

Minneapolis Institute of Art

Family, Friends, and Communities

October 10, 2018

Mia



Reminders

Currently, you can just access artsmia.org and <https://ipevolunteers.org>. MyMia is just accessible for touring guides and docents.

You are all now on the routing for the general CE reminders, sent to all IPE volunteers at the start of each week (by Tuesday, at the latest).

Next week, we have class in the Wells Fargo Room (the conference room across from the Tour Office).

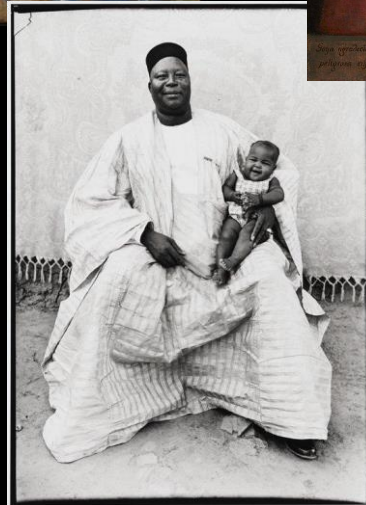
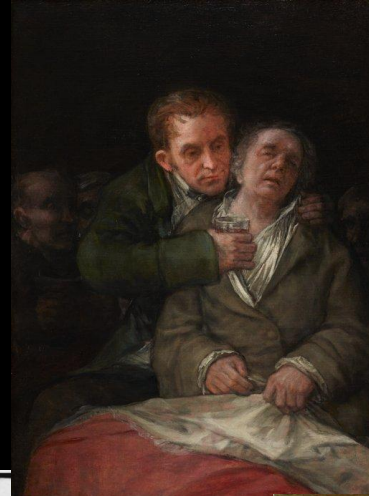
Questions?

Location of AAG props in the Tour Office...



Family, Friends, and Communities

What makes this a compelling theme for a tour with kids?



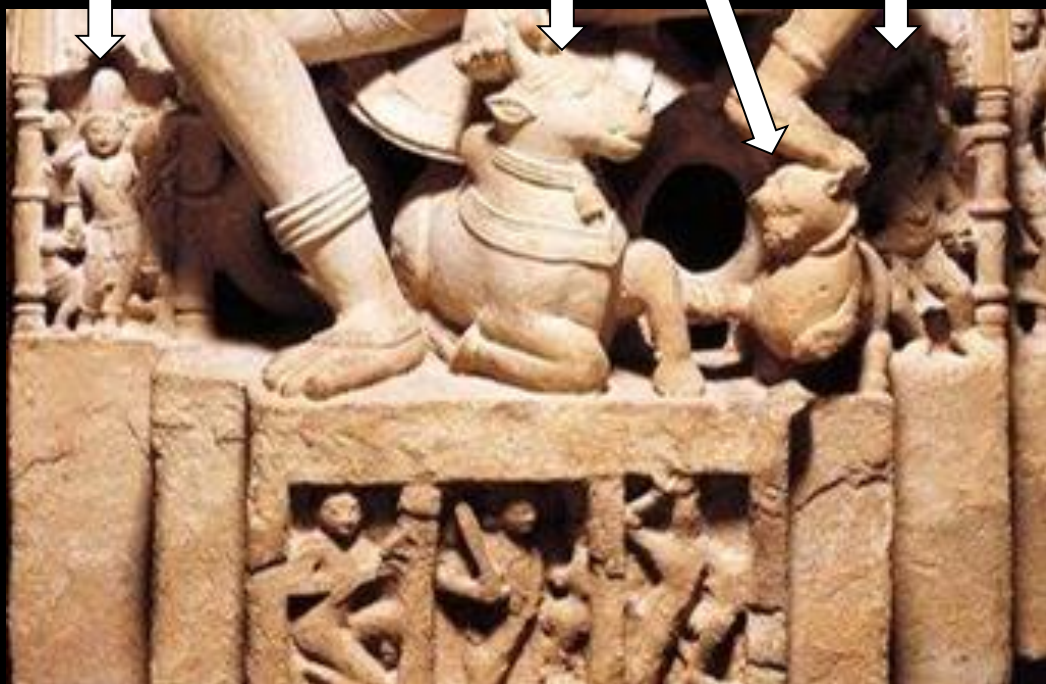
Unknown Artist, India, *Uma-Maheshvara (Shiva's Family)*,
10th-11th century,
buff sandstone (on view, G211)

