (modernism PASSAGE) DISCUSS: Designed in 1927-28: Art Deco Period.

1. Contemporary Art (2015) Crossroads Mark with Little Hand, Reaching, 2015 2016.2 artist: Renee Stout G254
2. Academic Realism Christus Consolator 1851 2008.101 artist: Ary Scheffer G357
3. Post Impressionism Tahitian Landscape, 1891 49.10 artist: Paul Gauguin G355

4. Art Nouveau Doorway for 29 Ave. Rapp 1901 artist: Jules Marie-Aimé Lavirotte G352
5. Modern Art/Modernism Tatra T89 four-door sedan, 1948 (designed 1936) 2005.138 Hans Ledwinka; Manufacturer: Ringhoffer-Tatra-Werke AG G379
6. German Expressionism Modern Bohemia, 1924 55.3 artist: Ernst Ludwig Kirchner G371
7. Magic Realism My Parents II 1946 L2014.234.192 artist: Henry Koerner G361
8. Contemporary Art (1978) Minnesota Morning, 1978 P.83.59.19 artist: Allan D’Arcangelo G373

Wark, Mary Ann

INTRODUCTION:

What I see to what I see:

In the late 19th c. artists start moving from portraying external visual reality to focusing on something connected more directly with the artist. Artists establish the right to experiment with what is the essence of a piece of art. They move towards a personal style and away from the “Academy” which dictated the subject and manner of the art. In the works of art we are going to explore together, what the basis is of the work of art becomes less about reproducing something in the outside world and more about the artist: what the artist thinks, feels, and even the action of making the work of art.

NO ONE WORK OF ART/ARTIST CAN REPRESENT ALL ASPECTS OF ANY ONE ISM/SCHOOL.

WE CAN’T COVER ALL THE ISM’S THE ART HISTORIANS HAVE USED IN ONE HOUR.

BUT WE WILL TRY TO SEE SOME OF THE MAJOR ONES.

1. Temptation, William –William-Adolphe Bouguereau, French, 1880, 74.74 G 357
2. Grainstack, Sun in the Mist, Claude Monet, French, 1891 93.20 G 355
3. Table and Fruit, Fernand Leger, French, 1909 47.8 G 367
4. 3 Bathers, Henri Matisse, French, 1904 61.36.14 G 371 (show image of portrait of his wife)
5. Modern Bohemia, Ernst Kirchner, German, 1924 55.3 G 371
6. Poet with the Birds, Marc Chagall, Russian, 1911 61.36.7 G 377
7. Baboon and Young, Pablo Picasso, Spain, 1951 55.45 G 376
8. Sunburst, Dale Chihuly, US, 1999, 99.132 G100
9. Ahab, Alexander Calder, US, 1953, 83.77 G 100 for comparison with Chihuly.

Wilson, Bill

Tour: Tumultuous Times: During the tumultuous times since 1850, national governments and alliances have changed, bringing peace, war, and chaos. As society has changed, so has art. New works of art have burst open standard artistic expectations of former times and have helped us live in an ever-changing world.

- # 1. G. 355 – Monet, “Grainstack, Sun in the Midst”, 93.20 – Impressionism - 1891
Alternative: Renoir, “The Piazza San Marco, Venice”, 51.19
Bonnard, “Dining Room in the Country”, 54.15
Seurat, “Port-en-Bessin”, 55.38
- # 2. G. 367 – Modigliani, “Head, 1911-1912”, 62.73.1 - Toward Abstract Art - 1911-12
Alternative: Modigliani, “Little Servant Girl”, 59.30
- # 3. G. 367, Exter, “Italian Town by the Sea”, 2008.83 - Cubo-Futurism - 1917
Alternative: Matisse, “Three Bathers”, 61.36.14 -
Braque, “The Viaduct at L’Estaque”, 82.22
- # 4. G. 377 – Schiele, “Portrait of Paris von Gütersloh”, 54.30- Expressionism - 1918
Alternative Ensor, “The Intrigue”, 70.38, G. 371
- # 5. G. 377 – Magritte, “The Promenades of Euclid, 1955”, 68.3 Surrealism - 1955
- # 6. G. 375 – Hartigan, “Billboard”, 57.35 – Abstract Expressionism - 1957
- # 7. G. 261 – Morrison, “Red Totem I”, 2012.5 – Americas – Cubist Influence, Abstract - 1977
Alternative Morrison, “Collage IX, 1974” 75.24
Hauser, “Rendezvous”, 2000.28
- # 8. G. 253 – Sueharu, “Windy Seascape”, 2013.30.55a.b – Japan – Cubism, Expressive - 2001
Alternative Suzuki, “Afternoon Beach”, 2015.112.1