- Sacred Hindu sculpture
- Power of family and unity
- Attributes of the deities
(multiple arms, trident, mirror,
and vehicles)

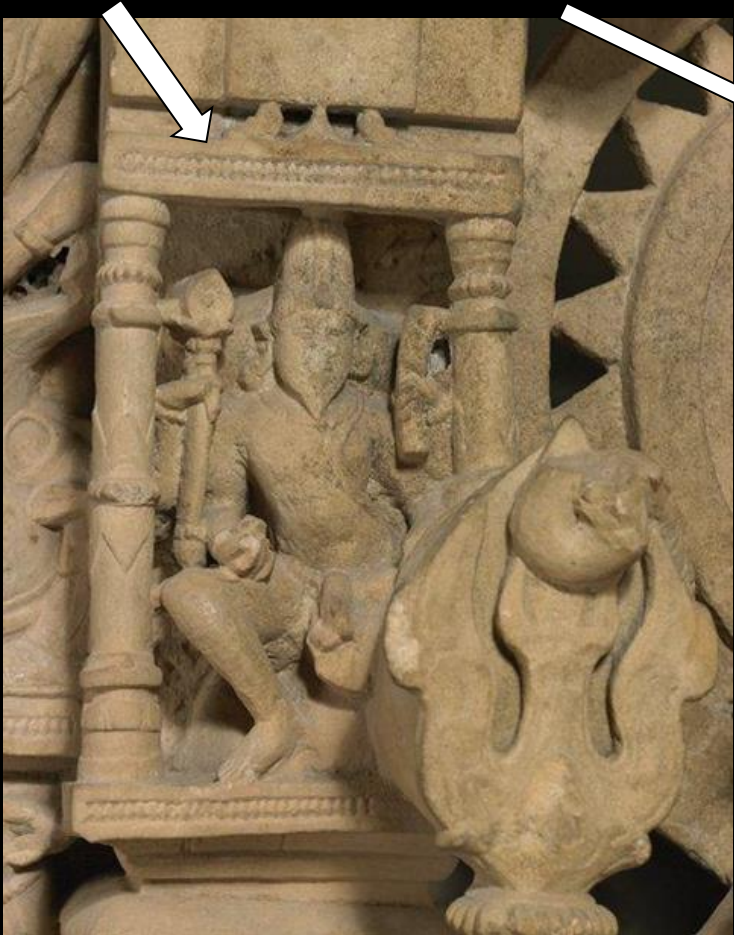


Unknown Artist, India, *Uma-Maheshvara* (Shiva's Family), 10th-11th century, buff sandstone (on view)

Skanda Nandi (Bull)/Lion Ganesha



Shiva (Maheshvara) and Pārvatī (Uma) are Hindu gods. In Hinduism, a trio of gods are responsible for the creation, upkeep and destruction of the world. Brahma is creator, Vishnu is preserver, and Shiva is destroyer. Brahma and Vishnu appear on the sculpture.





vishvanatha
Temple, Madhya
Pradesh, India
(completed
around 1000 CE)

<https://www.youtube.com/watch?v=q474V62zQ80>

Questions?



Berthe Morisot, *The Artist's Daughter, Julie, with her Nanny*, c. 1884, oil on canvas (on view, G351)

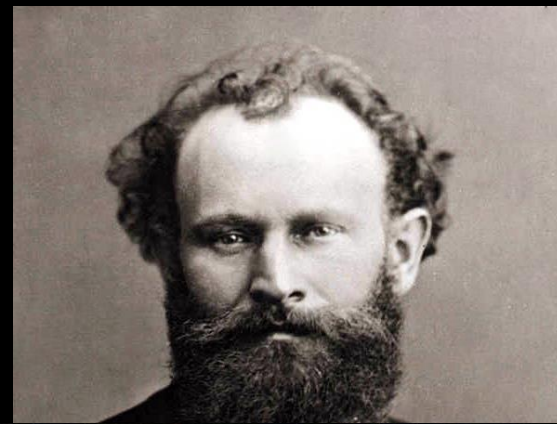
- Female artist
- Focus on family life
- Pushing the boundaries! (brushwork and color)



Berthe Morisot

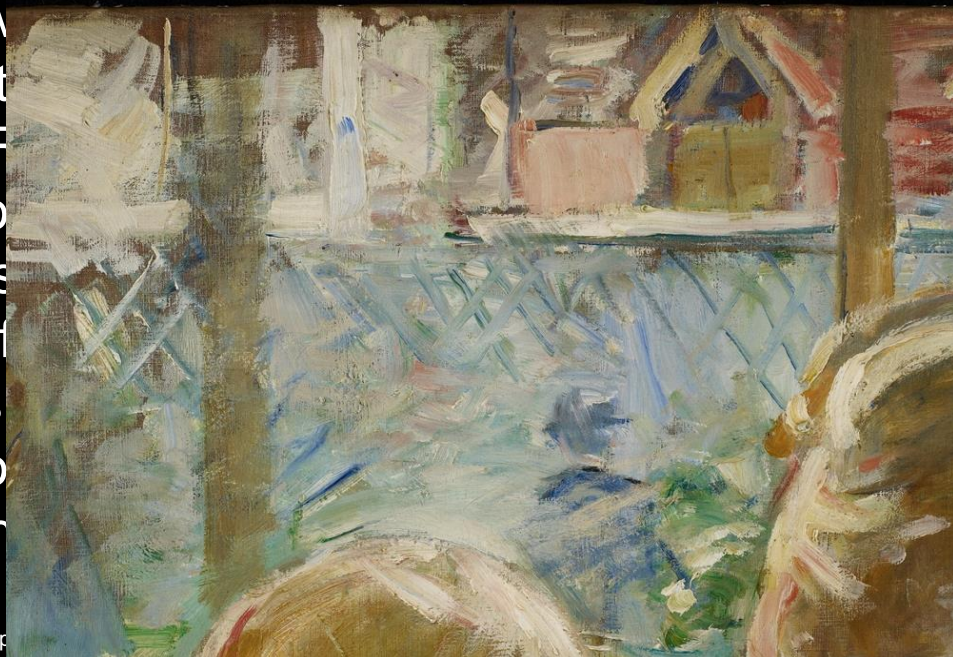


Edouard Manet



Berthe M
associat
Monet, P
Pissarro
She was
seven of
Impress
exhibitio
between
1886.

<https://nmwa.org/exp/morisot>





Impressionism

- In 1863, a large number of artists were not allowed to participate in the yearly Salon, leading to public outcry. The same year, the Salon des Refusés ("Salon of the Refused") was formed in response to allow exhibition of works by artists who had been refused entrance to the official salon.
- "Artists, Painters, Sculptors, Engravers, Inc." (Société Anonyme des Artistes Peintres, Sculpteurs, Graveurs, etc.). They held an alternative exhibition in 1874, but did not call themselves Impressionists until the third exhibition in 1877.

(Inset, Edouard Manet, *Le Déjeuner sur l'herbe*, 1863. Titian or Giorgione, *The Pastoral Concert*, 1510.)

A huge public works program between 1853 and 1870 modernized Paris. The program, commissioned by Emperor Napoleon III, was run by Baron Haussmann. The Impressionists captured the new spaces and places in many of their works. Their focus was on modern life.

The Avenue de l'Opéra,
created by Haussmann,
painted by Camille
Pissarro (1898).



What do you see changing in Morisot's work, between 1869 and 1884?



Berthe Morisot, Portrait de Mme Morisot et de sa fille Mme Pontillon ou La lecture (The Mother and Sister of the Artist - Marie-Joséphine & Edma) 1869/70