Wilson, Kit

TOUR THEME: The way we work: how work, labor, and artist’s methods and innovation reflect the time and place an object was made.

OBJECT ORGANIZATION:

1. Alexis Jean Fournier, Mill Pond of Minneapolis 46.8
2. Louis Henri Sullivan, Pair of Elevator Grills 92.2A-I
3. Ivan Vasilivich Kliun, Clockmaker 2007.85
4. Dorothea Lange, Migrant Mother 92.136

5. Charles and Ray Eames, Leg Splint 96.81
6. Booming Out, if there, otherwise, George Morrison, Collage IX: Landscape 75.25
7. Sowah Kwei, Fantasy Coffin 2010.72
8. Fukami Sucharu, Windy Seascape 2013.30.55AB
9. Ai Weiwei, Marble Chair 2010.24

Winga, Elizabeth

Voices of Diversity: FOCUS: Voices of diversity in contemporary art will bookend this Mia Tour that embodies cultural and artistic diversity in art of the last 150 years. The tour path will trace how art evolved from more limited approaches in the 19th century to one today that embraces broad diversity in art content, artists, styles and media. After the tour summary the audience will be invited to view a multi-media installation that incorporates voices of diversity from many perspectives.

Renee Stout, Crossroads Marker with Little Hand
 James Tissot, Journey of the Magi
 Paul Gauguin, I Raro Te Oviru [Under the Pandanus]
 Alexandra Exter, Italian town by the Sea
 James Ensor, The Intrigue
 Marc Chagall, The Poet with the Birds
 Pablo Picasso, Baboon and Young
 Nick Cave, Soundsuit
 David Muller, Now Where Were We?
 The Propeller Group, New Pictures: The Propeller Group, Reincarnations (just mentioned at end)

Wyley, Brenda

Breaking Barriers! Women Artists from 1850 to Today.

Objects & Route:

1. Berthe Morisot ,The Artists Daughter, Julie, with her Nanny, c.1884 (French Impressionism) 96.40. G351
 2. Alexandra Exter, Italian Town by the Sea, c.1917 (Russian, Cubo-Futurism) 2008.83. G367
 3. Grace Hartigan, Billboard, 1957 (American, Abstract Expressionism) 57.35. G375
 4. Dorothea Tanning, Tempest in Yellow, 1956 (American, Surrealism) 2007.44. G376
 5. Margaret Schutte-Lihotzky. Frankfurt Kitchen, 1926-30 (Austrian Architect) 2004.195. G379
 6. Jennifer Steinkamp, 6QUEJ5 “intelligent asteroids”, 2013 (American digital artist)
 7. Georgia O’Keeffe, City Night, 1926 (American Modernism) 80.28. G262
 8. Carla Hemlock, Booming Out, 2015 (Native American Quilter) L2015.221. G260
- Extra credit piece!
9. Jamie Okuma & Keri Ataumbi, Adornment: Iconic Perceptions, 2014. G259

Theme statement:

Our tour today will provide an overview of developments in art from the age of Realism and Impressionism up to the present. This will give us a greater understanding of how art movements of the 20th and 21st centuries grew out of the artistic revolutionary era of the 19th century. Our focus for this tour will be on female artists who had to bend the rules and break down barriers of accepted practices in their day to find their artistic voice as women in a modern world.