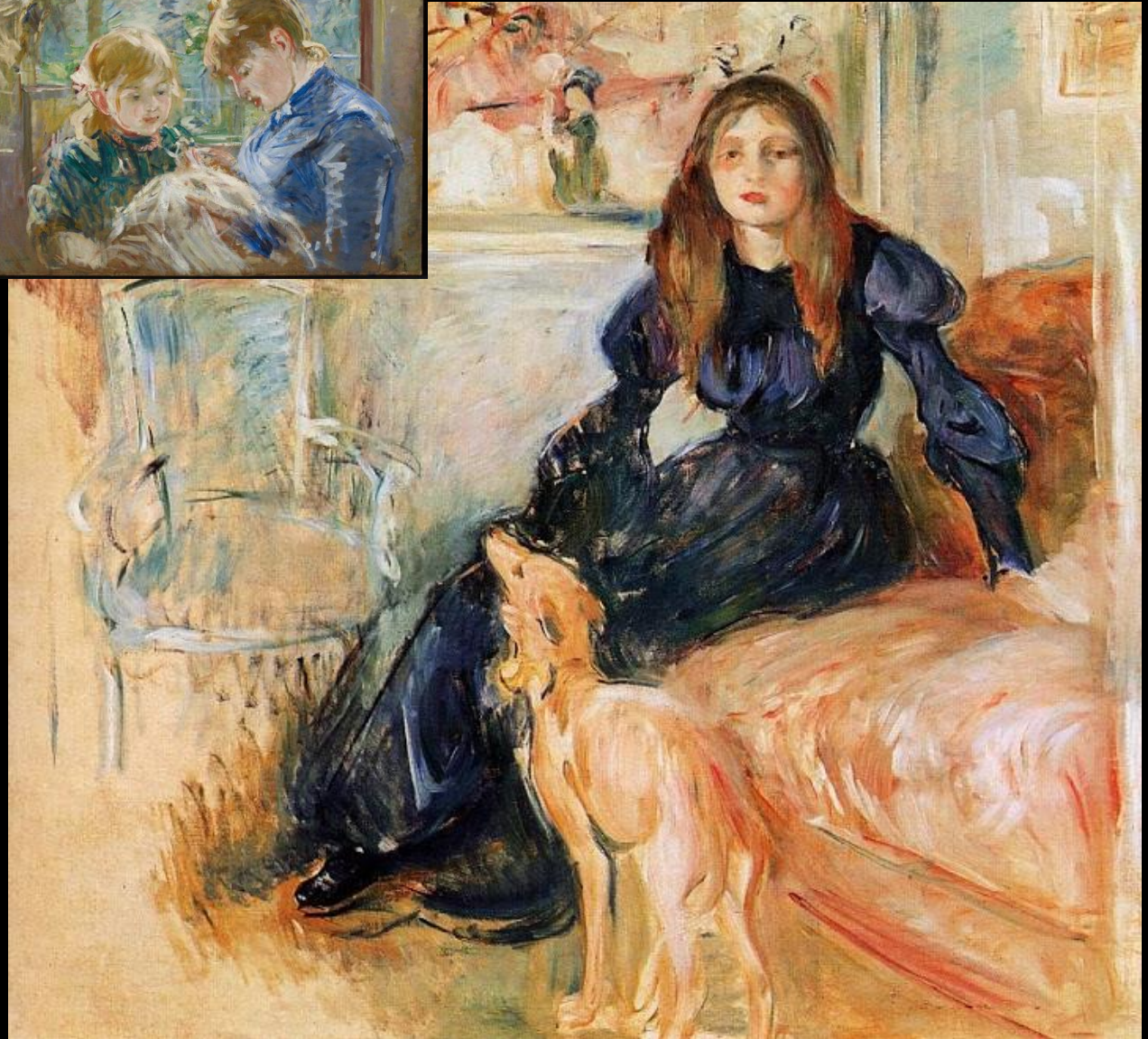


Impasto: the process or technique of laying on paint or pigment thickly so that it stands out from a surface.

Berthe Morisot, *Julie Manet and Her Greyhound* *Laertes*, 1893

“Morisot died on March 2, 1895, in Paris, of pneumonia contracted while attending to her daughter Julie's similar illness, and thus orphaning her at the age of 16.”

Berthe Morisot, Wikipedia



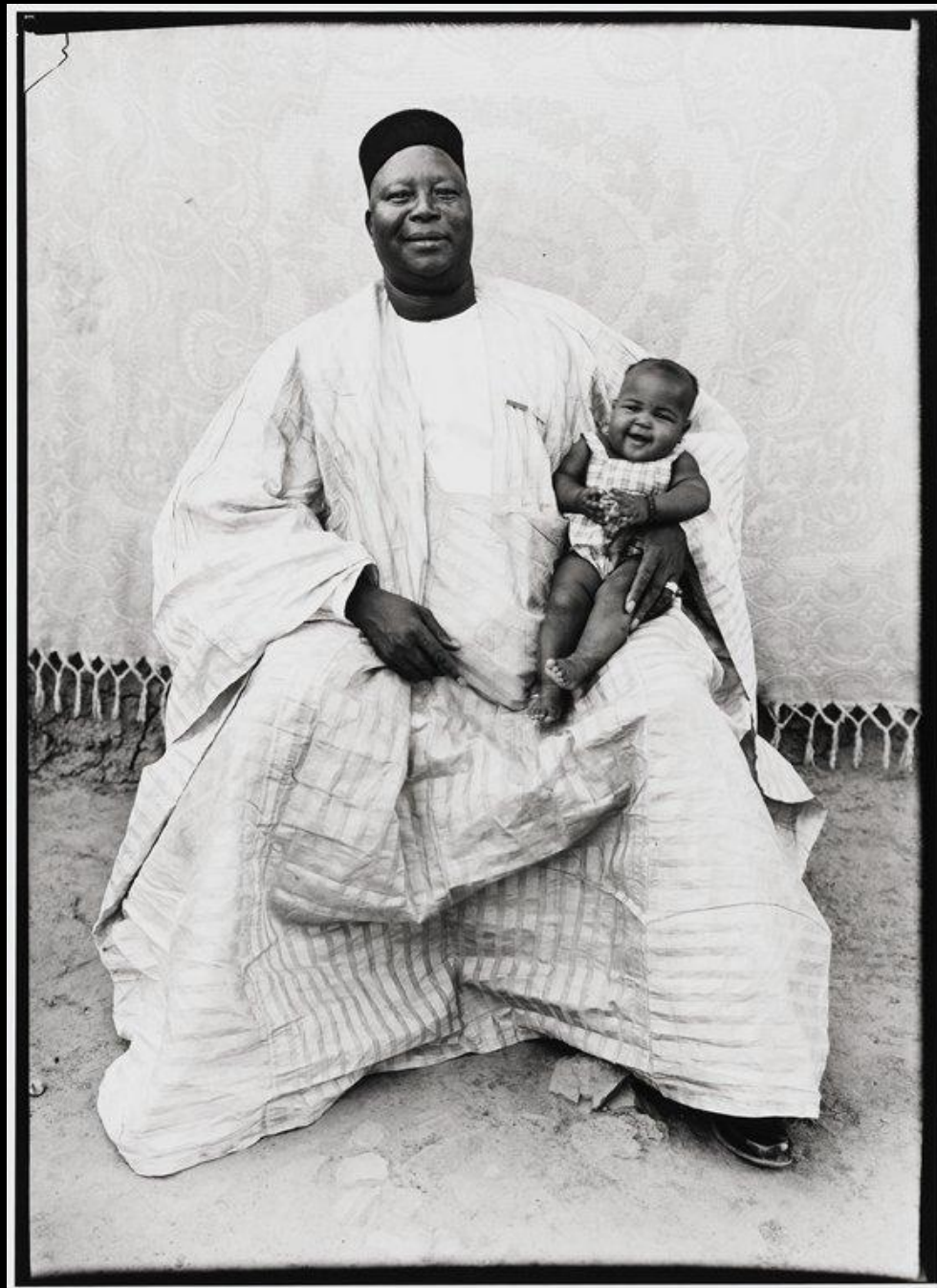
Berthe Morisot, *The Artist's Daughter, Julie, with her Nanny*, c. 1884, oil on canvas

Questions?



Seydou Keita, *Dressed in a loose boubou, a white smock (forokoni), and a black fez, this wonderful giant known to everyone in Bamako is proud of his lovely daughter, c. 1949-1952 (printed 1998), gelatin silver print (off view)*

- Relationships
- Reflection of Malian culture
- Self-taught and innovative artist

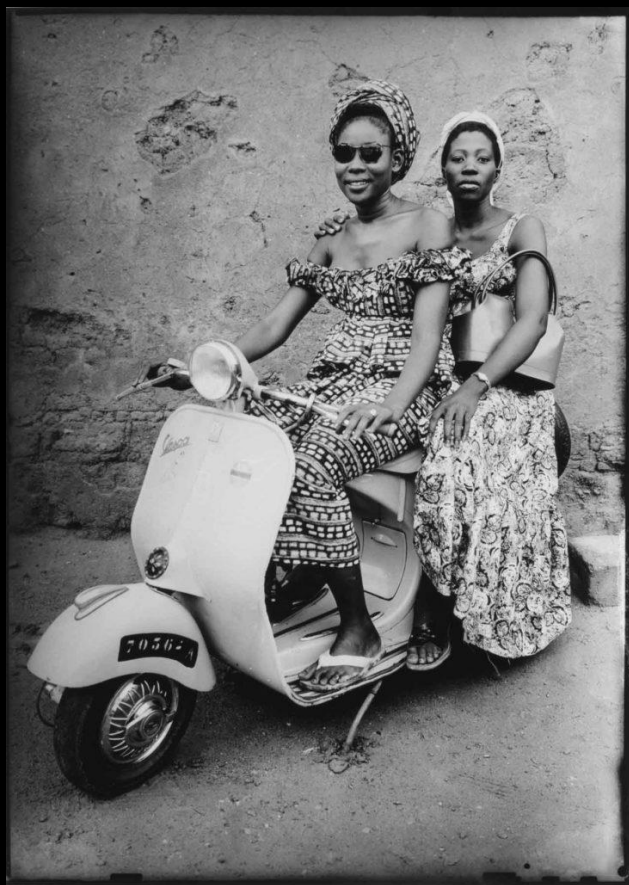


Seydou Keita





Seydou Keita used a Kodak Brownie camera at the start of his career. He was innovative in approach to his materials and business.



Seydou Keïta

What are the qualities of a great portrait?

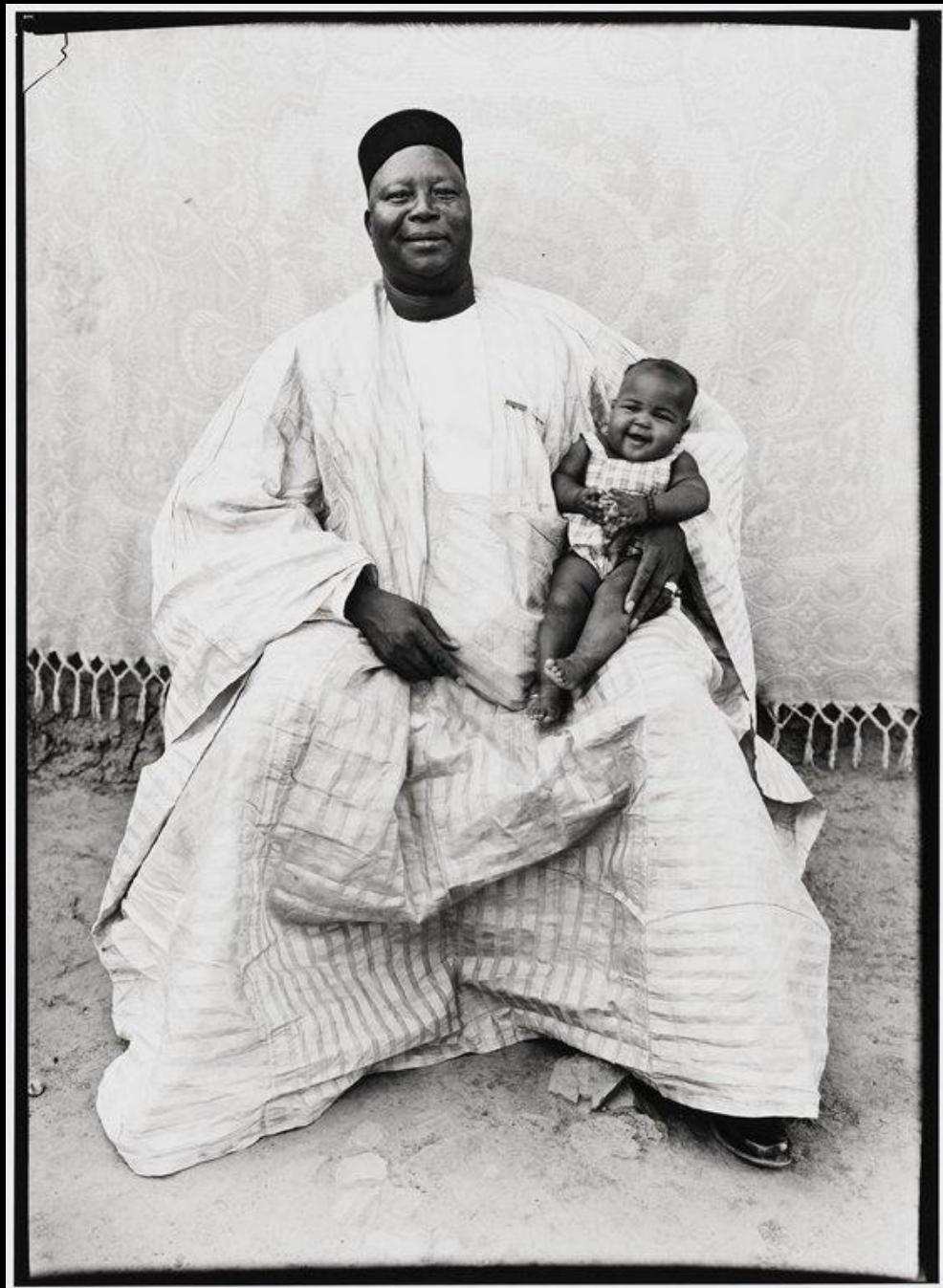
“Seydou Keïta captured Bamako life at the turn of independence in Mali. Keïta’s story is mythic and rich, as is that of his art and photography.”



<https://daily.jstor.org/the-rediscovery-of-photographer-seydou-keita/> and image,
<https://www.foam.org/museum/programme/seydou-keita>

Seydou Keïta, *Dressed in a loose boubou, a white smock (forokoni), and a black fez, this wonderful giant known to everyone in Bamako is proud of his lovely daughter, c. 1949-1952 (printed 1998), gelatin silver print (off view)*

Questions?



Francisco José de Goya y Lucientes, *Self-Portrait with Dr. Arrieta*, 1820, oil on canvas (on view, G321)

- Relationships
- Use of color
- Human experience



Francisco Goya

“Goya gives thanks to his friend Arrieta for the expert care with which he saved his life from an acute and dangerous illness which he suffered at the close of the year 1819 when he was 73 years old. He painted it in 1820.”

Artstories:

<https://artstories.artsmia.org/#/o/1226>

Goya became an official painter for the Spanish court in 1786 and was popular as a portraitist at court, despite the fact that he made no attempt to flatter his subjects!

Charles IV of Spain and His Family, 1801



Goya lived in a turbulent time in Spain, here documenting the invasion of the French forces of Napoleon, in *The Third of May, 1808*. (Completed in 1814)



“Goya was also an accomplished printmaker and produced some dark visions.



“The sleep of reason produces monsters,” he tells us. Might they be related to the shadowy visions that would later haunt his sick bed?”

(Inset photo, Yinka Shonibare, *The Sleep of Reason Produces Monsters (Australia)*, 2008)



Francisco José de Goya y Lucientes, *Self-Portrait with Dr. Arrieta*, 1820, oil on canvas (on view)

Questions?



Sir John Everett
Millais, *Peace
Concluded*, 1856, oil
on canvas (on view,
G357)

- Relationships
- Symbolism and story
- Realism



Millais was part of the Pre-Raphaelite Brotherhood, “a secret society of young artists founded in London in 1848. They were opposed to the Royal Academy’s promotion of the ideal as exemplified in the work of Raphael.”

<https://www.tate.org.uk/art/art-terms/p/pre-raphaelite>

Sir John Everett
Millais, *Ophelia*,
1851-1852



The Pre-Raphaelites
“believed in an art of
serious subjects treated
with maximum realism.
Their principal themes
were initially religious, but
they also used subjects
from literature and
poetry.... They also
explored modern social
problems.”

<https://www.youtube.com/watch?v=-LgtilBrA4g>

<https://www.tate.org.uk/art/art-terms/p/pre-raphaelite>

Image: *Mariana*, 1851



Sir John Everett
Millais, *Peace
Concluded*, 1856, oil
on canvas (on view)

“At first glance this
appears to be a family
portrait complete with
realistic details of middle-
class English decor. In
fact, it is a staged scene
of domestic harmony,
celebrating the end of the
Crimean War.”
(Mia Label)

Questions?



Unknown artist,
Nayarit, *House Group*,
c. 100-400, clay and
pigments (on view,
G260)

- Relationships
- Connections to ancestors (tomb object)
- Everyday life



Unknown artist,
Nayarit, *House Group*,
c. 100-400, clay and
pigments (on view)

“The contemporary Día de los Muertos (Day of the Dead), when families visit cemeteries to make offerings and feast, sing, and dance with the souls of their ancestors, reflects similar beliefs.”
(Mia Label)

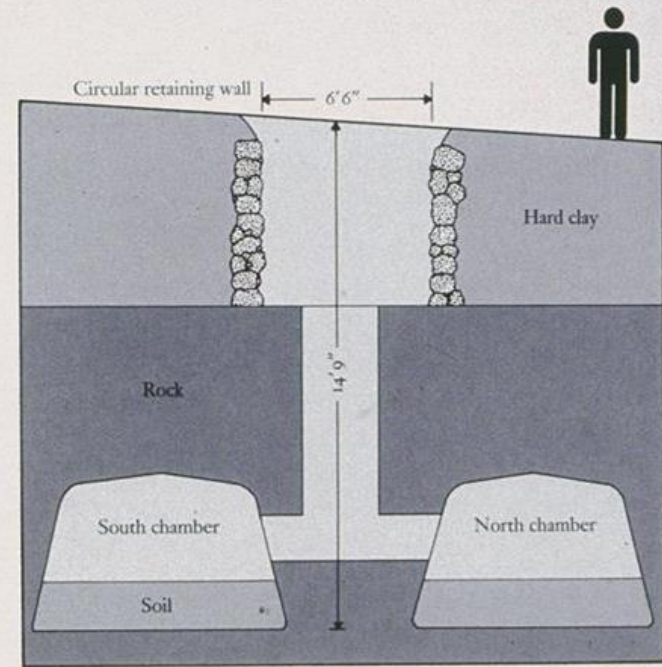


Nayarit, Shaft Tomb

“[Ceramic figures were] sacred They were placed within rounded burial chambers connected to a vertical shaft via ... narrow horizontal passages perhaps suggestive of ‘birth in reverse’. The deep tomb was like a womb in the Earth Mother to which her children were returned at death for regeneration, or passage to the afterlife.”

<https://www.ngv.vic.gov.au/essay/the-haunting-subhuman-monstrosities-of-ancient-nayarit-a-critical-reassessment/>

Tomb I,
Las Cebollas,
Tequilita,
Nayarit,
seen from the east side
(after Delgado 1969)



Unknown artist,
Nayarit, *Figure*, c. 100-
200, clay and pigments
(off view)

“Placed in deep shaft tombs,
they may also have
represented the ancestors of
the deceased to watch over
and care for the spirits of the
departed.”
(Mia Label)



Unknown artist,
Nayarit, *House Group*,
c. 100-400, clay and
pigments (on view)

Questions?



Suggested Substitutions

Martin Wong, *Polaris*, 1987, acrylic on canvas (G373)



Japan, *Teahouse*, 2001 (constructed), various materials
(G225)



China, *Wu Family Reception Hall*, early 17th century,
various materials (G218)



Francesco da Ponte (Francesco Bassano) and Jacopo da Ponte (Jacopo Bassano), *The Element of Water*, c. 1576-1577, oil on canvas (G341)



Moxico School,
Chokwe, *Citwamo*
Ca Mangu (Throne),
20th century, wood
and leather (G250)

...The front legs are in the form of female figures, symbolizing the importance of women in supporting a matrilineal society. Tiny figures on the rungs and stretcher enact narrative scenes of community life, a sign of the ruler's concern for his people's well-being.



Hmong women are turning the grindstones

Hmong's village

Hmong are raising chickens and pigs

They are going to the field

He is cutting firewood in the above water

They are carrying water

Hmong are doing Hmong custom when they eat the thirty

blue Hmong's village

Hmong throwing the ball during the Hmong new year

Talking to be good from

Hmong picking corns

Hmong are cutting rice



Nicholas Richard Brewer, *At the Spring*, c. 1895, oil on canvas (G302)



Seydou Keïta, *Untitled (a young mother with her baby)*,
c. 1960-1964, gelatin silver print (on view in G365 until
February 17, 2019)



For the afternoon...we'll be up in the galleries! Please take your things from the Auditorium. We'll meet at 1PM in the galleries, as noted:

Group 1, meet Kara at Goya's *Self-Portrait with Dr. Arrieta* (G321)

Group 2, meet Debbi at Millais' *Peace Concluded* (G357)

Group 3, meet Ann at the *Nayarit House Group* (G260)